

In this passage, taken from Lotze's 'History of Æsthetics in Germany,' various theories are touched upon which philosophers before Schelling had framed regarding special questions and problems in which the larger comprehensive problem of the Beautiful had presented itself to them. These theories can be divided into two classes. Notably to the earlier English philo-

third of the eighteenth century, and there we find it introduced, as stated in the text, from two sides: first, in the interest of an aspiring conception of the task of education; and, secondly, as a connecting link between the two great divisions of Kant's doctrine. These two interests met for the first time with full appreciation in Schiller, and his influence in this sense cannot be overestimated. The direction which, through this combination, was given to philosophical thought, and which helped materially to raise it to a level which it had not occupied since the time of Plato, is very largely owing to him, and this has been recognised from very different sides in the historical treatment of Æsthetics and Philosophy by Hegel, Kuno Fischer, Lotze, and Schasler, although his dependence on Kant has sometimes been overestimated. "Full of the warmest reverence for Kant, subjecting the mobility of his poetic mind to Kant's severe training, he tried to reconcile the rich intuitions of an artistic consciousness with the ever-present maxims of his master," embodying his reflections "in that brilliant series of æsthetical dissertations which form, for all time, one of the finest ornaments of our [German] national literature" (Lotze, *loc. cit.*, p. 87). In consequence of this the problem of the Beautiful has, first in Germany, and later in

France, England, and Italy, become of importance in philosophical thought: æsthetics has been enriched by a new chapter. It is only with this that we have to do at present. The large volume of art-criticism based upon a study of the masterpieces in poetry, art, and composition in its various branches, and the attempt to arrive at standards, rules, and canons of taste do not enter into the history of philosophical thought, although treatises of æsthetics very frequently intermix what we may term the rational and the empirical treatment. As in the case of the problem of Knowledge we did not occupy ourselves with the details of logical doctrine, and shall not hereafter, when treating of the ethical problem, deal with the detail of systems of morality, so we are not now interested in the detail of æsthetical theories dealing with different arts in their historical development. The fact that many of the best writers on these subjects have got their inspiration from a very different quarter—viz., from the source of purely individual thought—shows that æsthetics, as well as science, logic, ethics, and theology, as a separate body of doctrine, has its root and origin, not so much in philosophical reflection as in the needs of practice or in the more hidden recesses of the human soul.