

inent literary and art critics, such as Carlyle, Ruskin, Matthew Arnold, and William Morris. Apart from these, but agreeing with them in his lively interest in social problems, stands the lonely figure of Herbert Spencer: he alone made a serious attempt to elaborate a reasoned philosophical creed, to formulate and solve the World-problem. In the course of his various and laborious expositions he was led also to deal with æsthetical questions. But apart from marking his adherence to the play-theory of art, his psychological analysis does not contain anything very suggestive or original. He has no idea of the Beautiful as constituting a World-problem, such as it appeared to Plato in antiquity and again to Schelling in Germany, such also as it is declaring itself in spite of the absence of any special love for method and system, in literary and art criticism in the modern literatures of France and England. Of Spencer, Signor Benedetto Croce, the latest historian of *Æsthetics*, says: "If one desires to determine somehow the philosophical position of Spencer, one is obliged to say that he oscillates between sensationism and moralism, and has never any idea of art in its character as art."¹

54.
Spencer and
the play-
theory.

This quotation reminds me that, in dealing with the philosophical problem of the Beautiful, no mention has been made, so far, of the psychological treatment of the subject and, only indirectly, of the connection of *Æsthetics* and *Ethics*. Yet these two sides of the question are probably those which receive, at the present

55.
Psychology
of *Æsthetics*
and *Ethics*.

¹ B. Croce, '*Esthétique*' (1904), p. 389.