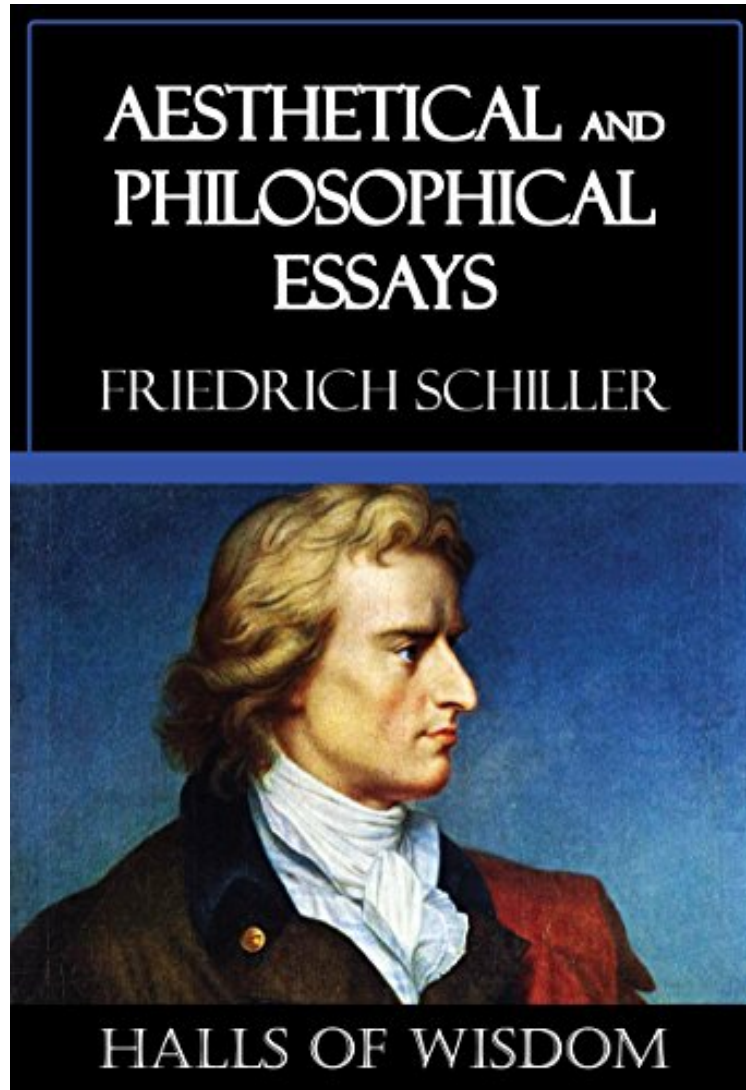


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## Aesthetical and Philosophical Essays [Halls of Wisdom]

*Friedrich Schiller*

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**Friedrich Schiller : Aesthetical and Philosophical Essays [Halls of Wisdom]** before purchasing it in order to gage whether or not it would be worth my time, and all praised Aesthetical and Philosophical Essays [Halls of Wisdom]:

The special subject of the greater part of the letters and essays of Schiller contained in this volume is Aesthetics; and before passing to any remarks on his treatment of the subject it will be useful to offer a few observations on the nature of this topic, and on its treatment by the philosophical spirit of different ages. First, then, aesthetics has for its object the vast realm of the beautiful, and it may be most adequately defined as the philosophy of art or of the fine arts. To some the definition may seem arbitrary, as excluding the beautiful in nature; but it will cease to appear so if it is

remarked that the beauty which is the work of art is higher than natural beauty, because it is the offspring of the mind. Moreover, if, in conformity with a certain school of modern philosophy, the mind be viewed as the true being, including all in itself, it must be admitted that beauty is only truly beautiful when it shares in the nature of mind, and is mind's offspring. Viewed in this light, the beauty of nature is only a reflection of the beauty of the mind, only an imperfect beauty, which as to its essence is included in that of the mind. Nor has it ever entered into the mind of any thinker to develop the beautiful in natural objects, so as to convert it into a science and a system. The field of natural beauty is too uncertain and too fluctuating for this purpose. Moreover, the relation of beauty in nature and beauty in art forms a part of the science of aesthetics, and finds again its proper place... [Halls of Wisdom] From Buddha to Confucius to Plato and down the spiral of time to Kant, Nietzsche and Russell, the Halls of Wisdom are filled to overflowing, yet barely full. Explore the cavernous teachings of the masters, get lost in the art of wonder, and fall in love with wisdom. The only thing you can lose are your chains.

About the Author Friedrich Schiller was a famous German playwright, born in 1759 in the little duchy of Wurttemberg, Germany. Friedrich von Schiller was the son of an army officer. Although the young boy disliked the strict regimentation of his father's chosen profession, he was forced by the Duke of Wurttemberg to enter a military academy. Trapped and overcome with depression, Schiller began to compose morbid poetry. He found some comfort in these literary diversions, but after composing his first play - *The Robbers* (1782) - Schiller's writing was discovered by his superiors, and he was forbidden to write. The young dramatist quickly determined to desert the army and flee to Mannheim where he lived under an assumed name and made his living as a court playwright and stage manager. During this period, he penned such plays as *Fiesco* (1783), *Intrigue and Love* (1784) and *Don Carlos* (1787). Between 1787 and 1798, Schiller wrote no plays, instead devoting himself to historical studies - *The Revolt of the Netherlands* and *A History of the Thirty Years War* - that won him fame as a historian. In 1794, however, Schiller established a close friendship with Johann Wolfgang von Goethe. Under Goethe's influence, Schiller soon returned his attentions to the craft of playwriting and, during the period that followed, composed his most mature dramas including *Wallenstein's Camp* (1798), *The Piccolomini* (1799), *Wallenstein's Death* (1799), *Mary Stuart* (1800), *The Maid of Orleans* (1801), and *William Tell* (1804.) In 1799, he took up residence in Weimar where he and Goethe collaborated to make the Weimar Theatre one of the most prestigious theatrical houses in Germany. On May 9, 1805, Friedrich Schiller died of tuberculosis. He was only forty-six years old. His plays, however, along with those of Goethe, had established a theatrical renaissance in Germany, which would become known as "Weimar Classicism." For more than a century after his death, Schiller remained the favorite playwright of the German people..