

spread, especially among the creative intellects which regenerated German literature and art. For some of these it marks probably only a passing, though an important, phase of their mental development. The pantheism of Spinoza lends itself readily to a poetical interpretation; it stands on a higher level than the mechanical view which represents the Divine Being, at most, as an artificer who stands outside of his creation; but it has no room for the ideas of personality, individuality, and freedom, and still less has it an understanding for the facts of sin and redemption: it harmonises with the classical but hardly with the Christian ideal. It taught the immanence of the Divine Spirit in the whole of creation and, as such, inspired poets and thinkers alike, but it had no comprehension for the transcendence of the Divine personality, and yet this was ingrained in the thought of the age through the historical religion with its Divine Founder and the conception of the moral law as a divine revelation.

The many attempts which were made under the influence of Spinozism to establish a monistic view yielded again and again to the deep-seated conviction, characteristic of Christian thought, that for us human beings there exists a twofold order of things: the natural and the spiritual or moral order; that the divine is revealed to humanity not only in nature but independently also through the immediate working of the spirit in the individual and historical life of man.

Thus we find that for various reasons thinkers like Fichte, Schelling, and still more Schleiermacher, in their later speculations, emancipated themselves from the all-