

has become superfluous. . . . Schiller distinguishes three stages in the development of mankind: the physical, the æsthetical, and the moral. In the first stage we are controlled by the force or might of things, and experience the world as a 'dark and hidden' fatality; in the second we liberate ourselves from this power; in the third we control it."

As Kuno Fischer has shown, Schiller has not solved this contradiction. With one foot he stands within the rigorism of Kant's ethics, with the other he stands in the world of the artist or poet, and draws the picture of the beautiful soul in which the highest moral law is obeyed, not as the result of a conflict, but as the inevitable outcome of its own beautiful nature. The letters on the "æsthetical education of mankind" were succeeded by the essay on "Naïve und sentimentalische Dichtung." This is probably among Schiller's philosophical essays the one which possesses most permanent value. In it he has attained a complete understanding of the great change which had come over modern art and poetry in his age, to which he himself so largely contributed, and of which his own later works belong to the most brilliant examples. To this insight he had risen through a third influence which made itself felt during the last decade of the eighteenth century, namely, the influence not only of Goethe's works but of Goethe's personality. Schiller's early speculations upon art and poetry went hand in hand with the first period of his greater poetical productions. He then lived under the influence of the neo-classical ideal. When this was destroyed or was found to be inadequate, he