

The main point on which Schiller agreed with Kant, even before he knew much of the writings of the latter, was this, that the region of the Beautiful stood in definite relations to that of knowledge (the True) and that of practice (the Good), that among human interests poetry and art occupied a definite place. At the same time he agreed with Kant in maintaining the independence of the three ideals, and opposed the attempt to confuse them or absorb one of them in the others. As he was,

period of some of the foremost Art Magazines in Germany, and, in consequence, not unjustly claiming some freedom from academic pedantry and more practical acquaintance with artistic creations and interests, he nevertheless attaches himself to the definite philosophical tradition which centred in Hegel and was handed down through two of the most original and productive of Hegel's disciples: Karl Rosenkranz (1805-1879) and Fr. Theod. Vischer (1807-1887). Shortly before Schasler's Work there appeared in the Munich Collection of the Histories of Sciences in Germany a very original work on the 'History of German Æsthetics,' by Hermann Lotze. This work is highly subjective, and has accordingly been very differently judged both as to its criticisms and its style, which have been blamed as deficient in decision, definiteness, and simplicity; thus, *e.g.*, by Schasler, by E. von Hartmann (to whom we owe a critical 'Account of German Æsthetics from the point of view of the Philosophy of the Unconscious,' 1886), and by a writer of a very different order, Henri Fr. Amiel (1821-1881), who, in his 'Journal Intime' (ed. E. Scherer, 4 ed., vol. ii. p. 26), confessed himself attracted in the beginning but wearied by a further perusal of the book, coming

to the conclusion that "les Allemands entassent les fagots du bûcher, les Français apportent les étincelles." Nevertheless, Lotze's work is well worth studying in connection with his own æsthetical teaching, which forms a striking feature in his system, as notably also for its lucid exposition of the æsthetical doctrine of Chr. Herm. Weisse (1801-1866), who, as we shall see, forms a link between Hegel and Lotze himself. As such it seems to have escaped merited attention by the only foremost thinker of this country who has devoted himself to a profound study of the History of Æsthetics, Professor Bernard Bosanquet, to whose original work on this subject (2nd ed., 1904) I am much indebted. Quite recently we have a spirited and original treatment of the subject, also in the light of a special theory, by the eminent Italian thinker, Signor Benedetto Croce. As standing impartially outside of the literature of the three nations who have so far devoted themselves to this subject, his work is especially fresh and interesting. I shall quote from the French translation of the 2nd ed. by Henry Bigot (1904) with the title 'Esthétique comme science de l'expression et linguistique générale.'