

On the Aesthetic Education of Man in a Series of Letters¹

Friedrich Schiller

1794

Letter II

But I might perhaps make a better use of the opening you afford me if I were to direct your mind to a loftier theme than that of art. It would appear to be unseasonable to go in search of a code for the aesthetic world, when the moral world offers matter of so much higher interest, and when the spirit of philosophical inquiry is so stringently challenged by the circumstances of our times to occupy itself with the most perfect of all works of art - the establishment and structure of a true political freedom.

It is unsatisfactory to live out of your own age and to work for other times. It is equally incumbent on us to be good members of our own age as of our own state or country. If it is conceived to be unseemly and even unlawful for a man to segregate himself from the customs and manners of the circle in which he lives, it would be inconsistent not to see that it is equally his duty to grant a proper share of influence to the voice of his own epoch, to its taste and its requirements, in the operations in which he engages.

But the voice of our age seems by no means favorable to art, at all events to that kind of art to which my inquiry is directed. The course of events has given a direction to the genius² of the time that threatens to remove it continually further from the ideal of art. For art has to leave reality, it has to raise itself bodily above necessity and neediness; for art is the daughter of freedom, and it requires its prescriptions and rules to be furnished by the necessity of spirits and not by that of matter. But in our day it is necessity, neediness, that prevails, and bends a degraded humanity under its iron yoke. Utility is the great idol of the time, to which all powers do homage and all subjects are subservient. In this great balance of utility, the spiritual service of art has no weight, and, deprived of all encouragement, it vanishes from the noisy Vanity Fair³ of our time. The very spirit of philosophical inquiry itself robs the imagination of one promise after another, and the frontiers of art are narrowed, in proportion as the limits of science are enlarged.

The eyes of the philosopher as well as of the man of the world are anxiously turned to the theatre of political events, where it is presumed the great destiny of man is to be played out. It would almost seem to betray a culpable indifference to the welfare of society if we did not share this general interest. For this great commerce in social and moral principles is

¹ Letters II-V, VIII-IX of XXVII

² Spirit

³ Vain and frivolous conditions

of necessity a matter of the greatest concern to every human being, on the ground both of its subject and of its results. It must accordingly be of deepest moment to every man to think for himself. It would seem that now at length a question that formerly was only settled by the law of the stronger is to be determined by the calm judgment of the reason, and every man who is capable of placing himself in a central position, and raising his individuality into that of his species, can look upon himself as in possession of this judicial faculty of reason; being moreover, as man and member of the human family, a party in the case under trial and involved more or less in its decisions. It would thus appear that this great political process is not only engaged with his individual case, it has also to pronounce enactments, which he as a rational spirit is capable of enunciating and entitled to pronounce.

It is evident that it would have been most attractive to me to inquire into an object such as this, to decide such a question in conjunction with a thinker of powerful mind, a man of liberal sympathies, and a heart imbued with a noble enthusiasm for the weal of humanity. Though so widely separated by worldly position, it would have been a delightful surprise to have found your unprejudiced mind arriving at the same result as my own in the field of ideas. Nevertheless, I think I can not only excuse, but even justify by solid grounds, my step in resisting this attractive purpose and in preferring beauty to freedom. I hope that I shall succeed in convincing you that this matter of art is less foreign to the needs than to the tastes of our age; nay, that, to arrive at a solution even in the political problem, the road of aesthetics must be pursued, because it is through beauty that we arrive at freedom. But I cannot carry out this proof without my bringing to your remembrance the principles by which the reason is guided in political legislation.

Letter III

Man is not better treated by nature in his first start than her other works are; so long as he is unable to act for himself as an independent intelligence, she acts for him. But the very fact that constitutes him a man is, that he does not remain stationary, where nature has placed him, that he can pass with his reason, retracing the steps nature had made him anticipate, that he can convert the work of necessity into one of free solution, and elevate physical necessity into a moral law.

When man is raised from his slumber in the senses, he feels that he is a man, he surveys his surroundings, and finds that he is in a state. He was introduced into this state, by the power of circumstances, before he could freely select his own position. But as a moral being he cannot possibly rest satisfied with a political condition forced upon him by necessity, and only calculated for that condition; and it would be unfortunate if this did satisfy him. In many cases man shakes off this blind law of necessity, by his free spontaneous action, of which among many others we have an instance, in his ennobling by beauty and suppressing by moral influence the powerful impulse implanted in him by nature in the passion of love. Thus, when arrived at maturity, he recovers his childhood by an artificial process, he

founds a state of nature in his ideas, not given him by any experience, but established by the necessary laws and conditions of his reason, and he attributes to this ideal condition an object, an aim, of which he was not cognizant in the actual reality of nature. He gives himself a choice of which he was not capable before, and sets to work just as if he were beginning anew, and were exchanging his original state of bondage for one of complete independence, doing this with complete insight and of his free decision. He is justified in regarding this work of political thralldom as non-existing, though a wild and arbitrary caprice⁴ may have founded its work very artfully; though it may strive to maintain it with great arrogance and encompass it with a halo of veneration. For the work of blind powers possesses no authority, before which freedom need bow, and all must be made to adapt itself to the highest end which reason has set up in his personality. It is in this wise that a people in a state of maturity is justified in exchanging a condition of thralldom for one of moral freedom.

Now the term natural condition can be applied to every political body which owes its establishment originally to forces and not to laws, and such a state contradicts the moral nature of man, because lawfulness can alone have authority over this. At the same time this natural condition is quite sufficient for the physical man, who only gives himself laws in order to get rid of brute force. Moreover, the physical man is a reality, and the moral man problematical.⁵ Therefore when the reason suppresses the natural condition, as she must if she wishes to substitute her own, she weighs the real physical man against the problematical moral man, she weighs the existence of society against a possible, though morally necessary, ideal of society. She takes from man something which he really possesses, and without which he possesses nothing, and refers him as a substitute to something that he ought to possess and might possess; and if reason had relied too exclusively on him, she might, in order to secure him a state of humanity in which he is wanting and can want without injury to his life, have robbed him even of the means of animal existence which is the first necessary condition of his being a man. Before he had opportunity to hold firm to the law with his will, reason would have withdrawn from his feet the ladder of nature.

The great point is therefore to reconcile these two considerations: to prevent physical society from ceasing for a moment in time, while the moral society is being formed in the idea; in other words, to prevent its existence from being placed in jeopardy, for the sake of the moral dignity of man. When the mechanic has to mend a watch, he lets the wheels run out, but the living watchworks of the state have to be repaired while they act, and a wheel has to be exchanged for another during its revolutions. Accordingly props⁶ must be sought for to support society and keep it going while it is made independent of the natural condition from which it is sought to emancipate it.

⁴ Impulse

⁵ Speculative, provisional; an idea in progress

⁶ Tools, aids to support and facilitate the goal

This prop is not found in the natural character of man, who, being selfish and violent, directs his energies rather to the destruction than to the preservation of society. Nor is it found in his moral character, which has to be formed, which can never be worked upon or calculated on by the lawgiver, because it is free and never appears. It would seem therefore that another measure must be adopted. It would seem that the physical character of the arbitrary must be separated from moral freedom; that it is incumbent to make the former harmonize with the laws and the latter dependent on impressions;⁷ it would be expedient to remove the former still farther from matter and to bring the latter somewhat more near to it; in short, to produce a third character related to both the others - the physical and the moral - paving the way to a transition from the sway of mere force to that of law, without preventing the proper development of the moral character, but serving rather as a pledge in the sensuous sphere of a morality in the unseen.

Letter IV

This much is certain: it is only when a third⁸ character, as previously suggested, has preponderance that a revolution in a state according to moral principles can be free from injurious consequences; nor can anything else secure its endurance. In proposing or setting up a moral state, the moral law is relied upon as a real power, and free will is drawn into the realm of causes, where all hangs together mutually with stringent necessity and rigidity. But we know that the condition of the human will always remains contingent, and that only in the Absolute Being physical coexists with moral necessity. Accordingly, if it is wished to depend on the moral conduct of man as on natural results, this conduct must become nature, and he must be led by natural impulse to such a course of action as can only and invariably have moral results. But the will of man is perfectly free between inclination and duty, and no physical necessity ought to enter as a share in this magisterial personality. If therefore he is to retain this power of solution, and yet become a reliable link in the causal concatenation of forces, this can only be effected when the operations of both these impulses are presented quite equally in the world of appearances. It is only when, with every difference of form, the matter of man's volition remains the same, when all his impulses agreeing with his reason are sufficient to have the value of a universal legislation.

It may be urged that every individual man carries, within himself, at least in his adaptation and destination, a purely ideal man. The great problem of his existence is to bring all the incessant changes of his outer life into conformity with the unchanging unity of this ideal. This pure ideal man, which makes itself known more or less clearly in every subject, is represented by the state, which is the objective and, so to speak, canonical form in which the manifold differences of the subjects strive to unite. Now two ways present themselves to the thought, in which the man of time can agree with the man of idea, and there are also two ways in which the state can maintain itself in individuals. One of these ways is when the pure ideal man subdues the empirical man, and the state suppresses the

⁷ Sense experiences

⁸ The "third character" here is the "aesthetic character"

individual, or again when the individual becomes the state, and the man of time is ennobled to the man of idea.

I admit that in a one-sided estimate from the point of view of morality this difference vanishes, for reason is satisfied if her law prevails unconditionally. But when the survey taken is complete and embraces the whole man (anthropology), where the form is considered together with the substance, and a living feeling has a voice, the difference will become far more evident. No doubt reason demands unity, and nature variety, and both legislations take man in hand. The law of the former is stamped upon him by an incorruptible consciousness, that of the latter by an ineradicable feeling. Consequently education will always appear deficient when the moral feeling can only be maintained with the sacrifice of what is natural; and a political administration will always be very imperfect when it is only able to bring about unity by suppressing variety. The state ought not only to respect the objective and generic but also the subjective and specific in individuals; and while diffusing the unseen world of morals, it must not depopulate the kingdom of appearance, the external world of matter.

When the mechanical artist places his hand on the formless block, to give it a form according to his intention, he has not any scruples in doing violence to it. For the nature on which he works does not deserve any respect in itself, and he does not value the whole for its parts, but the parts on account of the whole. When the child of the fine arts sets his hand to the same block, he has no scruples either in doing violence to it, he only avoids showing this violence. He does not respect the matter in which he works, and more than the mechanical artist; but he seeks by an apparent consideration for it to deceive the eye which takes this matter under its protection. The political and educating artist follows a very different course, while making man at once his material and his end. In this case the aim or end meets in the material, and it is only because the whole serves the parts that the parts adapt themselves to the end. The political artist has to treat his material man with a very different kind of respect from that shown by the artist of fine art to his work. He must spare man's peculiarity and personality, not to produce a deceptive effect on the senses, but objectively and out of consideration for his inner being.

But the state is an organization which fashions itself through itself and for itself, and for this reason it can only be realized when the parts have been accorded to the idea of the whole. The state serves the purpose of a representative, both to pure ideal and to objective humanity, in the breast of its citizens, accordingly it will have to observe the same relation to its citizens in which they are placed to it, and it will only respect their subjective humanity in the same degree that it is ennobled to an objective existence. If the internal man is one with himself, he will be able to rescue his peculiarity, even in the greatest generalization of his conduct, and the state will only become the exponent of his fine instinct, the clearer formula of his internal legislation. But if the subjective man is in conflict with the objective and contradicts him in the character of the people, so that only the oppression of the former can give the victory to the latter, then the state will take up the

severe aspect of the law against the citizen, and in order not to fall a sacrifice, it will have to crush under foot such a hostile individuality, without any compromise.

Now man can be opposed to himself in a twofold manner: either as a savage, when his feelings rule over his principles; or as a barbarian, when his principles destroy his feelings. The savage despises art, and acknowledges nature as his despotic ruler; the barbarian laughs at nature, and dishonors it, but he often proceeds in a more contemptible way than the savage, to be the slave of his senses. The cultivated man makes of nature his friend, and honors its friendship, while only bridling its caprice.

Consequently, when reason brings her moral unity into physical society, she must not injure the manifold in nature. When nature strives to maintain her manifold character in the moral structure of society, this must not create any breach in moral unity; the victorious form is equally remote from uniformity and confusion. Therefore, totality of character must be found in the people which is capable and worthy to exchange the state of necessity for that of freedom.

Letter V

Does the present age, do passing events, present this character? I direct my attention at once to the most prominent object in this vast structure.

It is true that the consideration of opinion is fallen, caprice is unnerved, and, although still armed with power, receives no longer any respect. Man has awaked from his long lethargy and self-deception, and he demands with impressive unanimity to be restored to his imperishable rights. But he does not only demand them; he rises on all sides to seize by force what, in his opinion, has been unjustly wrested from him. The edifice of the natural state is tottering, its foundations shake, and a physical possibility seems at length granted to place law on the throne, to honor man at length as an end, and to make true freedom the basis of political union. Vain hope! The moral possibility is wanting, and the generous occasion finds an unsusceptible rule.

Man paints himself in his actions, and what is the form depicted in the drama of the present time? On the one hand, he is seen running wild, on the other in a state of lethargy; the two extreme stages of human degeneracy, and both seen in one and the same period.

In the lower larger masses, coarse, lawless impulses come to view, breaking loose when the bonds of civil order are burst asunder, and hastening with unbridled fury to satisfy their savage instinct. Objective humanity may have had cause to complain of the state; yet subjective man must honor its institutions. Ought he to be blamed because he lost sight of the dignity of human nature, so long as he was concerned in preserving his existence? Can we blame him that he proceeded to separate by the force of gravity, to fasten by the force of cohesion, at a time when there could be no thought of building or raising up? The extinction

of the state contains its justification. Society set free, instead of hastening upward into organic life, collapses into its elements.

On the other hand, the civilized classes give us the still more repulsive sight of lethargy, and of a depravity of character which is the more revolting because it roots in culture. I forget who of the older or more recent philosophers makes the remark, that what is more noble is the more revolting in its destruction. The remark applies with truth to the world of morals. The child of nature, when he breaks loose, becomes a madman; but the art scholar, when he breaks loose, becomes a debased character. The enlightenment of the understanding, on which the more refined classes pride themselves with some ground, shows on the whole so little of an ennobling influence on the mind that it seems rather to confirm corruption by its maxims. We deny nature in her legitimate field and feel her tyranny in the moral sphere, and while resisting her impressions, we receive our principles from her. While the affected decency of our manners does not even grant to nature a pardonable influence in the initial stage, our materialistic system of morals allows her the casting vote in the last and essential stage. Egotism has founded its system in the very bosom of a refined society, and without developing even a sociable character, we feel all the contagions and miseries of society. We subject our free judgment to its despotic opinions, our feelings to its bizarre customs, and our will to its seductions. We only maintain our caprice against her holy rights. The man of the world has his heart contracted by a proud self-complacency, while that of the man of nature often beats in sympathy; and every man seeks for nothing more than to save his wretched property from the general destruction, as it were from some great conflagration. It is conceived that the only way to find a shelter against the aberrations of sentiment is by completely foregoing its indulgence, and mockery, which is often a useful chastener of mysticism, slanders in the same breath the noblest aspirations. Culture, far from giving us freedom, only develops, as it advances, new necessities; the fetters of the physical close more tightly around us, so that the fear of loss quenches even the ardent impulse toward improvement, and the maxims of passive obedience are held to be the highest wisdom of life. Thus the spirit of the time is seen to waver between perversions and savagism, between what is unnatural and mere nature, between superstition and moral unbelief, and it is often nothing but the equilibrium of evils that sets bounds to it.

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Letter VIII

Must philosophy therefore retire from this field, disappointed in its hopes? Whilst in all other directions the dominion of forms is extended, must this the most precious of all gifts be abandoned to a formless chance? Must the contest of blind forces last eternally in the political world, and is social law never to triumph over a hating egotism?

Not in the least. It is true that reason herself will never attempt directly a struggle with this brutal force which resists her arms, and she will be as far as the son of Saturn in the 'Iliad' from descending into the dismal field of battle, to fight them in person. But she chooses the most deserving among the combatants, clothes him with divine arms as Jupiter gave them to his son-in-law, and by her triumphing force she finally decides the victory.

Reason has done all that she could in finding the law and promulgating it; it is for the energy of the will and the ardor of feeling to carry it out. To issue victoriously from her contest with force, truth herself must first become a force, and turn one of the instincts of man into her champion in the empire of phenomena. For instincts are the only motive forces in the material world. If hitherto truth has so little manifested her victorious power, this has not depended on the understanding, which could not have unveiled it, but on the heart which remained closed to it, and on instinct which did not act with it.

Whence, in fact, proceeds this general sway of prejudices, this might of the understanding in the midst of the light disseminated by philosophy and experience? The age is enlightened, that is to say, that knowledge, obtained and vulgarized, suffices to set right at least our practical principles. The spirit of free inquiry has dissipated the erroneous opinions which long barred the access to truth, and has undermined the ground on which fanaticism and deception had erected their throne. Reason has purified itself from the illusions of the senses and from a mendacious sophistry, and philosophy herself raises her voice and exhorts us to return to the bosom of nature, to which she had first made us unfaithful. Whence then is it that we remain still barbarians?

There must be something in the spirit of man - as it is not in the objects themselves - which prevents us from receiving the truth, notwithstanding the brilliant light she diffuses, and from accepting her, whatever may be her strength for producing conviction. This something was perceived and expressed by an ancient sage in this very significant maxim: *sapere aude*.

Dare to be wise! A spirited courage is required to triumph over the impediments that the indolence of nature as well as the cowardice of the heart oppose to our instruction. It was not without reason that the ancient Mythos made Minerva issue fully armed from the head of Jupiter, for it is with warfare that this instruction commences. From its very outset it has to sustain a hard fight against the senses, which do not like to be roused from their easy slumber. The greater part of men are much too exhausted and enervated by their struggle with want to be able to engage in a new and severe contest with error. Satisfied if they themselves can escape from the hard labor of thought, they willingly abandon to others the guardianship of their thoughts. And if it happens that nobler necessities agitate their soul, they cling with a greedy faith to the formulas that the state and the church hold in reserve for such cases. If these unhappy men deserve our compassion, those others deserve our just contempt, who, though set free from those necessities by more fortunate circumstances, yet willingly bend to their yoke. These latter persons prefer this twilight of obscure ideas, where the feelings have more intensity, and the imagination can at will

create convenient chimeras, to the rays of truth which put to flight the pleasant illusions of their dreams. They have founded the whole structure of their happiness on these very illusions, which ought to be combated and dissipated by the light of knowledge, and they would think they were paying too dearly for a truth which begins by robbing them of all that has value in their sight. It would be necessary that they should be already sages to love wisdom: a truth that was felt at once by him to whom philosophy owes its name.

It is therefore not going far enough to say that the light of the understanding only deserves respect when it reacts on the character; to a certain extent it is from the character that this light proceeds; for the road that terminates in the head must pass through the heart. Accordingly, the most pressing need of the present time is to educate the sensibility, because it is the means, not only to render efficacious in practice the improvement of ideas, but to call this improvement into existence.

Letter IX

But perhaps there is a vicious circle in our previous reasoning? Theoretical culture must it seems bring along with it practical culture, and yet the latter must be the condition of the former. All improvement in the political sphere must proceed from the ennobling of the character. But, subject to the influence of a social constitution still barbarous, how can character become ennobled? It would then be necessary to seek for this end an instrument that the state does not furnish, and to open sources that would have preserved themselves pure in the midst of political corruption.

I have now reached the point to which all the considerations tended that have engaged me up to the present time. This instrument is the art of the beautiful; these sources are open to us in its immortal models.

Art, like science, is emancipated from all that is positive, and all that is humanly conventional; both are completely independent of the arbitrary will of men. The political legislator may place their empire under an interdict, but he cannot reign there. He can proscribe the friend of truth, but truth subsists; he can degrade the artist, but he cannot change art. No doubt, nothing is more common than to see science and art bend before the spirit of the age, and creative taste receive its law from critical taste. When the character becomes stiff and hardens itself, we see science severely keeping her limits, and art subject to the harsh restraint of rules; when the character is relaxed and softened, science endeavors to please and art to rejoice. For whole ages philosophers as well as artists show themselves occupied in letting down truth and beauty to the depths of vulgar humanity. They themselves are swallowed up in it; but, thanks to their essential vigor and indestructible life, the true and the beautiful make a victorious fight, and issue triumphant from the abyss.

No doubt the artist is the child of his time, but unhappy for him if he is its disciple or even its favorite. Let a beneficent deity carry off in good time the suckling from the breast of its mother, let it nourish him on the milk of a better age, and suffer him to grow up and arrive at virility under the distant sky of Greece. When he has attained manhood, let him come back, presenting a face strange to his own age; let him come, not to delight it with his apparition, but rather to purify it, terrible as the son of Agamemnon. He will, indeed, receive his matter from the present time, but he will borrow the form from a nobler time and even beyond all time, from the essential, absolute, immutable unity. There, issuing from the pure ether of its heavenly nature, flows the source of all beauty, which was never tainted by the corruption of generations or of ages, which roll along far beneath it in dark eddies. Its matter may be dishonored as well as ennobled by fancy, but the ever chaste form escapes from the caprices of imagination. The Roman had already bent his knee for long years to the divinity of the emperors, and yet the statues of the gods stood erect; the temples retained their sanctity for the eye long after the gods had become a theme for mockery, and the noble architecture of the palaces that shielded the infamies of Nero and of Commodus were a protest against them. Humanity has lost its dignity, but art has saved it, and preserves it in marbles full of meaning; truth continues to live in illusion, and the copy will serve to reestablish the model. If the nobility of art has survived the nobility of nature, it also goes before it like an inspiring genius, forming and awakening minds. Before truth causes her triumphant light to penetrate into the depth of the heart, poetry intercepts her rays, and the summits of humanity shine in a bright light, while a dark and humid night still hangs over the valleys.

But how will the artist avoid the corruption of his time which encloses him on all hands? Let him raise his eyes to his own dignity, and to law; let him not lower them to necessity and fortune. Equally exempt from a vain activity which would imprint its trace on the fugitive moment, and from the dreams of an impatient enthusiasm which applies the measure of the absolute to the paltry productions of time, let the artist abandon the real to the understanding, for that is its proper field. But let the artist endeavor to give birth to the ideal by the union of the possible and of the necessary. Let him stamp illusion and truth with the effigy of this ideal; let him apply it to the play of his imagination and his most serious actions, in short, to all sensuous and spiritual forms; then let him quietly launch his work into infinite time.

But the minds set on fire by this ideal have not all received an equal share of calm from the creative genius - that great and patient temper which is required to impress the ideal on the dumb marble, or to spread it over a page of cold, sober letters, and then entrust it to the faithful hands of time. This divined instinct, and creative force, much too ardent to follow this peaceful walk, often throws itself immediately on the present, on active life, and strives to transform the shapeless matter of the moral world. The misfortune of his brothers, of the whole species, appeals loudly to the heart of the man of feeling; their abasement appeals still louder; enthusiasm is inflamed, and in souls endowed with energy the burning desire aspires impatiently to action and facts. But has this innovator examined himself to see if these disorders of the moral world wound his reason, or if they do not rather wound his

self-love? If he does not determine this point at once, he will find it from the impulsiveness with which he pursues a prompt and definite end. A pure, moral motive has for its end the absolute; time does not exist for it, and the future becomes the present to it directly, by a necessary development, it has to issue from the present. To a reason having no limits the direction towards an end becomes confounded with the accomplishment of this end, and to enter on a course is to have finished it.

If, then, a young friend of the true and of the beautiful were to ask me how, notwithstanding the resistance of the times, he can satisfy the noble longing of his heart, I should reply: Direct the world on which you act towards that which is good, and the measured and peaceful course of time will bring about the results. You have given it this direction if by your teaching you raise its thoughts towards the necessary and the eternal; if, by your acts or your creations, you make the necessary and the eternal the object of your leanings. The structure of error and of all that is arbitrary must fall, and it has already fallen, as soon as you are sure that it is tottering. But it is important that it should not only totter in the external but also in the internal man. Cherish triumphant truth in the modest sanctuary of your heart; give it an incarnate form through beauty, that it may not only be the understanding that does homage to it, but that feeling may lovingly grasp its appearance. And that you may not by any chance take from external reality the model which you yourself ought to furnish, do not venture into its dangerous society before you are assured in your own heart that you have a good escort furnished by ideal nature. Live with your age, but be not its creation; labor for your contemporaries, but do for them what they need, and not what they praise. Without having shared their faults, share their punishment with a noble resignation, and bend under the yoke which they find is as painful to dispense with as to bear. By the constancy with which you will despise their good fortune, you will prove to them that it is not through cowardice that you submit to their sufferings. See them in thought such as they ought to be when you must act upon them; but see them as they are when you are tempted to act for them. Seek to owe their suffrage to their dignity; but to make them happy keep an account of their unworthiness; thus, on the one hand, the nobleness of your heart will kindle theirs, and, on the other, your end will not be reduced to nothingness by their unworthiness. The gravity of your principles will keep them off from you, but in play they will still endure them. Their taste is purer than their heart, and it is by their taste you must lay hold of this suspicious fugitive. In vain will you combat their maxims, in vain will you condemn their actions; but you can try your molding hand on their leisure. Drive away caprice, frivolity, and coarseness, from their pleasures, and you will banish them imperceptibly from their acts, and length from their feelings. Everywhere that you meet them, surround them with great, noble, and ingenious forms; multiply around them the symbols of perfection, till appearance triumphs over reality, and art over nature.