

6.
Stimulus
from classi-
cal and
foreign
literatures.

In studying the history of other civilisations and the growth and diffusion of human culture in other ages and nations, the gaze of many a German thinker was arrested by the greatness of classical literature and the splendour of ancient art. In the latter direction it was notably Winckelmann who led the way and, for a long time, guided German art-criticism. It was he who had so great an influence upon the formation of Lessing's ideas and the earlier views of Goethe, and who gave to classical studies in Germany that artistic and literary colouring which was grievously absent in many of the older grammarians, editors, and commentators. But in the sequel Herder and Goethe did not confine their interests, as did the classical philologists, to an understanding of the models of Greece and Rome, but simultaneously took up with avidity not only the study of Shakespeare and Dante, of English and Italian literature, but also of that of Spain and Portugal, and furthermore of the great newly discovered Eastern world. In fact, the cosmopolitan interest in the songs, poetry, and literature of primitive as well as of highly cultured peoples was one, and certainly not the least, among the lasting achievements of the earlier Romantic school. The leaders here were the brothers Schlegel and Ludwig Tieck.

7.
Influence of
the German
University
system.

But there was a third influence which made itself felt in the development of German æsthetics—an influence which did not come from this country, which was indeed rather opposed to the manner in which philosophical problems were treated here. This is the methodical or systematic tendency of all German thought, which grew with the establishment and growth of the German Uni-