

thought of the artist is distinguished from the thought of the philosopher,—it is practical, not theoretical. The latter has to do with the appearances of common-sense, which it has to dissolve or resolve; the thought of the artist performs the wonder of creating an appearance which resolves itself. The thought of art, accordingly, is not theoretical but practical thought, but it is distinguished from the ethical or the idea of the Good inasmuch as the latter never is, but always is to be, realised: Art alone realises its ideal completely and perfectly. In this conception of the freedom of art and the perfect realisation of its ideal, Solger comes in contact with the theory of artistic Irony developed by Friedrich Schlegel and Ludwig Tieck, and adopted also by Novalis. This idea was not derived from Schelling, but was a sort of caricature of the subjectivism of Fichte. According to an extreme interpretation of the latter,—an interpretation which Fichte himself never intended,—the mind, the subject, creates the world, its object; if it does so, it can also annul it. The mind can, as it were, rise above its own creation and smile at it; it can remain in its divine serenity above its own creations which it does not regard *au sérieux*. Following up this view, Schlegel called art a perpetual parody of itself, a transcendental farce; Tieck defined irony as a force which permits the poet to dominate the matter which he treats; and Novalis raved of a magic idealism which realises its dreams.

It is needless to say that the seriousness which pervades the whole of Hegel's philosophy does not permit him to fall in with the arbitrariness and flippancy which characterised many of the writings of