

moment, most, if not exclusive, attention in Germany, where the metaphysical or essentially philosophical treatment has wellnigh died out.¹

This fundamental change may be traced back to the influence of the writings of Herbart. Herbart himself has not devoted any larger treatise² to æsthetics.

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Herbart.

¹ This becomes very evident if we compare with the historical works of Schasler, Lotze, and Bosanquet, referred to in the text, such recent statements as are contained in the two representative works frequently referred to already in earlier chapters, the 'Festschrift' in honour of Kuno Fischer, and the volume entitled 'Systematische Philosophie.' The former contains an article on "Æsthetics" by Prof. Karl Groos. He distinguishes between a metaphysical, a critical, and a psychological treatment of æsthetical problems, finds that the first survives mostly only in the influence of Schopenhauer's speculation, but that the latter defines the position of the majority of recent philosophical writers on Æsthetics, defining the latter as a "psychology of æsthetical enjoyment and artistic creation" (quoted from Külpe, vol. ii. p. 138). He then enters on an interesting discussion of the question whether psychology is able to deal with the highest problems of æsthetical judgment or value which the critical treatment puts in the foreground, and comes to the conclusion that psychologists might do well if they left out the reference to value, especially if it were possible to arrive through a critical analysis at absolute standards, which he, however, considers to be doubtful (p. 149). The author then deals at some length with a conception which pervades recent æsthetics, notably in Germany, and which has received

through R. Vischer a special designation—namely, the term *Einfühlung*. It means that æsthetical contemplation and enjoyment is based upon the possibility of "feeling yourself into" the object you contemplate. This view is also that of another prominent representative of modern German æsthetics, Prof. Theodor Lipps, who makes it the principal subject of his article on "Æsthetics" in the other volume mentioned above, and enlarges it by the conception of æsthetical sympathy; his definition of the sensation of the beautiful being "the feeling of a positive living activity which I experience in a sensuous object" (Lipps' 'Grundlegung der Æsthetik,' 1903, p. 140). In the interest of the history of Thought it is gratifying to see that both authors trace the beginning of this conception to the writings of Lotze in his 'History' as well as in his 'Microcosmus.' An interesting account of recent German æsthetics from this special point of view "which at present governs it" ('Systematische Philosophie,' p. 385) will be found in a valuable article by Vernon Lee on "Recent Æsthetics" in the April number of 'The Quarterly Review,' 1904, to which I desire especially to direct the attention of my readers.

² The principal passages in Herbart's Works which refer to this subject will be found in his 'Introduction to Philosophy' (1813), reprinted in the first vol. of the 'Collected Works,' ed. by Harten-