

in the conception of an intellectual intuition, and, as we shall see, played a great part in their writings. About the time when Schiller became acquainted with Kantian æsthetics a great change had come over his own ideas, and this change was helped on by the study of Kant's works. When Schiller wrote his earlier treatises and the great poem 'The Artists,' he was living under the impression that a new era had dawned upon humanity; it was the short period of repose which in Germany succeeded the wars of Frederick the Great, and preceded the wars of the Revolution. In art, literature, and poetry a new life had started. It was of home growth, but was nourished by influences which came from far and near, from the ancient and the modern world; it had in the eyes of its leaders a cosmopolitan, a humanitarian character. Under this impression Schiller had begun his poem with a glorification of the age which, as it seemed to him, had, through art and poetry, risen to a singular height of calm dignity and repose, opening illimitable vistas into the higher regions of culture. This impression was for a short time heightened by the great promise which the first stages and events of the French Revolution held out to the hopes of many thoughtful observers. But subsequent events soon changed the whole aspect. "Since his 'Künstler' four years had passed, a great volume of stirring world-events had happened, and his view of the height of civilised humanity had been radically changed. Within a short time he had witnessed the outburst of the French Revolution, its destructive storms, the fall of Royalism, the horrors of September, the foundation of the Re-

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Influence of
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