

of the nation. It has been called by some the romantic¹ movement on the larger scale.

The different cross-currents which made up this very complex movement may be distinguished by referring to the different extraneous influences which bore in upon German thought during the period of its awakening to independence after the end of the religious and political wars which had devastated the country and decimated the population during the two centuries that followed the Reformation.

There was, first of all, the mechanical view which tended to look upon nature, including the human organism, as a mere machine; this view had to be combated by an opposite view which looked upon nature and life as a divine unfolding; it was propounded in many variations and was accepted in different forms, but it found its most congenial philosophical expression in the philosophy of Spinoza, which came to be studied through the influence of Lessing and Jacobi and Herder. It was a view which lent itself not only to philosophical but also to poetical interpretation, and was thus wide-

¹ This use of the term "Romantic" in the larger sense is characteristic of the view we meet with in 'The Periods of European Literature' (edited by Prof. Saintsbury), and is explained there by Prof. Vaughan in the Introduction to the very excellent tenth volume entitled 'The Romantic Revolt.' The "Period" begins with the deaths of Voltaire and Rousseau, 1778, and ends in the eleventh volume (by Mr Oman, 'The Romantic Triumph') with the middle of the nineteenth century. For

Continental students of the history of literature, this broadening of the term so as to comprise, not only some very unromantic writers, but notably also the whole of what is termed the Classical School in Germany, is most inconvenient and misleading, as it obliterates what is there considered to be the principal trait of romanticism. I have, therefore, confined the use of the term in these volumes to the narrower sense. (See *ante*, vol. i. p. 84 n.)