

school, there were certain more tangible characteristics of German research, which were carried over from the older to the modern type of thought. It will be useful to define these more clearly.

In the course of the second half of the eighteenth century German literature and German philosophy had started from the beginnings laid by other nations, and after mastering and appropriating their achievements, had set out for a new course and a higher flight. Milton and Shakespeare¹ in epic and dramatic poetry; Ossian, the Percy Ballads, and Burns in song and lyric; Gibbon in history; Joseph Scaliger and Bentley in philology; Locke, Hume, and Spinoza in philosophy; Rousseau in prose,—all these great names of a later or earlier past had become familiar watchwords to German poets or students—to Lessing, Herder, and Goethe, to Schlegel, F. A. Wolf, and Wilhelm von Humboldt, to Böckh, Hermann, and Niebuhr, to Kant, Fichte, and Jacobi, before they came forward with their own creations. The same cosmopolitan spirit of looking elsewhere and everywhere for beginnings, and for co-operation in the united work of learning; the same historical taste, the same desire to glean from all quarters,—characterised the early decades of the revival of German science. Hence the many periodicals and annual reports; hence the fact that the

¹ These names are not given as they follow in time, but as they followed in their influence on German thought and literature. Thus the early representatives of the German revival were influenced by Milton and Pope more than by the greater Shakespeare: epic and didactic preceded dramatic poetry: Shakespeare was made familiar to

German readers only through Goethe and Schlegel. Similarly the reaction against the school of Leibniz and Wolff in philosophy began with Kant's reply to Hume's sceptical philosophy, whereas the study of Spinoza influenced Kant's followers and opponents, Jacobi, Fichte, and Schelling.