

Hofmann. Hence his conception of music or, what he was fond of calling, his metaphysic of music, is strikingly original, and plays an important part in his system. In musical composition, especially in the higher forms, such as the symphony and the mass, we attain to the greatest that the human soul can produce in the realm of art. We have seen that the other arts are occupied with representing the world-ideas in their ascending scale. But the world-ideas themselves are the objectivations of the Will, they are only partial representations of the latter, they all represent the Will not in its purity, in its original essence, not in its self, but in its not-self, in the process of falling away from its original full and pure unity. In the highest of the arts, in Music, the human soul ascends to the highest possible artistic performance that it is capable of,—it represents not an objectivation of the Will but the Will itself.

Music does more than the other arts ; it is the language of feeling and emotion ; it expresses joy, sorrow, pain, horror, exultation, and also the absolute rest of the soul, the complete negation of self, of the individual will. It expresses these states, as it were, in the abstract, in their universality, without any admixture. But this abstraction is not indefinite but clothed in a definite form. Music gives the innermost soul of the human feelings without the body. Music is capable of doing this, according to Schopenhauer, because it expresses the original will, the soul of everything in its most original and elemental form, not in the relations of space but only in the sequence of time. Thus music occupies