

39.
Goethe.

and the thought which they express. Of Goethe it may be said that he created to a large extent the language and style of that which is best in the modern literature of his country. No such supreme influence belonging to a single individual can probably be found in any other German, French, or English writer in our century, for reasons which are obvious: but the great French novelists, the German metaphysicians, and the original poetical minds of modern England have enlarged and enriched the vocabulary of their respective languages, and have added a number of useful and novel modes of expression (*tourneures, Wendungen*). Carlyle's influence has been great in introducing novel epithets, borrowed or imported frequently from the German. Matthew Arnold has laboured in a similar direction, his models being, besides Goethe and Heine, mostly French authors, such as Sainte-Beuve and the introspective school. Germany has been less fortunate in extending her vernacular vocabulary: the facility which her language possesses of assimilating foreign words and using them almost without any alteration has done much to complicate German style, destroying its simplicity, its graces, the poetical element. It will, however, probably be found that by far the greatest accession to the vocabularies—though not to the finer modelling—of the modern languages has come from the influence of the sciences on general culture and literature. Well-known words, long in use, have at the same time through this influence acquired altered or more specific meanings.

40.
Peculiarity
of the
German
Language.

41.
Growth in
the mean-
ings of
words.

The vaguer word "development" has been supplanted by "evolution." "Differentiation" has a definite philo-