

the second Critique, started from a moral dictum, demanding categorical realisation without being able to show that such was possible. The third Critique professedly aimed at meeting this want, by filling the gap which was left in the architecture as well as in the ideas of the system. The two main conceptions which were introduced for this purpose—though their connection was never satisfactorily explained—were the conception of the Beautiful and the conception of final causes or Ends. To what extent Kant was influenced by the prominent part which isolated questions of taste played in some of his favourite English authors, as well as in Rousseau's writings, or by the recent introduction by Baumgarten of æsthetics as a separate discipline, it is impossible to say. There is, however, no doubt that by assigning to poetry and art, to beauty and the beautiful, a prominent function in the world of thought and in the philosophy of life, he fell in with a current of ideas which was running very strong in the minds and works of the foremost German writers of his age.

Before Kant's 'Theory of the Beautiful' was published, and before it became generally known, Schiller had already speculated independently on the same subject. It was subsequently largely owing to Schiller's appreciation and partial assimilation of Kant's views that the latter were extensively studied. In this respect he did for Kant's æsthetical what Reinhold had done, ten years earlier, for his intellectual and practical philosophy. In addition to this, Schiller was probably the first genuine and great artist who felt the necessity of accompanying his poetical creations by theoretical reflections on the

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Schiller.