

cannot find in modern German literature the source or origin of any definite branch of criticism, we nevertheless are justified in selecting the modern literature of Germany as exhibiting more than that of any other country the working in a comprehensive style of the critical methods, the triumphs as well as the ravages of the critical spirit.¹

¹ To those who have been brought up in the centre of the thought and learning of Germany during the nineteenth century it may appear as if criticism exhibits there two very different aspects, being, on the one side, eminently sympathetic and constructive (as manifested in the great edifice of classical philology), and, on the other side, unsympathetic and destructive (as shown by much of biblical criticism since the time of Strauss and the Tübingen school): accordingly, they might object that two such opposite tendencies cannot be brought together as manifestations of the same, the critical spirit. In defence of the position I have taken up, and after fully considering the pertinence of this remark, I have to urge that I regard the whole of German thought from an extraneous or international point of view. Now, not only do foremost representatives of German criticism in all its different branches use the term "Kritik," without any special definition, as quite intelligible to their readers, but there are also notable instances in which destruction and construction are taken for granted as being two essential sides of the same critical process. As an example, I refer to the writings of Eduard Zeller, one of the few who displayed his great critical ability as much in his theological as in his philological writings. Notably in his collected Essays, where he discusses at great length

the critical writings of Strauss, Baur, and the Tübingen school (see 'Vorträge und Abhandlungen,' vol. i.), there is no indication that there is any difference between the criticism employed by them in biblical matters and that employed by himself in his 'Philosophy of the Greeks.' Mr Whittaker also remarks that with philological criticism, when dealing with literary creations, the origins of which, like those of the biblical records, have to be traced, not in the full daylight, but in the twilight of history—such as the poems of Homer, Hesiod, Theognis, and the beginnings of Greek and Roman history—similar disintegration and unsettlement of opinion has resulted. The fact that, in reviewing the labours of English and French scholars and historians, German authorities have so frequently stigmatised them as unscientific and uncritical, has done more than anything else to identify, in the English mind, the historical and philosophical literature of Germany with a critical tendency which sometimes—as, *e.g.*, when dealing with the Scriptures or with the creations of polite literature and art—has missed the essence of its subject and become unsympathetic through excessive minuteness or preconceived ideas. Evidence of this opinion among English writers may be found, *e.g.*, in many passages of Prof. Saintsbury's 'History of Criticism and Literary Taste.'