

and interests which it desires to harmonise. In poetry and art the material is completely mastered by the form. "The poet creates by the free play of his mind a world, according to his pleasure, in order to impress the easily moulded material with a form which has its value and meaning outside the tasks of knowledge. . . . The same principle which reigns supreme in the realms of the Beautiful in art and poetry appears in the realm of action as the true ethical rule, the foundation of all moral principles; and it appears in the region of knowledge as the formative factor of our world-view."

All these activities are the outcome of a process of bringing together or of synthesis; the freer this synthesis is, the more poetical will be our view of things and the more ethically elevating its reaction on our doings and strivings in this world. Not only poetry but speculation itself has an essentially æsthetical, and through the educational power of the Beautiful, an ethical intent.

The expositions of Lange remind us of Lessing and Herder, of Schiller and Fichte. Lange himself quotes Schiller and Fichte; indeed, all that he says is more impressively stated in the prose and poetry of these earlier thinkers, for their works contain an element which is characteristic with them but which is wanting in Lange: this is the element of faith or hope. They believed—or at least had a firm hope—that their Ideal was somewhere realised; the Ideal, in fact, was to them the truly Real. With Lange this assurance seems to have vanished.<sup>1</sup> The element of doubt and resignation

51.  
Contrast  
with similar  
view of  
earlier  
thinkers.

52.  
Problem  
Reality  
abandoned.

<sup>1</sup> The relevant passages in Lange's work will be found in the last chapter of the first book, which deals with the "Reaction against Materialism in Germany at the end of the eighteenth century,"