

ideal or spiritual attributes, which once clung even to the scientific use of the words cause and effect, and which common-sense still retains, were gradually stripped from the formula by a lengthened process of logical analysis which, in this country at least, started with Mill's 'Logic.'

It was therefore highly significant and valuable that at the same time a line of reasoning on things natural should be started which aimed at pointing out and analysing the artistic as distinguished from the scientific aspect and representation.¹ This analysis was in the main inductively carried out through a study of the numerous works of the new school of landscape painters which had sprung up in this country in the first half of the century. There does not seem to exist any well-defined historical connection between discussions on the Beautiful in the writings of Ruskin and those of the German Idealists a generation before him. But it has been pointed out in the only comprehensive history of *Æsthetics*² which British thought has produced that an

¹ We have seen (*supra*, vol. iii. p. 378 *sqq.*) that Mill himself felt the necessity of counteracting what we should now term the purely mechanical view of the world and life by a poetical view which he, with remarkable insight, found impressively contained in the poetry of Wordsworth. I am not aware that Mill took special or adequate notice of the writings of Ruskin, which probably were for his taste deficient in an understanding and appreciation of the scientific spirit. I can, however, remember no trace in Mill's writings of a view of poetry and art akin to that of Lange or Vaihinger. The emo-

tional side of human nature was to Mill, as it was also to Renouvier, a definite reality, though it does not appear as if he ever clearly defined to himself the implications which such a view carries with it.

² Bernard Bosanquet, 'History of *Æsthetic*' (2nd ed., 1904). A very useful and lucid historical account of the various theories of the Beautiful in ancient and modern times, and prominently also in literatures which the present History of Thought has been obliged to exclude from its survey, is to be found in Prof. Wm. Knight's 'Philosophy of the Beautiful' (1st