

of everything, from the lowest to the highest. Accordingly the realm of art divides itself into three separate regions: the fine arts, poetry, and music."¹

It will be seen from this passage that the philosophy of Schopenhauer lends itself further to a natural arrangement of the different arts, a problem which was hesitatingly solved by Schelling and, according to other principles, by Hegel. The fundamental conception of Schopenhauer indicates clearly the ascending scale of the arts and their exhibition of the beautiful. The more material arts, those which have to do with actual matter, form the beginning; these are architecture and the plastic arts. Painting stands a step higher, as it works not only with the material given by nature but also with the passions of man and the scenes of life, and exhibits what is characteristic in the affairs of the human world: it includes the landscape, the portrait, and the historical picture. The next stage is occupied by poetry, which is still more ethereal, less material. Painting already had worked with an ethereal element, that of light and shade; poetry works with words and notions, her task is to represent through them the ideas. Poetry is rich in symbolical expressions, in allegories, parables, and metaphors. But the highest of all arts, that which works with the most ethereal element, the element of sound, is Music.

Schopenhauer had a deeper understanding of contemporary music, especially of Beethoven, than any of the thinkers and poets of his age, with the exception perhaps of the romantic writer and composer E. T. A.

43.
His grouping
of the
arts.

44.
His theory
of Music.

¹ Kuno Fischer, *loc cit.*, p. 316. Freely translated.