one element in the speculative Idea, yet interpreted as this purely dialectical unrest and dissolution of both infinite and finite, only *one element*, and not, as Solger will have it, the *whole* Idea. Unfortunately Solger's life was broken off too soon for him to have been able to reach the concrete development of the philosophical Idea. So he got no further than this aspect of negativity which has an affinity with the ironic dissolution of the determinate and the inherently substantial alike, and in which he also saw the principle of artistic activity. Yet in his actual life, having regard to the firmness, seriousness, and stoutness of his character, he was neither himself an ironic artist of the kind depicted above, nor was his profound sense for genuine works of art, nurtured by his persistent study of art, in this respect of an ironical nature. So much in justification of Solger, who in his life, philosophy, and art deserves to be distinguished from the previously mentioned apostles of irony.

As regards Ludwig Tieck, his culture too dates from that period in which Jena was for some time the cultural centre. Tieck and others of these distinguished people are indeed very familiar with such expressions as 'irony', but without telling us what they mean. So Tieck does always demand irony; yet when he goes on himself to judge works of art, while it is true that his recognition and description of their greatness is excellent, if we hope to find here the best opportunity of showing what the irony is in such a work as, e.g., *Romeo and Juliet*, we are deceived. We hear no more about irony.[1]

[8] *Division of the Subject*

After the foregoing introductory remarks it is now time to pass on to the study of our subject itself. But the introduction, where we still are, can in this respect do no more than sketch for our apprehension a conspectus of the entire course of our subsequent

[1] The term 'Romantic Irony' seems to be derived from F. von Schlegel and it is generally understood to mean that the writer, while still creative and emotional, should remain aloof and self-critical. What Hegel says of Tieck is correct. In Tieck's critical essays, especially on Shakespeare, he seldom, if ever, has anything to say about irony. Hegel may have in mind the preface to volume 6 of Tieck's collected Works; it appeared in 1828 and mentions Solger. (I owe this note to Professor James Trainer.) For a full treatment of Romantic Irony and Hegel's attitude to it, see O. Pöggeler, *Hegels Kritik der Romantik* (Bonn, 1956).

scientific studies. But since we have spoken of art as itself proceeding from the absolute Idea, and have even pronounced its end to be the sensuous presentation of the Absolute itself, we must proceed, even in this conspectus, by showing, at least in general, how the particular parts of the subject emerge from the conception of artistic beauty as the presentation of the Absolute. Therefore we must attempt, in the most general way, to awaken an idea of this conception.

It has already been said that the content of art is the Idea, while its form is the configuration of sensuous material. Now art has to harmonize these two sides and bring them into a free reconciled totality. The *first* point here is the demand that the content which is to come into artistic representation should be in itself qualified for such representation. For otherwise we obtain only a bad combination, because in that case a content ill-adapted to figurativeness and external presentation is made to adopt this form, or, in other words, material explicitly prosaic is expected to find a really appropriate mode of presentation in the form antagonistic to its nature.

The *second* demand, derived from the first, requires of the content of art that it be not anything abstract in itself, but concrete, though not concrete in the sense in which the sensuous is concrete when it is contrasted with everything spiritual and intellectual and these are taken to be simple and abstract. For everything genuine in spirit and nature alike is inherently concrete and, despite its universality, has nevertheless subjectivity and particularity in itself. If we say, for example, of God that he is simply *one*, the supreme being as such, we have thereby only enunciated a dead abstraction of the sub-rational Understanding. Such a God, not apprehended himself in his concrete truth, will provide no content for art, especially not for visual art. Therefore the Jews and the Turks have not been able by art to represent their God, who does not even amount to such an abstraction of the Understanding, in the positive way that the Christians have. For in Christianity God is set forth in his truth, and therefore as thoroughly concrete in himself, as person, as subject, and, more closely defined, as spirit. What he is as spirit is made explicit for religious apprehension as a Trinity of Persons, which yet at the same time is self-aware as *one*. Here we have essentiality or universality, and particularization, together with their reconciled unity, and only such unity is

the concrete. Now since a content, in order to be true at all, must be of this concrete kind, art too demands similar concreteness, because the purely abstract universal has not in itself the determinate character of advancing to particularization and phenomenal manifestation and to unity with itself in these.

Now, *thirdly*, if a sensuous form and shape is to correspond with a genuine and therefore concrete content, it must likewise be something individual, in itself completely concrete and single. The fact that the concrete accrues to both sides of art, i.e. to both content and its presentation, is precisely the point in which both can coincide and correspond with one another; just as, for instance, the natural shape of the human body is such a sensuously concrete thing, capable of displaying spirit, which is concrete in itself, and of showing itself in conformity with it. Therefore, after all, we must put out of our minds the idea that it is purely a matter of chance that to serve as such a genuine shape an actual phenomenon of the external world is selected. For art does not seize upon this form either because it just finds it there or because there is no other; on the contrary, the concrete content itself involves the factor of external, actual, and indeed even sensuous manifestation. But then in return this sensuous concrete thing, which bears the stamp of an essentially spiritual content, is also essentially *for* our inner [apprehension]; the external shape, whereby the content is made visible and imaginable, has the purpose of existing solely for our mind and spirit. For this reason alone are content and artistic form fashioned in conformity with one another. The *purely* sensuously concrete—external nature as such—does not have this purpose for the sole reason of its origin. The variegated richly coloured plumage of birds shines even when unseen, their song dies away unheard; the torch-thistle, which blooms for only one night, withers in the wilds of the southern forests without having been admired, and these forests, jungles themselves of the most beautiful and luxuriant vegetation, with the most sweet-smelling and aromatic perfumes, rot and decay equally unenjoyed. But the work of art is not so naïvely self-centred; it is essentially a question, an address to the responsive breast, a call to the mind and the spirit.

Although illustration by art is not in this respect a matter of chance, it is, on the other hand, not the highest way of apprehending the spiritually concrete. The higher way, in contrast to

representation by means of the sensuously concrete, is thinking, which in a relative sense is indeed abstract, but it must be concrete, not one-sided, if it is to be true and rational. How far a specific content has its appropriate form in sensuous artistic representation, or whether, owing to its own nature, it essentially demands a higher, more spiritual, form, is a question of the distinction which appears at once, for example, in a comparison between the Greek gods and God as conceived by Christian ideas. The Greek god is not abstract but individual, closely related to the natural [human] form. The Christian God too is indeed a concrete personality, but is *pure* spirituality and is to be known as *spirit* and in spirit. His medium of existence is therefore essentially inner knowledge and not the external natural form through which he can be represented only imperfectly and not in the whole profundity of his nature.

But since art has the task of presenting the Idea to immediate perception in a sensuous shape and not in the form of thinking and pure spirituality as such, and, since this presenting has its value and dignity in the correspondence and unity of both sides, i.e. the Idea and its outward shape, it follows that the loftiness and excellence of art in attaining a reality adequate to its Concept will depend on the degree of inwardness and unity in which Idea and shape appear fused into one.

In this point of higher truth, as the spirituality which the artistic formation has achieved in conformity with the Concept of spirit, there lies the basis for the division of the philosophy of art. For, before reaching the true Concept of its absolute essence, the spirit has to go through a course of stages, a series grounded in this Concept itself; and to this course of the content which the spirit gives to itself there corresponds a course, immediately connected therewith, of configurations of art, in the form of which the spirit, as artist, gives itself a consciousness of itself.

This course within the spirit of art has itself in turn, in accordance with its own nature, two sides. *First*, this development is itself a spiritual and universal one, since the sequence of definite conceptions of the world, as the definite but comprehensive consciousness of nature, man, and God, gives itself artistic shape.[1]

[1] i.e. the art expressive of one world-view differs from that which expresses another: Greek art as a whole differs from Christian art as a whole. The sequence of different religions gives rise to a sequence of different art-forms.

Secondly, this inner development of art has to give itself immediate existence and sensuous being, and the specific modes of the sensuous being of art are themselves a totality of necessary differences in art, i.e. the *particular arts*. Artistic configuration and its differences are, on the one hand, as spiritual, of a more universal kind and not bound to *one* material [e.g. stone or paint], and sensuous existence is itself differentiated in numerous ways; but since this existence, like spirit, has the Concept implicitly for its inner soul, a specific sensuous material does thereby, on the other hand, acquire a closer relation and a secret harmony with the spiritual differences and forms of artistic configuration.

However, in its completeness our science is divided into three main sections:

First, we acquire a *universal* part. This has for its content and subject both the universal Idea of artistic beauty as the Ideal, and also the nearer relation of the Ideal to nature on the one hand and to subjective artistic production on the other.

Secondly, there is developed out of the conception of artistic beauty a *particular* part, because the essential differences contained in this conception unfold into a sequence of particular forms of artistic configuration.

Thirdly, there is a *final* part which has to consider the individualization of artistic beauty, since art advances to the sensuous realization of its creations and rounds itself off in a system of single arts and their genera and species.

(i) *The Idea of the Beauty of Art or the Ideal*

In the first place, so far as the first and second parts are concerned, we must at once, if what follows is to be made intelligible, recall again that the Idea as the beauty of art is not the Idea as such, in the way that a metaphysical logic has to apprehend it as the Absolute, but the Idea as shaped forward into reality and as having advanced to immediate unity and correspondence with this reality. For the *Idea as such* is indeed the absolute truth itself, but the truth only in its not yet objectified universality, while the Idea as the *beauty of art* is the Idea with the nearer qualification of being both essentially individual reality and also an individual configuration of reality destined essentially to embody and reveal the Idea. Accordingly there is here expressed the demand that the Idea and its configuration as a concrete reality shall be made

completely adequate to one another. Taken thus, the Idea as reality, shaped in accordance with the Concept of the Idea, is the *Ideal.*

The problem of such correspondence might in the first instance be understood quite formally in the sense that any Idea at all might serve, if only the actual shape, no matter which, represented precisely this specific Idea. But in that case the demanded *truth* of the Ideal is confused with mere *correctness* which consists in the expression of some meaning or other in an appropriate way and therefore the direct rediscovery of its sense in the shape produced. The Ideal is not to be thus understood. For any content can be represented quite adequately, judged by the standard of its own essence, without being allowed to claim the artistic beauty of the Ideal. Indeed, in comparison with ideal beauty, the representation will even appear defective. In this regard it may be remarked in advance, what can only be proved later, namely that the defectiveness of a work of art is not always to be regarded as due, as may be supposed, to the artist's lack of skill; on the contrary, defectiveness of *form* results from defectiveness of *content.* So, for example, the Chinese, Indians, and Egyptians, in their artistic shapes, images of gods, and idols, never get beyond formlessness or a bad and untrue definiteness of form. They could not master true beauty because their mythological ideas, the content and thought of their works of art, were still indeterminate, or determined badly, and so did not consist of the content which is absolute in itself. Works of art are all the more excellent in expressing true beauty, the deeper is the inner truth of their content and thought. And in this connection we are not merely to think, as others may, of any greater or lesser skill with which natural forms as they exist in the external world are apprehended and imitated. For, in certain stages of art-consciousness and presentation, the abandonment and distortion of natural formations is not unintentional lack of technical skill or practice, but intentional alteration which proceeds from and is demanded by what is in the artist's mind. Thus, from this point of view, there is imperfect art which in technical and other respects may be quite perfect in its *specific* sphere, and yet it is clearly defective in comparison with the concept of art itself and the Ideal.

Only in the highest art are Idea and presentation truly in conformity with one another, in the sense that the shape given to the

Idea is in itself the absolutely true shape, because the content of the Idea which that shape expresses is itself the true and genuine content. Associated with this, as has already been indicated, is the fact that the Idea must be determined in and through itself as a concrete totality, and therefore possess in itself the principle and measure of its particularization and determinacy in external appearance. For example, the Christian imagination will be able to represent God in human form and its expression of *spirit*, only because God himself is here completely known in himself as *spirit*. Determinacy is, as it were, the bridge to appearance. Where this determinacy is not a totality emanating from the Idea itself, where the Idea is not presented as self-determining and self-particularizing, the Idea remains abstract and has its determinacy, and therefore the principle for its particular and solely appropriate mode of appearance, not in itself, but outside itself. On this account, then, the still abstract Idea has its shape also external to itself, not settled by itself. On the other hand, the inherently concrete Idea carries within itself the principle of its mode of appearance and is therefore its own free configurator. Thus the truly concrete Idea alone produces its true configuration, and this correspondence of the two is the Ideal.

(ii) *Development of the Ideal into the Particular Forms of the Beauty of Art*

But because the Idea is in this way a concrete unity, this unity can enter the art-consciousness only through the unfolding and then the reconciliation of the particularizations of the Idea, and, through this development, artistic beauty acquires a *totality of particular stages and forms*. Therefore, after studying artistic beauty in itself and on its own account, we must see how beauty as a whole decomposes into its particular determinations. This gives, as the *second* part of our study, the doctrine of the *forms of art*. These forms find their origin in the different ways of grasping the Idea as content, whereby a difference in the configuration in which the Idea appears is conditioned. Thus the forms of art are nothing but the different relations of meaning and shape, relations which proceed from the Idea itself and therefore provide the true basis for the division of this sphere. For division must always be implicit in the concept, the particularization and division of which is in question.

We have here to consider *three* relations of the Idea to its configuration.

(*a*) *First*, art begins when the Idea, still in its indeterminacy and obscurity, or in bad and untrue determinacy, is made the content of artistic shapes. Being indeterminate, it does not yet possess in itself that individuality which the Ideal demands; its abstraction and one-sidedness leave its shape externally defective and arbitrary. The first form of art is therefore rather a *mere search* for portrayal than a capacity for true presentation; the Idea has not found the form even in itself and therefore remains struggling and striving after it. We may call this form, in general terms, the *symbolic* form of art. In it the abstract Idea has its shape outside itself in the natural sensuous material from which the process of shaping starts[1] and with which, in its appearance, this process is linked. Perceived natural objects are, on the one hand, primarily left as they are, yet at the same time the substantial Idea is imposed on them as their meaning so that they now acquire a vocation to express it and so are to be interpreted as if the Idea itself were present in them. A corollary of this is the fact that natural objects have in them an aspect according to which they are capable of representing a universal meaning. But since a complete correspondence is not yet possible, this relation can concern only an *abstract* characteristic, as when, for example, in a lion strength is meant.

On the other hand, the abstractness of this relation brings home to consciousness even so the foreignness of the Idea to natural phenomena, and the Idea, which has no other reality to express it, launches out in all these shapes, seeks itself in them in their unrest and extravagance, but yet does not find them adequate to itself. So now the Idea exaggerates natural shapes and the phenomena of reality itself into indefiniteness and extravagance; it staggers round in them, it bubbles and ferments in them, does violence to them, distorts and stretches them unnaturally, and tries to elevate their phenomenal appearance to the Idea by the diffuseness, immensity, and splendour of the formations employed. For the Idea is here still more or less indeterminate and unshapable, while the natural objects are thoroughly determinate in their shape.

[1] An unknown block of stone may symbolize the Divine, but it does not represent it. Its natural shape has no connection with the Divine and is therefore external to it and not an embodiment of it. When shaping begins, the shapes produced are symbols, perhaps, but in themselves are fantastic and monstrous.

In the incompatibility of the two sides to one another, the relation of the Idea to the objective world therefore becomes a ***negative*** one, since the Idea, as something inward, is itself unsatisfied by such externality, and, as the inner universal substance thereof, it persists ***sublime*** above all this multiplicity of shapes which do not correspond with it. In the light of this sublimity, the natural phenomena and human forms and events are accepted, it is true, and left as they are, but yet they are recognized at the same time as incompatible with their meaning which is raised far above all mundane content.

These aspects constitute in general the character of the early artistic pantheism of the East, which on the one hand ascribes absolute meaning to even the most worthless objects, and, on the other, violently coerces the phenomena to express its view of the world whereby it becomes bizarre, grotesque, and tasteless, or turns the infinite but abstract freedom of the substance [i.e. the one Lord] disdainfully against all phenomena as being null and evanescent. By this means the meaning cannot be completely pictured in the expression and, despite all striving and endeavour, the incompatibility of Idea and shape still remains unconquered.— This may be taken to be the first form of art, the symbolic form with its quest, its fermentation, its mysteriousness, and its sublimity.

(*b*) In the *second* form of art which we will call the *classical*, the double defect of the symbolic form is extinguished. The symbolic shape is imperfect because, (i) in it the Idea is presented to consciousness only as indeterminate or determined *abstractly*, and, (ii) for this reason the correspondence of meaning and shape is always defective and must itself remain purely abstract. The classical art-form clears up this double defect; it is the free and adequate embodiment of the Idea in the shape peculiarly appropriate to the Idea itself in its essential nature. With this shape, therefore, the Idea is able to come into free and complete harmony. Thus the classical art-form is the first to afford the production and vision of the completed Ideal and to present it as actualized in fact.

Nevertheless, the conformity of concept and reality in classical art must not be taken in the purely *formal* sense of a correspondence between a content and its external configuration, any more than this could be the case with the Ideal itself. Otherwise every

portrayal of nature, every cast of features, every neighbourhood, flower, scene, etc., which constitutes the end and content of the representation, would at once be classical on the strength of such congruity between content and form. On the contrary, in classical art the peculiarity of the content consists in its being itself the concrete Idea, and as such the concretely spiritual, for it is the spiritual alone which is the truly inner [self]. Consequently, to suit such a content we must try to find out what in nature belongs to the spiritual in and for itself. The *original* Concept[1] itself it must be which *invented* the shape for concrete spirit, so that now the *subjective* Concept—here the spirit of art—has merely *found* this shape and made it, as a natural shaped existent, appropriate to free individual spirituality. This shape, which the Idea as spiritual—indeed as individually determinate spirituality—assumes when it is to proceed out into a temporal manifestation, is the human form. Of course personification and anthropomorphism have often been maligned as a degradation of the spiritual, but in so far as art's task is to bring the spiritual before our eyes in a sensuous manner, it must get involved in this anthropomorphism, since spirit appears sensuously in a satisfying way only in its body. The transmigration of souls is in this respect an abstract idea,[2] and physiology should have made it one of its chief propositions that life in its development had necessarily to proceed to the human form as the one and only sensuous appearance appropriate to spirit.

But the human body in its forms counts in classical art no longer as a merely sensuous existent, but only as the existence and natural shape of the spirit, and it must therefore be exempt from all the deficiency of the purely sensuous and from the contingent finitude of the phenomenal world. While in this way the shape is purified in order to express in itself a content adequate to itself, on the other hand, if the correspondence of meaning and shape is to be perfect, the spirituality, which is the content, must be of such a kind that it can express itself completely in the natural human form, without towering beyond and above this expression in

[1] Bosanquet (op. cit., p. 185) seems to be right in suggesting that 'original Concept' means 'God', and that he *invented* man as an expression of spirit; art *finds* him as appropriate to express the individual spirit. Hegel is fond of the play on words between *erfinden* (invent) and *finden* (find).

[2] Bosanquet points out that the idea is abstract because it represents the soul as independent of an appropriate body—the human soul as capable of existing in a beast's body (op. cit., p. 186).

sensuous and bodily terms. Therefore here the spirit is at once determined as particular and human, not as purely absolute and eternal, since in this latter sense it can proclaim and express itself only as spirituality.

This last point in its turn is the defect which brings about the dissolution of the classical art-form and demands a transition to a higher form, the *third*, namely the *romantic*.

(*c*) The romantic form of art cancels again the completed unification of the Idea and its reality, and reverts, even if in a higher way, to that difference and opposition of the two sides which in symbolic art remained unconquered. The classical form of art has attained the pinnacle of what illustration by art could achieve, and if there is something defective in it, the defect is just art itself and the restrictedness of the sphere of art. This restrictedness lies in the fact that art in general takes as its subject-matter the spirit (i.e. the *universal*, infinite and concrete in its nature) in a *sensuously* concrete form, and classical art presents the complete unification of spiritual and sensuous existence as the *correspondence* of the two. But in this blending of the two, spirit is not in fact represented in its *true nature*. For spirit is the infinite subjectivity of the Idea, which as absolute inwardness cannot freely and truly shape itself outwardly on condition of remaining moulded into a bodily existence as the one appropriate to it.[1]

Abandoning this [classical] principle, the romantic form of art cancels the undivided unity of classical art because it has won a content which goes beyond and above the classical form of art and its mode of expression. This content—to recall familiar ideas—coincides with what Christianity asserts of God as a spirit, in distinction from the Greek religion which is the essential and most appropriate content for classical art. In classical art the concrete content is *implicitly* the unity of the divine nature with the human, a unity which, just because it is only immediate and implicit, is adequately manifested also in an immediate and sensuous way. The Greek god is the object of naïve intuition and sensuous imagination, and therefore his shape is the bodily shape of man. The range of his power and his being is individual and particular.

[1] In other words, thought is 'inwardness' in the sense that thoughts are not outside one another in the way that the parts of a body are. This is why the spirit cannot find an adequate embodiment in things but only in thoughts, or at least only in the inner life.

Contrasted with the individual he is a substance and power with which the individual's inner being is only implicitly at one but without itself possessing this oneness as inward subjective knowledge. Now the higher state is the *knowledge* of that *implicit* unity which is the content of the classical art-form and is capable of perfect presentation in bodily shape. But this elevation of the implicit into self-conscious knowledge introduces a tremendous difference. It is the infinite difference which, for example, separates man from animals. Man is an animal, but even in his animal functions, he is not confined to the implicit, as the animal is; he becomes conscious of them, recognizes them, and lifts them, as, for instance, the process of digestion, into self-conscious science. In this way man breaks the barrier of his implicit and immediate character, so that precisely because he *knows* that he is an animal, he ceases to be an animal and attains knowledge of himself as spirit.

Now if in this way what was implicit at the previous stage, the unity of divine and human nature, is raised from an *immediate* to a *known* unity, the *true* element for the realization of this content is no longer the sensuous immediate existence of the spiritual in the bodily form of man, but instead the *inwardness of self-consciousness.* Now Christianity brings God before our imagination as spirit, not as an individual, particular spirit, but as absolute in spirit and in truth. For this reason it retreats from the sensuousness of imagination into spiritual inwardness and makes this, and not the body, the medium and the existence of truth's content. Thus the unity of divine and human nature is a known unity, one to be realized only by *spiritual* knowing and *in spirit.* The new content, thus won, is on this account not tied to sensuous presentation, as if that corresponded to it, but is freed from this immediate existence which must be set down as negative, overcome, and reflected into the spiritual unity. In this way romantic art is the self-transcendence of art but within its own sphere and in the form of art itself.

We may, therefore, in short, adhere to the view that at this third stage the subject-matter of art is *free concrete spirituality*, which is to be manifested as *spirituality* to the spiritually inward. In conformity with this subject-matter, art cannot work for sensuous intuition. Instead it must, on the one hand, work for the inwardness which coalesces with its object simply as if with itself, for

subjective inner depth, for reflective emotion, for feeling which, as spiritual, strives for freedom in itself and seeks and finds its reconciliation only in the inner spirit. This *inner* world constitutes the content of the romantic sphere and must therefore be represented as this inwardness and in the pure appearance of this depth of feeling. Inwardness celebrates its triumph over the external and manifests its victory in and on the external itself, whereby what is apparent to the senses alone sinks into worthlessness.

On the other hand, however, this romantic form too, like all art, needs an external medium for its expression. Now since spirituality has withdrawn into itself out of the external world and immediate unity therewith, the sensuous externality of shape is for this reason accepted and represented, as in symbolic art, as something inessential and transient; and the same is true of the subjective finite spirit and will, right down to the particularity and caprice of individuality, character, action, etc., of incident, plot, etc. The aspect of external existence is consigned to contingency and abandoned to the adventures devised by an imagination whose caprice can mirror what is present to it, *exactly as it is*, just as readily as it can jumble the shapes of the external world and distort them grotesquely. For this external medium has its essence and meaning no longer, as in classical art, in itself and its own sphere, but in the heart which finds its manifestation in itself instead of in the external world and *its* form of reality, and this reconciliation with itself it can preserve or regain in every chance, in every accident that takes independent shape, in all misfortune and grief, and indeed even in crime.

Thereby the separation of Idea and shape, their indifference and inadequacy to each other, come to the fore again, as in symbolic art, but with this essential difference, that, in romantic art, the Idea, the deficiency of which in the symbol brought with it deficiency of shape, now has to appear *perfected* in itself as spirit and heart. Because of this higher perfection, it is not susceptible of an adequate union with the external, since its true reality and manifestation it can seek and achieve only within itself.

This we take to be the general character of the symbolic, classical, and romantic forms of art, as the three relations of the Idea to its shape in the sphere of art. They consist in the striving for, the attainment, and the transcendence of the Ideal as the true Idea of beauty.

(iii) *The System of the Individual Arts*

Now the *third* part of our subject, in contradistinction from the two just described, presupposes the concept of the Ideal and also the three general forms of art, since it is only the realization of these in specific sensuous materials. Therefore we now no longer have to do with the inner development of artistic beauty in its general fundamental characteristics. Instead we have to consider how these characteristics pass into existence, are distinguished from one another externally, and actualize every feature in the conception of beauty independently and explicitly as a *work of art* and not merely as a *general form*. But since it is the differences immanent in the Idea of beauty, and proper to it, that art transfers into external existence, it follows that in this Part III the general forms of art must likewise be the fundamental principle for the articulation and determination of the individual arts; in other words, the kinds of art have the same essential distinctions in themselves which we came to recognize in the general forms of art. Now the *external* objectivity into which these forms are introduced through a sensuous and therefore *particular* material, makes these forms *fall apart* from one another independently, to become distinct ways of their realization, i.e. the particular arts. For each form finds its specific character also in a specific external material, and its adequate realization in the mode of portrayal which that material requires. But, on the other hand, these art-forms, universal as they are despite their determinateness, break the bounds of a *particular* realization through a *specific* kind of art and achieve their existence equally through the other arts, even if in a subordinate way. Therefore the particular arts belong, on the one hand, specifically to *one* of the general forms of art and they shape its adequate external artistic actuality, and, on the other hand, in their own individual way of shaping externality, they present the totality of the forms of art.[1]

[1] The forms of art are the symbolic, classical, and romantic. The kinds of art are sculpture, painting, etc. There is a sense in which one kind of art (e.g. sculpture) is the adequate mode in which one form of art (e.g. the classical) is actualized. But no form of art is wholly actualized in one kind of art alone; it requires the others, even if they take a subordinate place. Thus while one kind of art may belong *par excellence* to one form of art, it also appears to some extent in the other forms and may be said to present them all. This whole section on the kinds of art is not easily intelligible except in the light of Hegel's full discussion in Part III of these lectures.

In general terms, that is to say, in Part III of our subject we have to deal with the beauty of art as it unfolds itself, in the arts and their productions, into a world of actualized beauty. The content of this world is the beautiful, and the true beautiful, as we saw, is spirituality given shape, the Ideal, and, more precisely, absolute spirit, the truth itself. This region of divine truth, artistically represented for contemplation and feeling, forms the centre of the whole world of art. It is the independent, free, and divine shape which has completely mastered the externality of form and material and wears it only as a manifestation of itself. Still, since the beautiful develops itself in this region as *objective* reality and therefore distinguishes within itself its single aspects and factors, granting them independent particularity, it follows that this centre now arrays its extremes, realized in their appropriate actuality, as contrasted with itself. One of these extremes therefore forms a still *spiritless objectivity*, the merely natural environment of God. Here the external as such takes shape as something having its spiritual end and content not in itself but in another.

The other extreme is the Divine as inward, as something known, as the variously particularized *subjective* existence of the Deity: the truth as it is effective and living in the sense, heart, and spirit of individual persons, not remaining poured out into its external shape, but returning into the subjective individual inner life. Thereby the Divine as such is at the same time distinguished from its pure manifestation as *Deity*, and thereby enters itself into the particularity characteristic of all individual subjective knowledge, emotion, perception, and feeling. In the analogous sphere of religion, with which art at its highest stage is immediately connected, we conceive this same difference as follows. *First*, earthly natural life in its finitude confronts us on one side; but then, *secondly*, our consciousness makes *God* its object wherein the difference of objectivity and subjectivity falls away, until, *thirdly*, and lastly, we advance from God as such to worship by the *community*, i.e. to God as living and present in subjective consciousness. These three fundamental differences arise also in the world of art in independent development.

(*a*) The *first* of the particular arts, the one with which we have to begin in accordance with this fundamental characterization of them, is *architecture* as a fine art. Its task consists in so manipulating external inorganic nature that, as an external world conformable to

art, it becomes cognate to spirit. Its material is matter itself in its immediate externality as a mechanical heavy mass, and its forms remain the forms of inorganic nature, set in order according to relations of the abstract Understanding, i.e. relations of symmetry. In this material and in these forms the Ideal, as concrete spirituality, cannot be realized. Hence the reality presented in them remains opposed to the Idea, because it is something external not penetrated by the Idea or only in an abstract relation to it. Therefore the fundamental type of the art of building is the *symbolic* form of art. For architecture is the first to open the way for the adequate actuality of the god, and in his service it slaves away with objective nature in order to work it free from the jungle of finitude and the monstrosity of chance. Thereby it levels a place for the god, forms his external environment, and builds for him his temple as the place for the inner composure of the spirit and its direction on its absolute objects. It raises an enclosure for the assembly of the congregation, as protection against the threat of storm, against rain, tempest, and wild animals, and it reveals in an artistic way, even if in an external one, the wish to assemble. This meaning it can build into its material and the forms thereof with greater or lesser effect, in proportion as the determinate character of the content for which it undertakes its work is more significant or insignificant, more concrete or abstract, more profoundly plumbing its own depths, or more obscure and superficial. Indeed in this respect architecture may itself attempt to go so far as to fashion in its forms and material an adequate artistic existence for that content; but in that event it has already stepped beyond its own sphere and is swinging over to sculpture, the stage above it. For its limitation lies precisely in retaining the spiritual, as something inner, over against its own external forms and thus pointing to what has soul only as to something distinct from these.

(*b*) But by architecture, after all, the inorganic external world has been purified, set in order symmetrically, and made akin to spirit, and the god's temple, the house of his community, stands there ready. Then into this temple, *secondly*, the god enters himself as the lightning-flash of individuality striking and permeating the inert mass, and the infinite, and no longer merely symmetrical, form of spirit itself concentrates and gives shape to something corporeal. This is the task of *sculpture*.

In so far as in sculpture the spiritual inner life, at which architecture can only hint, makes itself at home in the sensuous shape and its external material, and in so far as these two sides are so mutually formed that neither preponderates, sculpture acquires the *classical* art-form as its fundamental type. Therefore, no expression is left to the sensuous which is not an expression of spirit itself, just as, conversely, for sculpture no spiritual content can be perfectly represented unless it can be fully and adequately presented to view in bodily form. For through sculpture the spirit should stand before us in blissful tranquillity in its bodily form and in immediate unity therewith, and the form should be brought to life by the content of spiritual individuality. So the external sensuous material is no longer processed either according to its mechanical quality alone, as a mass possessing weight, or in forms of the inorganic world, or as indifferent to colour, etc., but in the ideal forms of the human figure and in all three spatial dimensions too. In this last respect we must claim for sculpture that in it the inward and the spiritual come into appearance for the first time in their eternal peace and essential self-sufficiency. To this peace and unity with itself only that external shape corresponds which itself persists in this unity and peace. This is shape according to its *abstract spatiality*.[1] The spirit which sculpture presents is spirit compact in itself, not variously splintered into the play of accidents and passions. Consequently sculpture does not abandon spirit's external form to this variety of appearance, but picks up therein only this one aspect, abstract spatiality in the totality of its dimensions.

(*c*) Now when architecture has built its temple and the hand of sculpture has set up within it the statues of the god, this sensuously present god is confronted, *thirdly*, in the wide halls of his house, by the *community*. The community is the spiritual reflection into itself of this sensuous existent, and is animating subjectivity and inwardness. With these, therefore, it comes about that the determining principle, alike for the content of art and for the material that represents it outwardly, is particularization and individualization and their requisite subjective apprehension. The compact unity in itself which the god has in sculpture disperses into the plurality of the inner lives of individuals whose unity is not

[1] i.e. shape taken simply as an object occupying space (Bosanquet, op. cit., p. 199).

sensuous but purely ideal.[1] And so only here is God himself truly spirit, spirit in his community, God as this to-and-fro, as this exchange of his inherent unity with his actualization in subjective knowing and its individualization as well as in the universality and union of the multitude. In the community God is released alike from the abstraction of undeveloped self-identity and from his sculptural representation as immediately immersed in a bodily medium; and he is raised to spirituality and knowledge, i.e. to spirit's mirror-image which essentially appears as inward and as subjectivity. Consequently the higher content is now the spiritual, the spiritual as absolute. But at the same time, owing to the dispersal mentioned just now, the spiritual appears here as *particular* spirituality, an individual mind. And it is not the self-sufficient peace of the god in himself, but appearance as such, being *for* another, that manifestation of the self, which comes to the fore here as the chief thing; so now what becomes on its own account an object of artistic representation is the most manifold subjectivity in its living movement and activity as human passion, action, and adventure, and, in general, the wide range of human feeling, willing, and neglect.

Now in conformity with this content the sensuous element in art has likewise to show itself particularized in itself and appropriate to subjective inwardness. Material for this is afforded by colour, musical sound, and finally sound as the mere indication of inner intuitions and ideas. And as modes of realizing the content in question by means of these materials we have painting, music, and poetry. Here the sensuous medium appears as particularized in itself and posited throughout as ideal. Thus it best corresponds with the generally spiritual content of art, and the connection of spiritual meaning with sensuous material grows into a deeper intimacy than was possible in architecture and sculpture. Nevertheless this is a more inner unity which lies entirely on the subjective side, and which, in so far as form and content have to particularize themselves and posit themselves as ideal, can only come about at the expense of the objective universality of the content and its fusion with the immediately sensuous element.

Now in these arts form and content raise themselves to ideality,

[1] The unity of the members of a church is not visible, but exists in their common belief and in the recognition of their community (Bosanquet, op. cit., p. 200).

and thus, since they leave behind symbolic architecture and the classical idea of sculpture, they acquire their type from the *romantic* form of art on whose mode of configuration they are adapted to impress themselves in the most appropriate manner. But they are a totality of arts, because the romantic is in itself the most concrete form of art.

The inner articulation of this *third sphere* of the individual arts may be established as follows:

(α) The *first* art, standing next to sculpture, is *painting*. It uses as material for its content, and its content's configuration, visibility as such, in so far as this is at the same time particularized, i.e. developed into colour. True, the material of architecture and sculpture is likewise visible and coloured, but it is not, as in painting, the making visible as such; it is not the simple light which, differentiating itself in its contrast with darkness, and in combination therewith, becomes colour.[1] This quality of visibility inherently subjectivized and posited as ideal, needs neither the abstract mechanical difference of mass operative in heavy matter, as in architecture, nor the totality of sensuous spatiality which sculpture retains, even if concentrated and in organic shapes. On the contrary, the visibility and the making visible which belong to painting have their differences in a more ideal way, i.e. in the particular colours, and they free art from the *complete* sensuous spatiality of material things by being restricted to the dimensions of a *plane* surface.

On the other hand, the content too attains the widest particularization. Whatever can find room in the human breast as feeling, idea, and purpose, whatever it is capable of shaping into act, all this multiplex material can constitute the variegated content of painting. The whole realm of particularity from the highest ingredients of spirit right down to the most isolated natural objects finds its place here. For even finite nature in its particular scenes and phenomena can come on the stage in painting, if only some allusion to an element of spirit allies it more closely with thought and feeling.

(β) The *second* art through which the romantic form is actualized is, as contrasted with painting, *music*. Its material, though still sensuous, proceeds to still deeper subjectivity and particularization.

[1] An obvious reference to Goethe's theory of colour, one of Hegel's favourite topics.

I mean that music's positing of the sensuous as ideal is to be sought in the fact that it cancels, and idealizes into the individual singularity of one point, the indifferent self-externality of space, the total appearance of which is accepted by painting and deliberately simulated. But as this negativity, the point is concrete in itself and an active cancellation within the material by being a movement and tremor of the material body in itself in its relation to itself. This incipient ideality of matter, which appears no longer as spatial but as temporal ideality, is sound: the sensuous set down as negated with its abstract visibility changed into audibility, since sound releases the Ideal, as it were, from its entanglement in matter.[1]

Now this earliest inwardness and ensouling of matter affords the material for the still indefinite inwardness and soul of the spirit, and in its tones makes the whole gamut of the heart's feelings and passions resound and die away. In this manner, just as sculpture stands as the centre between architecture and the arts of romantic subjectivity, so music forms the centre of the romantic arts and makes the point of transition between the abstract spatial sensuousness of painting and the abstract spirituality of poetry. Like architecture, music has in itself, as an antithesis to feeling and inwardness, a relation of quantity conformable to the mathematical intellect; it also has as its basis a fixed conformity to law on the part of the notes and their combination and succession.

(γ) Finally, as for the *third*, most spiritual presentation of romantic art, we must look for it in *poetry*. Its characteristic peculiarity lies in the power with which it subjects to spirit and its ideas the sensuous element from which music and painting began to make art free. For sound, the last external material which poetry keeps, is in poetry no longer the feeling of sonority itself, but a *sign*, by itself void of significance, a sign of the idea which has become concrete in itself, and not merely of indefinite feeling and its nuances and gradations. Sound in this way becomes a *word* as a voice inherently articulated, the meaning of which is to indicate ideas and thoughts. The inherently negative point to which music had moved forward now comes forth as the completely

[1] For this section on sound and music, see Hegel's *Philosophy of Nature*, i.e. *Enc. of the Phil. Sciences* §§ 300–2. Eng. tr. by A. V. Miller (Oxford, 1970), pp. 136–47, by M. J. Petry (London, 1970), vol. 2, pp. 69–82. Also the whole section on music in part iii.

concrete point, as the point of the spirit, as the self-conscious individual who out of his own resources unites the infinite *space* of his ideas with the *time* of sound. Yet this sensuous element, which in music was still immediately one with inwardness, is here cut free from the content of consciousness, while spirit determines this content on its own account and in itself and makes it into ideas. To express these it uses sound indeed, but only as a sign in itself without value or content. The sound, therefore, may just as well be a mere letter, since the audible, like the visible, has sunk into being a mere indication of spirit. Therefore the proper element of poetical representation is the poetical *imagination* and the illustration of spirit itself, and since this element is common to all the art-forms, poetry runs through them all and develops itself independently in each of them. Poetry is the universal art of the spirit which has become free in itself and which is not tied down for its realization to external sensuous material; instead, it launches out exclusively in the inner space and the inner time of ideas and feelings. Yet, precisely, at this highest stage, art now transcends itself, in that it forsakes the element of a reconciled embodiment of the spirit in sensuous form and passes over from the poetry of the imagination to the prose of thought.

This we may take to be the articulated totality of the particular arts: the external art of architecture, the objective art of sculpture, and the subjective art of painting, music, and poetry. Of course many other classifications have been attempted, since the work of art presents such a wealth of aspects that, as has often happened, now this one and now that can be made the basis of classification. Consider, for example, the sensuous material. In that case architecture is the crystallization, sculpture the organic configuration, of matter in its sensuous and spatial totality; painting is the coloured surface and line; while, in music, space as such passes over into the inherently filled point of time; until, finally, in poetry the external material is altogether degraded as worthless. Alternatively, these differences have been considered in their totally abstract aspect of space and time. But such abstract characteristics of the work of art may of course, like its material, be consistently pursued in their special features, but they cannot be carried through as the final basis of classification, because any such aspect derives its origin from a higher principle and therefore has to be subordinate thereto.

As this higher principle we have found the art-forms of the symbolical, the classical, and the romantic, which are themselves the universal moments of the Idea of beauty.

The concrete form of their relation to the individual arts is of such a kind that the several arts constitute the real existence of the art-forms. *Symbolic art* attains its most appropriate actuality and greatest application in *architecture*, where it holds sway in accordance with its whole conception and is not yet degraded to be the inorganic nature, as it were, dealt with by another art. For the *classical form*, on the other hand, *sculpture* is its unqualified realization, while it takes architecture only as something surrounding it, and it cannot yet develop painting and music as absolute forms for its content. Finally, the *romantic* art-form masters painting and music, and poetic representation likewise, as modes of expression in a way that is substantive and unqualified. But poetry is adequate to all forms of the beautiful and extends over all of them, because its proper element is beautiful imagination, and imagination is indispensable for every beautiful production, no matter to what form of art it belongs.

Now, therefore, what the particular arts realize in individual works of art is, according to the Concept of art, only the universal forms of the self-unfolding Idea of beauty. It is as the external actualization of this Idea that the wide Pantheon of art is rising. Its architect and builder is the self-comprehending spirit of beauty, but to complete it will need the history of the world in its development through thousands of years.

AESTHETICS

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