

idea, much dwelt upon by the latter, received a fuller expression in Ruskin's expositions than it had received in Goethe, Hegel, or Schelling. This is the idea of the characteristic in nature. In both cases the aim was to penetrate to the underlying thought which enlivens genuine artistic creation—*i.e.*, the creation of the artistic or poetical genius. Now, both schools of art criticism—that surrounding Goethe in Germany, and that centred in Ruskin in England—founded their analysis and deductions largely, though not wholly, upon the creations of contemporary art.¹ Of the two, the great world of

part), 'Outlines of the History of Æsthetics' (1891). In contradistinction to the work of Prof. Bosanquet and the critical history of modern æsthetics, which forms the larger portion of Signor Croce's work referred to above (p. 15), Prof. Knight treats at greater length of æsthetics in France and Britain than of æsthetics in Germany. The fact that he comprises under the term Æsthetics not only the philosophical discussion of the problem of beauty and the Beautiful, but emphasises with Jouffroy (p. 114) the existence of a science of the Beautiful as distinguished from the philosophy, and that he includes in his account much that is quite unsystematic, belonging to what the French term Critique and English writers Criticism, gives to his Manual a special value. It may counteract a partiality for the exclusively metaphysical treatment of the subject, which starts with a definition of beauty or of art, and it may open the eyes of students—especially in Germany, where Æsthetics has frequently been considered to be peculiarly a German science—to the enormous mass of valuable thought on subjects of

beauty and the beautiful which is scattered in the general polite literatures of modern times all over Europe. And in this respect his Manual has not become superfluous through the publication of Bosanquet's larger work, as he himself modestly suggests it might. For those who, like myself, search for the beginnings of philosophical thought in the general literature, the poetry, and the spiritual writings of individual, and frequently secluded, thinkers, Knight's Manual would prove a very useful guide on their paths of exploration.

¹ It is well to remark that German Æsthetics, with the exception of Kant, started by a study of the classic in Winckelmann, enlarging its field of view by taking in the art of the Renaissance, that of Shakespeare and that of other periods and nations, gradually recognising the originality and peculiar breadth and depth of Goethe's creations. On the other side, we learn from the biographer of Ruskin that the æsthetical and historical interest of Ruskin began, as it were, with what was near at hand, and underwent considerable change and enlargement in the