

unconscious background of the phenomenal world finds abundant confirmation in the existence of the Beautiful both in nature and in art.¹ In the main, then, Hartmann agrees with the æsthetical view current in the

¹ Hartmann's difference from Schopenhauer is nowhere better seen than in his treatment of that æsthetical problem which Schopenhauer claimed to have treated more adequately than any other thinker, the problem of music. In spite of the favour which Schopenhauer's theory met with on the part of great composers, such as Wagner, Hartmann maintains that its one-sided emphasis of the unconscious, but blind, Will or impulse without regard for the unconscious intellect, the region of thought and feeling, had made it impossible for him to understand fully the real nature of musical beauty: "The Will in itself, irrespective of its object, can exhibit no other differences than those of intensity, and can, therefore, at best only contribute towards the explanation of the sublime, whereas the whole region of characteristic and formal beauty can only be explained through an ideal content. Schopenhauer's peculiar theory of music is therefore unable to introduce any other æsthetical principle than that of the æsthetical idea. . . . The combination of the emotions with the will has therefore borne with Schopenhauer the wrong fruit; in order to produce the right fruit it would have been necessary that he should have admitted the unconscious Thought together with the unconscious Will, and that he should have brought the emotions as much into contact with the former as with the latter. But as his system knows nothing of unconscious thought, he was incapable of taking this fundamental step,

and it is a brilliant testimony to his divinatory insight that he nevertheless suspected a connection of musical feeling with unconscious thought, and expressed it at least in a simile, for he says that the composer expresses the deepest wisdom in a language which his intellect does not understand, just as a magnetic somnambulist tells about things of which waking she has no notion. . . . On this point Richard Wagner has attained greater definiteness than his philosophical leader. According to his view the orchestra expresses through its instruments clearly and intelligibly what is inexpressible through intellect and language, and indeed not only as something that is thought but as something actual and sensuous, &c., &c. . . . Whoever does not admit the unconsciousness of the intellectual content can neither admit that the composer whose objective creation is further removed from conscious intentions than that of any other artist desires unconsciously to embody in tone-images an unconscious content, nor that his hearers unconsciously comprehend it. Nothing remains, then, but to deny to music all ideal content, &c., &c." ('Deutsche Aesthetik,' p. 488 *sqq.*). It is also suggested that through this one-sided view Schopenhauer failed to appreciate that combination of instrumental with vocal music of which Beethoven's 'Ninth Symphony' was the first brilliant example, and which was carried to such perfection especially in Wagner's operas.