

A further very important view regarding the nature of the beautiful referred to in the passage quoted above is its supposed casual and accidental nature. When Kant found himself unable to establish a clear connection between the intelligible and the phenomenal worlds, either in his intellectual or in his practical philosophy, the fact did not escape him that, in single though isolated instances both in nature and in human life, the distance by which substance and form were usually kept apart appeared to be annulled; the form appearing expressive of definite meaning, and the substance or content revealing itself almost perfectly in its formal representation; both form and substance, in fact, appearing completely adequate and mutually exhaustive. Such instances, which are rare and isolated, and, as it were, fortunate coincidences, come to us as surprises, as glimpses into the hidden harmony of things, and fill us with that peculiar joy and satisfaction which constitute the real nature of æsthetical pleasure. The artist himself, who is able to create such instances and afford this insight or revelation, does so by the force of his genius, in an unexplained and unaccountable manner working within him. This view led Schiller, in the second period of his æsthetical speculations, to a celebrated theory which has, in more recent times, been independently revived in this country by Herbert Spencer.

This theory was worked out in a series of letters which Schiller wrote to the Duke of Augustenburg, and which were afterwards published in the periodical named 'The Hours.' In it Schiller finds the origin of art in