

philosophy of life has become, in many instances, the philosophical creed of a later generation. This also explains the prominent part which music, elevated and deepened in the compositions of Beethoven and his followers, plays in the spiritual life of large numbers among the German people.

To trace this more in detail would mean to penetrate deeper into the poetic and religious thought of the century, into that region where scientific and philosophical forms and methods avail little or nothing, but which is nevertheless the spontaneous and creative source out of which all other mental efforts flow, notably in which all new movements of philosophical no less than of scientific thought have their origin and beginnings. But as this would belong to a different portion of this history, I must at present drop the subject with the single remark that the philosophical study of the Beautiful has led thinkers to the limits of speculation, to the recognition that beyond these limits lies a deeper and more productive region of thought.

Similar reasons prevent me from entering at present upon an appreciation of that range of ideas which have been more unconsciously active than philosophically defined, in the writings and deliverances of English art-critics during the second half of the nineteenth century. The great stimulus to this original and spontaneous—though unsystematic—expression of thought was undoubtedly given by the publication of the first volume of John Ruskin's 'Modern Painters' in 1843. It was not a philosophical interest which produced this highly original work, but it has been significantly pointed out

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Unsystematic Æsthetics in England.
Ruskin.