

The inexorable law of duty, the Categorical Imperative, had been made by Kant not only the basis of practical philosophy, but as it were also the expression of the truly Real, the only and the sufficient means of insight afforded to us human beings into the ultimate ground and essence of the existing world. In this conception, support had also been found for the belief in God, in Freedom, and in Immortality. Art and the Beautiful were not required for the solution of the moral problem; they were looked upon by Schiller as ornaments, as the adornment of life, as the introduction to the sterner demands of reason and duty. When, a century later, Guyau approached the problems of the Spirit, the Good and the Beautiful,—which, according to Lotze's terminology, constitute the region of values or worths,—the independent foundations of religious faith and of moral doctrine had been profoundly shaken by the scientific and historical criticism of the century; notably the supreme obligation contained in the moral law, as it was understood by Kant, and the sanction derived from religious or metaphysical convictions, appeared doubtful. Yet Guyau was not a pessimist or a materialist; the teachings of Schopenhauer and von Hartmann did not satisfy him, nor did he share in the despair with which both Lange and Strauss took refuge in the ideals that had found expression in art and poetry, in literature and music. Guyau was animated by a great faith and hope which amounted almost to inspiration. Like Schelling, eighty years earlier, he was both a philosopher and a poet; he had, more than Schelling, something of the prophet in him—he lived in