

outside of the affirmative and progressive movement of modern thought. He did so most by abandoning the doctrine of human progress and the hope that by intellectual and practical effort the condition of man and mankind could be improved. Thus he took no part in the great educational movements of his age and country.

Schopenhauer was brought up in the midst of the new poetry, literature, and philosophy of Germany. He had himself a keen appreciation of the beautiful, and an extensive knowledge not only of poetry and the fine arts but also—and this distinguished him from many of his contemporaries — of music. His whole attitude, however, was eminently subjective; he did not fall in with any existing current or movement of thought or practical activity. He was as arbitrary and extravagant in the enunciation of single ideas as any of the romantics, and he had no hesitation in placing himself in antagonism with his surroundings. These peculiarities of his personal character, joined to his fundamental disbelief in human progress and perfectibility, are sufficient to explain how his views on Art and the Beautiful should turn out diametrically opposite to those of other contemporary thinkers. Whereas these laboured at the clearer definition and practical realisation of certain ideals, and considered Art as one of the great agencies which furthered these purposes, Art with Schopenhauer occupied an exceptional position outside of the ends and aims of human life; whereas with them the Beautiful was one of the aspects of the truly Real which revealed itself also through science, religion, and culture, the Beautiful with Schopenhauer formed a contrast to the