

the romantic school: he strongly denounces their aberrations, but he fully acknowledges the promise which lay in Solger's prematurely terminated philosophical career, and he admits that Tieck himself, though always talking about artistic irony, forgets the same in his excellent appreciation and exposition of great poetical creations, such as those of Shakespeare.

It is therefore needless to dwell at any length on these lucubrations of the romantic writers; it is more interesting for our purpose to follow up the more serious developments of Schelling's and Hegel's ideas in the later æsthetics of the nineteenth century.

II.

One of the most important questions in the philosophy of the Beautiful had come to the front in the speculations of Schelling, and still more in those of Hegel, namely, the relation which exists between Art and Religion, or between the Beautiful and the Spiritual. This problem was taken up by Christian Heinrich Weisse and, in the spirit of his philosophy, by Lotze.

38.
Chr. H.
Weisse.

As Lotze himself has given, in his 'History of Æsthetics in Germany,' a very full analysis of Weisse's teaching, as much in its development out of Hegel's philosophy as in its less important differences from his own views, I wish to refer mainly to that exposition; the more so as Weisse's own works are now inaccessible