

great and the powerful, in one word, it possessed the character of the Sublime. It was to him the greatest delight, internally to elevate himself and to see everything that was mean and little far below himself. This desire, this powerful impulse, constituted the natural pulse, the poetical throb of his whole being. . . . Now Kant had for the first time revealed to the world wherein the essence of the Sublime consists, that really nothing is sublime but our own elevation, the elevation of our supersensuous, free, moral self above our limited, sensuous, and small self. . . . Without these two human natures, without their connection and their contest, there is no elevation of the one above the other, of the higher above the lower, there exists nothing that is sublime. The words in which Goethe's 'Faust' describes how he felt in the presence of the earth-spirit are the most concise expression, the formula of all sublime sensations: 'I felt so small, so great.'"

Kuno Fischer further shows us how Schiller had already, in the character of the Marquis Posa in his 'Don Carlos,' personified his conception of the manner in which the idea of freedom and human dignity in thought and action constitutes the sublime character. Thus he saw in Kant's theory of the Sublime the light of his own aspirations and poetical creations. A series of æsthetical essays followed this discovery of the resemblance between his own and Kant's views. But he soon found himself driven to a further generalisation which was not in the spirit of Kant's philosophy, and which was repudiated by Kant himself in an appreciative criticism of Schiller's essay. Schiller's mind, filled with admiration for the