

comprehensive system of thought or life. Accordingly it has been not incorrectly remarked by some French critics, that with Guyau a new epoch begins in the history of æsthetics. The first epoch began with Plato: his æsthetics are the æsthetics of the Ideal; the second began with Kant: his æsthetics are the æsthetics of Perception; the third starts with Guyau: his æsthetics are the æsthetics of social sympathy.<sup>1</sup> Having destroyed, in two separate works, the sociological value of religion as well as of morals in the generally accepted sense of the terms, Guyau exalts the importance of the Beautiful and of Art inasmuch as it creates social sympathy and produces a community of feeling and sentiment. Without art the *synergie sociale* would be incomplete; we might have a community of ideas, an intellectual alliance of human beings—this being the object of metaphysics of which religion is merely a figurative and imaginative form; or we might have a unity of practical aims and efforts—this is the task and object of morality; but we should not have a community of feeling and sentiment. To give the latter is the aim of art; it adds to the *synergie sociale* the *sympathie sociale*. Thus the education of the intellect through science and philosophy, the education of the will through morals, and the education of the feelings through art, go hand in hand, furthering the same end—viz., co-operation and harmony in human society.

In the same degree as the doctrinal religion of the churches and the ethical code of moral rigorists are destroyed, the importance of Art and of the Beautiful

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New epoch  
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tics.

<sup>1</sup> See B. Croce, 'Esthétique,' p. 399.