

The Kulturkampf

lated into the customs of our own day, and therefore lacks much of the picturesqueness of the earlier campaign. The battles were fought no longer with swords but with words, and the journeys to Canossa performed not amid Italian snows but in modern, northern Berlin; yet this fresh struggle is in many respects as interesting and instructive as the earlier one. Like its predecessor, it is in the main the chronicle of Roman triumph and German defeat, a study of the limitations of the genius of one of the greatest of moderns; yet even though its lessons are negative, they are none the less valuable for the statesman who to-day finds himself brought into fresh conflict with Rome through the recent encyclical against Modernism. At a time when Church and State, or at least the forces of Roman re-action and secular progress have come again into conflict in half the countries of Europe, a study of the "Kulturkampf,"¹ the so-called "culture war," which was fought out thirty years ago in Prussia, cannot but be both valuable and timely.

¹ The term "Kulturkampf" is a misnomer; it gives no proper conception of the issues involved. According to Dawson, "Germany and the Germans," Vol. II., p. 111, the name originated with Virchow, a Radical deputy, but I have not been able to verify this statement.