

we understand that the significance of his ideal, which for him was a personal experience, cannot be valued by purely theoretic standards.

We cannot follow the poet-philosopher through all the ramifications of his idea of the development of personality. From "The Artists" his task is firmly settled: what, in that poem, he proclaimed dogmatically from deepest personal experience, now becomes for him a problem for penetrating thought, what with a bold flight of fancy he envisaged as a whole, must be analysed and critically understood, in order to attain a higher unity of contrasts, a complete view of the world and life; to foreboding belief must be given the immutable certainty of firmly established knowledge. With this intention Schiller enters the sphere of influence of Kant. From the armoury of the sage of Königsberg he takes as weapons, the categories, with these to gain and maintain his new kingdom. The disciple appropriates the work of the master: every fresh acquisition of knowledge becomes productive of new life, because it unites itself with ideas which were already prepared within him: from each fresh union proceeds some fresh effort: aesthetic essays, each of which points to an advancing culture, are the documents of the clarifying of Schiller's ideas. His whole work aims at obtaining a foundation of reality for philosophy, at utilizing theoretic knowledge for life. Kant's doctrine of freedom, which Schiller perceives a clear echo of his own creed, becomes the foundation of all his investigations. With his conception of beauty as "freedom in the phenomenon" he acquires an organ with which to apprehend, not only natural and artistic objects, but also what is aesthetic in the moral life. The beautiful world of sense becomes a symbol of free, self-determinant personality. "Every beautiful natural object is a happy pledge, which calls to me: 'Be free, as I!'" In this way of relating the beautiful and the moral and yet preserving for both spheres complete independence, lies the peculiarity and uniqueness of Schiller's thought in these fundamental essays.

In his inflexions on Kant's doctrine of the moral consciousness of his law of duty with its Draconic severity he develops a new aesthetic view of life, his ideal of humanity in which unite "grace" and "dignity" as reflecting the "beautiful soul" and the "sublime character". For the efforts of the individual this furnishes an unending task. But what holds good for the individual holds good for the race: it must be applicable to the whole life of civilization, and in so far as it is a teleologically determined development, it must be an education of the human race.

But the erection of an ideal of culture presupposes dissatisfaction with present culture; it implies criticism of culture. Schiller has repeatedly expressed himself on the civilization of his day. His starting point is the revolutionary attempt of the French to substitute for the historical, naturally developed state, a state fashioned according to pure laws of reason. This undertaking seems to the German poet—honorary citizen of the French Republic—to have failed in the bloody horrors of the reign of terror. The drama of the Revolution revealed to all who had eyes to see the two extremes of decadence: on one hand brutality, on the other, effeminacy. The picture of this "civilization," which Schiller paints at some length, is made most vivid by contrast with the bright picture of the Hellenic world. There, form and content, work and joy of living were one youth of ima-