

The first step in this process is a sensuous knowledge in which the Absolute is seen and felt: this is the region of Art; in this region the Idea becomes the Ideal of which Art is the representation or embodiment. In the second stage, that of Religion, the sensuous or outward representation appears inadequate, and is accordingly abandoned. The Absolute, or Idea, has become an object of thought to which no external representation but only a mental presentation is adequate and sufficient.¹ The Idea has receded from the external world into the internal world of the mind, where it occupies a position in the region of feeling and undefined thought.² The last

¹ This way of putting it corresponds to the maturer form of Hegel's philosophy. In the 'Phenomenology,' his first great work which really contains the entire programme or sketch of his system, Art is not kept in the same way separate as it is later on. It is there only incompletely treated under the section of Religion, Hegel having, as Kuno Fischer has pointed out, at that time—which coincides with his intimate friendship with the poet Hölderlin—before his mind mainly the spirit and religion of Grecian antiquity. Much difficulty exists in rendering in English the terms which Hegel employs in his description of the development of Mind or Spirit. To this I referred already on a former occasion (vol. iii. p. 466, n.) At present it is mainly the use of the word *Vorstellung* that I have in view. It is usually translated in English by "presentation," and this term, if distinguished from "representation," denotes pretty fairly what, in the German language, would distinguish *Vorstellung* from *Darstellung*; Hegel's meaning would probably be this,

that in Art the Idea, or the truly Real, finds a representation (*Darstellung*), and rises in the higher forms of religion to a presentation or Thought (*Vorstellung*).

² Hegel, in speaking of religious, as differing from philosophic, thought, uses the word *Vorstellung* in contradistinction to the word *Begriff*. In this way *Vorstellung* forms, as it were, the intermediate term between what can be presented to the senses on the one side and what can be conceived by the intellect in the most abstract form as logical Idea on the other. The content of religious thought is thus more spiritual than what can be expressed in Art, under which term Hegel thinks primarily of the plastic, the fine, and the dramatic Arts. But it is less definite and, as his whole philosophy implies, less satisfactory to the modern mind than what he terms the scientific notion. For in his system the attempt of the Continental mind to establish a creed at once spiritual and reasoned has attained its climax and consummation. Anything that has been done since in this direction, either