

disciples abroad to give a complete Philosophy of Life. To afford this it was deficient in depth and comprehensiveness. It required to be spiritualised and enlivened. The earlier leaders of the new movement in Germany tried to do this by what we now term the sentimental, a phase of literature influenced partly by English writers, but quite as much by the writings of Rousseau. This earlier phase was followed by a new and genuine outburst of true poetry in Goethe, who came under the influence of the English, of Rousseau, of Winckelmann's classicism, of Lessing's criticism, of Herder's naturalism, and of Spinoza's pantheism, but emerged from all these influences with an original though unsystematic philosophy of his own. Compared with this underlying but unwritten philosophy of poetry and art, that of the schools appeared hopelessly dry and shallow. It must have been generally felt that the skeleton of logical forms and moral precepts had to be clothed with something that would give it life, colour, and interest, and which corresponded more with the spirit of the age. In search of it forgotten thinkers, such as Spinoza, were studied. It was, however, Kant who first of all supplied what was wanted, and this in apparent connection with the ruling philosophy of the schools on the one side and those very writings of Locke, Hume, and Reid on the other, which had been superficially absorbed by the popular philosophy of the period. But of the new critical, and especially of the poetical, literature of his country Kant had taken no notice, and it might appear as if his philosophy would not do justice to the poetical and artistic powers of the human mind,—the very side from which the leaders in German literature,