

and highest step is the clear and free thinking of the Absolute, the spiritual cult of the Divine, where that becomes intelligible which in the region of art and faith is an object merely of representation or of thought-presentation. Thus the philosophy of Art, or *Æsthetics*, precedes the philosophy of Religion, and both lead up to Philosophy proper, to the speculative or reasoned thought of the human mind in its historical development.

34.
Art, Religion, and Philosophy form an ascending series.

In all his different works Hegel endeavours to show that philosophy is the highest sphere in the intellectual development of man and mankind. It is, as he says, the veritable Theodicy, as distinguished from Art and Religion, both of which lead up to it. Fichte and Schelling had already suggested a similar view, but it slipped, as it were, from their grasp. With Hegel it was the highest and deepest conviction, which he was never tired of expressing and illustrating from the many points of view which he successively and systematically took up. In the special department with which we are now

in Germany or elsewhere, has been nothing more nor less than an attempt to work out the programme of Hegel's philosophy. It is interesting to note that when the last stage in what Hegel called "the movement of the Absolute Mind," the ascent from the vaguer, or what was termed the mystical, stage of religious thought, into the clear daylight and definiteness of philosophic thought was, at least in Germany, found to be impossible, one school of thinkers (of which Albert Lange may be considered the representative) fell back upon Art and the Ideal as the region in which the spiritual and emotional demands of the human soul should

find satisfaction. I believe it also to be true that a very large class of cultured persons in Germany find, or think they find, the satisfaction of their somewhat unclarified religious demands in the creations of their great musical composers, from Bach through Haydn and Beethoven to Wagner and Brahms; listening to their creations is indeed to them what Hegel termed "Divine Worship." See, for example, the striking passage in the 'Reminiscences of Carl Schurz' (vol. ii. p. 60), in which he describes the impression which the first performance of Wagner's "Parsifal" made upon him and others.