

a place by itself in the artistic scale. It follows from this that any admixture of other forms of artistic expression is against the highest ideal of music. Thus Schopenhauer condemns, by anticipation, the part which, in the later musical schools of the nineteenth century, the human voice, song and language, played, notably in the compositions of Richard Wagner. Wagner has nevertheless paid a high tribute to the teaching of Schopenhauer. In his book on Beethoven—published on the occasion of the centenary of Beethoven's birth in 1870—he says: "Schopenhauer was the first to recognise and define, with philosophical clarity, the relation of music to the other fine arts, inasmuch as he assigns to it a unique character quite different from that of the plastic and poetical arts." And Wagner proceeds to say that Beethoven himself could not be fathomed without a solution of that deep-lying paradox which Schopenhauer has pointed out. This paradox consists in the assertion that music reveals the essence of things, not the world-ideas (the different objectivations of the will), being "itself an idea of the world," so that "whoever could translate music completely into thoughts would in doing so have produced a philosophy which explains the world." And Kuno Fischer says: "Music in a manner comparable with language—being the only language which everyone understands—demands a grammar and a dictionary. Grammar teaches how to form words and sentences, the dictionary teaches what the words signify. The grammar of music is the theory of harmony. . . . But the dictionary of music came later. Schopenhauer claims to have given