

Æsthetics are not equally, or perhaps more, important, but for two special reasons.

It is always difficult for a writer who deals with the mental labours of several nations, to one of which he himself belongs, to exercise that impartiality which his exposition naturally aims at. In the present chapter we have been almost exclusively occupied with speculations which belong to Germany and originated there. To some of my readers this may have appeared one-sided. I therefore desire to justify my treatment of the subject by quoting what Signor Croce, who occupies an extraneous position, says: "The philosophical movement in Germany during the last quarter of the eighteenth century and the first half of the nineteenth, in spite of its numerous and great faults, which, in the sequel, inevitably provoked a rude reaction, is nevertheless remarkable and imposing enough in its aggregate to rightly predominate in the history of European thought of that period, relegating to the second or the third planes, and to an inferior importance, the contemporary philosophical productions of other nations. This is true, more even than for philosophy in general, for æsthetics in particular. France, still a prey to the sensationalism of Condillac and his school, was, in the beginning of the century, not in a position adequately to appreciate the creative function of art.¹ . . . In England the Association-Psychology continued, as it indeed never had been interrupted: incapable of rising really beyond sensationalism and of understanding imagination."²

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B. Croce.

The second reason which prompts me to draw atten-

¹ B. Croce, 'Esthétique,' p. 350.

² Ibid., p. 352.