We are not aware that Kant took any notice of Winckelmann, Lessing, or Goethe. Of Herder he must have known enough, as Herder had been his pupil and was intimate with Hamann, a friend and townsman of Kant's; but it seems that the spirit which breathed in Hamann's and Herder's writings was not congenial to him. Nevertheless, when Kant's teaching was transplanted into the centre of Germany by Reinhold, it produced a deep and lasting impression, not only on philosophical thought but likewise upon general literature and science, and nowhere more than on German æsthetics. This was owing not so much to the systematic treatment which æsthetics received at the hand of Kant in the third 'Critique,' published in 1790, as to sundry prominent ideas which he put forward and which formed starting-points for the speculations of others. It will be of interest if we try to specify these ideas somewhat more closely.

In his first two Critiques Kant had dealt with two problems which were then exercising many thoughtful minds in Germany, but he had dealt with them in a novel and inspiriting manner. The philosophy of common-sense, imported from England and popularised by the writers of the 'Aufklärung,' had already put in a fresh way before the thinking mind the two problems of knowledge and practice, the questions, "What can we know?" and "What ought we to do?" But the answer to these questions could not, in Germany, remain in the position which was given to it in those writings. "Common-sense," which in its home had mostly consisted in isolated replies to isolated questions, professed in its