

for a short time came under the extreme influence of Kant's and Fichte's philosophy with its ethical rigorism. He stood for a moment in danger of giving up poetry for philosophy, but his poetical genius asserted its supremacy again and was led to higher activity through his contact with Goethe. With the last of his philosophical essays, just mentioned, and the last of his philosophical poems, he retired from the field of speculation and entered into the last and greatest phase of his creative productivity.

In the course of his various speculations, and through his intercourse and correspondence with Körner, Goethe, and Wilhelm von Humboldt, Schiller had arrived at a more or less definite conception that two new problems presented themselves to the thinker on art: the problem of the beautiful had become much more complicated. These two new problems had likewise occupied Goethe's prolonged thought, though his occupation with them was never methodical and continuous.¹ They can

¹ The question, how to deal with Goethe in a history of German thought, is as important and difficult as it will be, how to deal with Ruskin in a history of more recent thought on which he has had a very marked and—so far as that of the Continent is concerned—a growing influence. As to Goethe, historians of æsthetics have had difficulty in assigning to him a definite place, or have, like Lotze, von Hartmann, and B. Croce, left him out altogether; and this has also been his fate in most of the German histories of philosophy. In the plan of this work a discussion of his many-sided intellectual activity, including the thought revealed in his poetical creations, should belong to the

third section. Nevertheless, it may be noted here that it is probably owing mainly to his influence that Schelling in his speculations was led away from the direct line indicated by Kant and Fichte through the philosophy of nature and that of art into the region of the spiritual and mystical, somewhat analogous to the various stages described in the second part of Goethe's 'Faust.' Schelling was, though no doubt only for a short time, under the influence of Schiller, yet he was much more attracted by Goethe's love of nature; whereas Hegel, though referring to Goethe, laid more stress upon the stimulus which Schiller had imparted to German speculation at