

has crept in, disappointment through the failure of efforts in the past plays a greater part than confidence in the success of efforts in the future; but the latter was just the characteristic temper, the governing feature with the thinkers and poets of the age of the Revolution.<sup>1</sup>

and treats of the influence of Spinoza; and again in the last chapter of the whole work, which deals with a similar reaction setting in in more recent times. Whereas in the former period the constructive metaphysical philosophy of Spinoza, assimilated as we have seen (*supra*, vol. iii. p. 119 *sqq.*) by Goethe, led the reaction in philosophy and poetry, the reaction which again set in against the renewed materialism after the lapse of a century, dropped the speculative confidence and hope contained in Spinozism and its more recent pantheistic and theistic developments and returned, not to Spinoza, but to the destructive criticism initiated by Kant and revived by the Neo-Kantians. The difference is significant. In the former instance philosophy, which included science, was considered capable of reaching the highest content, or the Absolute, through methodical thought. Art also and poetry were considered to be a distinct expression of the Divine. In the later reaction both philosophy and art were considered to be incapable of attaining to these heights. Nevertheless, scientific or realistic thought remained, and the creations of art, the work of imagination, remained; but the former was limited to mere appearance, unable to grasp the truly real, and the latter were not considered to represent the idea as the truly real. This position was not that of Hartmann, although it was

only a short step to take from the Unconscious to the Unknowable. The difference then, so far as beauty, art, and the Ideal is concerned, may be stated in this wise. For Lessing, Winckelmann, Schiller, and others, as likewise for Schelling and Hartmann, the Ideal was a revelation, though a transient and momentary one, of the truly Real; for Lange and his followers the Ideal was not a revelation but a product of the human imagination, which by some mysterious impulse—biologically explained as a necessary propelling force in the struggle for existence—invented the fanciful world of beauty and the beautiful. In the former case the Beautiful was a revelation of the truly Real; in the latter, a mere invention, a cunning device, of the human soul.

<sup>1</sup> Towards the end of the century the view expressed by Lange has been more or less adopted by many thinkers, and quite recently (1911) there has appeared a remarkable Treatise by Prof. H. Vaihinger, a friend and disciple of Lange's. It bears the title, 'Die Philosophie des Als Ob,' and is explained on the title-page as a "system of the theoretical, practical, and religious fictions of mankind founded upon an idealistic Positivism," and it introduces itself by a motto (being one of the last utterances of Lange himself): "I am convinced that the point herein dwelt on will some day become a corner-stone of philosophical epistemology." The work has an author as well as an editor