

modern art through recognising the illimitable, the Infinite; he further explained the difference by referring to his own experience. He was, according to his own confession, so much occupied, during the earlier phases of his poetic creations, with a desire to represent the ideal, to embody a higher meaning in poetical form and language, that he was blind to the *naïveté* or immediateness both of Shakespeare and Homer, in whose works we meet with a living creation behind which the personality of the author disappears, remaining unknown and unapproachable, and which are intelligible and impressive without explanation. Goethe had already pointed to the peculiar character of Gothic art and to that of Albrecht Dürer, as exhibiting the aspirations and workmanship of the artist. Many of the works of more modern artists, notably of the French and Dutch schools, would also suggest to the student and thinker the existence of works of art of high technical merit which do not come, or which come only slightly, into the region of the Beautiful.

Out of these various discussions which were carried on in a lively and stimulating manner in Schiller's periodical, 'The Hours,'<sup>1</sup> the distinction between the

<sup>1</sup> This "Monthly" was started by Schiller in the year 1794. It followed upon an earlier serial, 'Thalia.' Between them they contain Schiller's two most important and mature æsthetical essays: the first (in the 'Thalia,' 1793) was entitled "Anmuth und Würde," and testifies to the strong influence which Kant's philosophy had upon Schiller's conceptions of Art and the Beautiful. It drew after it an appreciative reference by Kant him-

self in the second edition of his work, 'Religion within the Limits of mere Reason.' Schiller had read Kant's work with the greatest interest, but had revolted against Kant's doctrine of the "radical evil inherent in human nature," though he admitted that Kant's arguments were unanswerable. His own Essay on "Grace and Dignity" gave him an opportunity to oppose Kant's rigorism. In this controversy with Kant two expressions have become