

Hellenic ideal, the unity of the Beautiful and the Good, the harmonious fusion of the sensuous and spiritual elements of human personality, could not rest satisfied with the rigid contrast in which Kant had placed the moral sense of obligation to the natural inclinations of the human soul. Schiller arrived at the artistic conception of the Beautiful Soul. The beautiful soul, or the beautiful disposition, is characterised by the union of duty and desire, and there exists a moral grace which is the expression of the beautiful soul. This conception is characteristic of Schiller's combined ethical and æsthetical speculation.

Schiller's opposition to Kant's rigorism came out still more clearly when he read the last-mentioned treatise of Kant, that on 'Religion within the limits of Mere Reason.' He was deeply moved by it, but also repelled; he could not agree with Kant's conception of evil and sin. His whole nature revolted against Kant's theory of a radical base element contained in human nature. Although he declared himself incapable of refuting Kant's arguments, he could not reconcile Kant's doctrine of the Autonomy of the Good Will with this radical leaning towards evil. Should the latter really exist, then it seemed to him that the Autonomy, the self-restrained Freedom of the Will, would have to be given up, but with the freedom one would also have to sacrifice the possibility of its phenomenal appearance, the possibility of beauty and grace combined, the conception of the beautiful soul. He accompanied Kant a long way in his ethical expositions, he agreed thoroughly with him in expelling from Ethics everything connected with utility, happiness, or inclina-