

The aim of art is not to please. Pleasure is here a means - Not: rather many; it is not in this case an end. The aim of art is to elevate.

(Proof?)

Before this principle then the famous question of art and morality is quite easy of solution. We do not elevate a thing by making it tend towards evil.

But is not then philosophy an art? Is not the aim of philosophy to elevate also? It is, for knowledge elevates - it cannot lower anyone. My definition of the end of art is then too wide, too extensive. Considering better, then, "the aim of art is elevation of man by the means of beauty." "The aim of science is the elevation of man by means of truth". "The aim of education /Religion\ is the elevation of man by means of good."

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But I am far from attempting a defence of religion. Indeed it is my hope that we found a religion without God - a religion purely of man, one which has benevolence and kindness as its basis instead of faith and of belief.
By religion - be it noticed - I do not mean theology. Theology is, if it be anything, a science forming a part of metaphysics. Theology, being this is theoretic; religion is practical. The creed of Auguste Comte is ~~more~~ ^{as much} religion than theology - it is perhaps even more, for it has not the egoistic element of a care for self-salvation.

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18-23a
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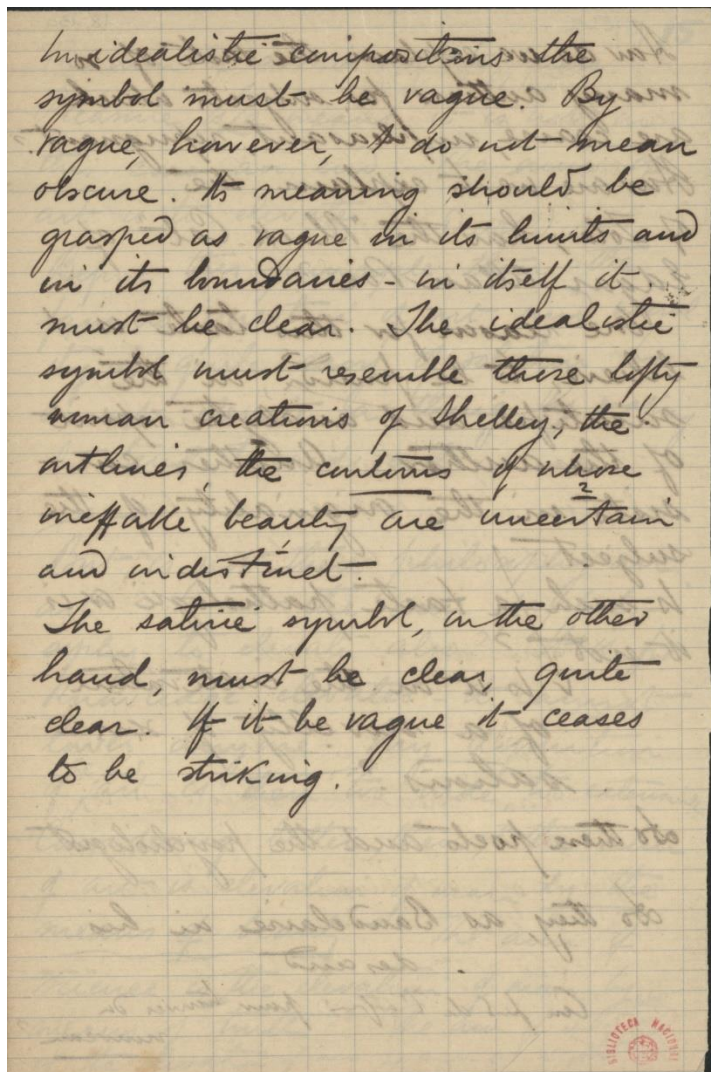
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In idealistic compositions the symbol must be vague. By vague, however, I do not mean obscure. Its meaning should be grasped as vague in its limits and in its boundaries - in itself it must be clear. The idealistic symbol must resemble those lofty roman creations of Shelley; the outlines, the contours of whose ineffable beauty are indistinct and uncertain.

The satiric symbol, on the other hand, must be clear, quite clear. If it be vague it ceases to be striking.

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