

world in the eternal and lasting content of its ideas.¹ . . . According to Schopenhauer, art and philosophy have the same beginning and the same end; their common origin is the intellect of genius, their common end is to exhibit the essence of things: both desire to discover, each in its own way, what the essence of things is. Art also labours at the problem of existence, tries to answer the question: What is life? Every true and genuine work of art is an answer to this question. But whilst philosophy tries to fix its conception of the essence of things in definite notions, art remains true to its origin, and gives its intuitions of the ideas in the simplest and clearest forms, through which it makes its conception immediately evident and easily grasped. For ordinary intelligence the essence of things is obscured by the mist of objective and subjective accidents; art removes this mist; every genuine work of art unfolds an idea, emanates from an inspired conception which in the execution . . . frequently loses in force: this explains why the sketches of great masters are frequently more interesting and inspiring than their fully elaborated works. Now as the world-ideas are the theme of art, and as they rise from the lowest stage to the highest, from the appearance of material forces up to that of the human will illuminated by the intellect, art equally unfolds itself in different stages which run parallel with the world itself. The will reveals itself in the elemental forms and figures of bodies, in the passions, characters, and actions of men; the will is the ground

¹ Kuno Fischer's 'Arthur Schopenhauer' (vol. viii. of the 'History of Modern Philosophy'), 1st ed., 1893, p. 315.