

place in a comprehensive scheme of human interests—first presented itself in modern times with the revival of philosophy and general literature in Germany during the latter half of the eighteenth century; that a series of attempts to answer these questions was there made in the course of the period which begins with Lessing and Winckelmann, and ends in Germany with Lotze and von Hartmann; that after the latter period the interest in these higher metaphysical questions has gradually disappeared, giving way to details of psychological or psychophysical inquiry, and to attempts in criticism and matters of taste such as had been dispersed through English and French literature previous to, and outside of, the metaphysical movement. Hand in hand with this descent from the high philosophical platform has gone a greater appreciation in Germany for the unsystematic writings of French and especially of English authors.<sup>1</sup>

Whilst Germany has thus abandoned the metaphysical

<sup>1</sup> Both the philosophy and the science of the Beautiful have, wherever either or both existed during the nineteenth century, preserved distinctive national colourings. Not only has *Æsthetics* been in Germany pre-eminently metaphysical, in England psychological, and in France sociological, but the relevant literature of the subject has in none of the three countries taken due notice of that of the others. At the end of the century this comparative exclusiveness seems to be making way for mutual appreciation, stimulated in England, notably by the appearance of Bosanquet's 'History,' and in Germany through several influences, among which that of the writings of Wilhelm Dilthey is being more

and more felt. Also the growing interest abroad in the works of Ruskin tends in this direction, and yet Vernon Lee, as late as 1904, can still complain that the *Æsthetics* of M. Souriau, "a most suggestive psychologist, would have been extraordinarily valuable if only he had added a knowledge of contemporary German thought to his own investigations on the subject" (*loc. cit.*, p. 432). Still more than in general philosophy, as noted before, German historians of *Æsthetics*, like Lotze, Schasler, and von Hartmann, take no notice whatever of contemporary foreign literature. Höffding in the former and Croce in the latter are still unique examples.