

however, more of an artist than of an abstract thinker, the doctrine of the independence of Art became magnified in his mind so as to signify the special mission which Art had to fulfil in the origin and progress of culture. Schiller's speculations can be divided into two periods, as has been clearly pointed out by Kuno Fischer.¹ It is incorrect to look upon Schiller merely as a disciple of Kant. His speculations started much earlier than the appearance of Kant's principal work on *Æsthetics*, which he did not study till he had laid down his own ideas, not only in prose writings and in his correspondence with Körner, but likewise in one of his greatest and most original poems, 'Die Künstler' (1789). On this inspired poem he spent much time, discussing it with friends and other prominent writers, such as Körner, Wieland, and Moritz. But it belongs to the period which preceded his personal association with Goethe and his acquaintance with Kant's theory. In it he puts into a final form his earlier pre-Kantian conception of the place which beauty and art occupy in the evolution of human culture.² Two points

¹ In his 'Schiller-Schriften' (1892). The second series deals specially with Schiller as a philosopher, and divides the subject into two periods: the earlier pre-Kantian period, falling into the third decade of Schiller's life (1779-1789); the second comprising Schiller's career as an academic teacher (1789-1796).

² Schiller's speculations in this his first period stood under the influence of Spinoza, Leibniz, and some of the English writers, such as Shaftesbury and Ferguson. They centred in what he termed his *Kunst-idee* (art-idea). This included the Spinozistic conception that the whole of creation is divine and the

Leibnizian idea of a universal harmony and of the world of monads, each of which reflected the whole with more or less distinctness. It has been remarked (*e.g.*, by Lotze, in his 'Geschichte der Aesthetik,' p. 9 *sqq.*) that Leibniz' system contained important suggestions which might have been developed in the interest of a philosophy of the Beautiful, but that this escaped his immediate followers, such as Baumgarten, Moses Mendelssohn, and others. Nevertheless, such poetical minds as Herder, Schiller, Goethe, and Schelling always felt themselves attracted by Leibniz' ideas, though not by the manner in