

are prominently brought forward: the first is, that man, as placed between the purely sensual (animal) and the purely intellectual (superhuman) creation, alone possesses art; this latter flourishes only on the borderland of the higher and lower worlds.¹ The second leading idea is that art or poetry appears in history before science and philosophy; the Beautiful is the portal through which man enters into the region of truth.

Kant had given expression to the first idea in a different form.² He had maintained that neither the

which they had been stripped of their poetical interest in the systematic philosophy of the Wolffian school. In addition to the doctrine of the pre-established harmony which led to the conception of the World as a work of beauty and of Divine Art, Leibniz' doctrine of the *petites perceptions*, the half-illuminated storehouse of the Soul, which formed the abode of the sensations of beauty, lent itself to a twofold, a prosaic and a poetical, interpretation. It might be interpreted as meaning that the Beautiful was an inferior stage in the development of ideas which in Knowledge and Science had to rise to complete clearness and definition, or it might be interpreted as meaning that the human soul contained an inexhaustible store, or fund, of intuitive knowledge on which the intellect with its stricter logical methods could always draw, finding new matter for thought. The immediate followers of Leibniz accepted the former interpretation, and started their æsthetical theories, as Lotze has shown, with a kind of excuse for the necessity of their existence to fill up a gap which had been left in the system, attempting to furnish a kind of logic of sensations, inferior, it is true, to the perfect logic of thought. The other and more in-

spiring interpretation of Leibniz' doctrine was, consciously or unconsciously, worked out by later idealistic thinkers at a time when Germany had put forward its great creative effort in the realms of poetry and art, an effort which had been wanting or not sufficiently recognised (note the long-delayed appreciation of Sebastian Bach's great musical creation) before the end of the eighteenth century.

¹ In industry a bee may be your master,
And greater skill a worm may own,
Knowledge thou shar'st with Spirits
vaster,
But Art, oh Man, thou hast alone.

² A great deal has been written regarding the exact point at which Kantian ideas made themselves felt in the philosophy of the Beautiful, which, as we have seen, was a subject that had occupied Schiller independently. It likewise crops up in the writings of Winckelmann, of Lessing, of Herder, and of Goethe in connection with and suggested by their own poetical and artistic creations. But though their writings abound in valuable hints and aphorisms on the subject, they deal more immediately with definite artistic problems, and they do not get the length of a comprehensive treatment of the problem of the Beautiful in its general-