

still more is it the case with his great younger contemporary and follower Herder (1744-1803), who, starting with so-called critical dissertations in the manner of Lessing, was very soon drawn away into new and unexplored regions which it was more interesting, useful, and congenial to his mind to explore than to criticise.

The second fact which interfered with a thoroughgoing criticism and impeded the free development of the critical spirit was this, that German literature and thought had for some time past been moving in a restricted area, had been under the dominating influence of special schools of taste and thought. Out of these limited regions, prescribed in literature by the canons of French taste and in philosophy by a mutilated version of Leibniz's ideas, the German mind broke loose under the influence of English literature and philosophy.

22.  
Winckelmann's  
reform of  
art by  
criticism.

At the same time Winckelmann (1717-1768) initiated in Germany quite a new era of artistic reform through his anonymously published 'Reflections on the Imitation of the Grecian Works in Painting and Sculpture' (1755). Through the discovery in Germany of those great artistic creations, which had been previously disregarded, of the glories of Grecian sculpture by Winckelmann on the one side and of the titanic and elemental greatness of Shakespeare by Lessing on the other, the purely critical attitude was changed into that of a comparison of the modern French creations with those of ancient Greece and of the Elizabethan period of English literature. As so frequently afterwards, the purely critical were changed into comparative studies,