

elaborated by the idealists and the purely psychological analysis of the older schools and of that of the psychophysical school represented in Germany mainly by Fechner. There is, however, no need to dwell on Herbart's views at any length so far as the problem of the Beautiful is concerned, except to notice that he considered æsthetical judgments as referring to relations and not to the elementary sensations or perceptions between which these relations exist. His disciples took up this idea and attempted to define more closely in what these relations consist, reducing them to a limited number of definite fundamental relations. With

hensive or synoptic view of the whole realm of the Beautiful, wherever it might appear, tried to give to this view a definite expression or interpretation in connection with a general creed as to the nature and essence of what was conceived to be the truly Real, tracing this subsequently through all the numerous single instances and scattered appearances in the actual world of nature or the creations of art and life; hence the task of æsthetics consisted in interpreting the world of the Beautiful in the light of the supreme Thought, the Ideal. For Herbart and his followers, on the other side, the task of æsthetics was to determine the elemental relations, and to show how through their manifold combination and according to rules which the science of æsthetics had to establish, the beauty of any larger complex was produced. There seems no doubt that Herbart was somewhat misled by his more exclusive acquaintance with music and poetry to desire to establish everywhere definite rules such as have guided musical and, in a lesser degree, poetical, compositions

with their well-defined elementary notions of rhythm, harmony, melody, &c.; he desired a similar schooling in the elements of the Beautiful, in the fine arts. On the other side, thinkers such as Lessing, Herder, Schiller, and Schelling approached the Beautiful by contemplating and studying the existing great productions of the antique and the renaissance, of Shakespeare and other ancient and modern poets, and tried to get hold of that essential Something to which they owed their objective excellence. Herbartian Æsthetics are mainly represented by Robert Zimmermann and elaborately criticised by Fr. Theod. Vischer, the most celebrated representative of the idealistic School. He criticised with equal candour his own great work ('Æsthetik,' 1846-1857) in his 'Kritische Gänge,' Neue Folge, No. 5, pp. 1-224; No. 6, pp. 1-166 (1866, 1873). These articles are most interesting, showing, *inter alia*, how prominent disciples of Hegel were gradually abandoning the logic and metaphysics of their master.