

independent currents of thought and endeavour. The first consisted in a reaction, in an effort to stem the tide; the second and more important movement consisted in a universal resolve to do better, more methodically and in a more orderly manner, what had been done in storm and haste in the earlier stage of the great revolutionary movement. This was to be achieved by deeper thinking, more extensive learning, by popular education, as well as by higher academic teaching. At the same time, especially in Germany, a novel conception of the ideals of art and poetry, a fresh spiritual impulse, produced a great mass of poetical and artistic creation. The two points in which the new light was collected, the foci from which it spread into far regions, are the life and work of Goethe and the divine creations of Beethoven.

When Lange wrote, the Ideal which had guided poets and thinkers half a century earlier appeared unrealisable, not only through speculation but also through science. But the expression which that Ideal had found in poetry and art had not perished; it was realised and perpetuated for all time in the artistic productions of that age. If the faith and hope which had animated the earlier generation had disappeared, the great creations had not disappeared; they stood there as lasting monuments of the workings of a deeper spirit. Hence it was not unnatural that many deeper-seeking and thinking minds should turn for refreshment and spiritual support to those great creations. This explains the very widespread interest which has more recently been taken in the works and personality of Goethe; how it is that his