

art does not give any longer that satisfaction of our spiritual demands which former ages and peoples sought and found in her; a satisfaction which, certainly on the part of religion, was intimately connected with art. The beautiful days of Grecian art and the golden period of the later middle ages are past. . . . Our age is therefore in general not favourable towards art. . . . The theory of art is in our times much more in request than in those ages when art, as art alone, gave complete satisfaction. Art invites us to a reasoned contemplation, and this not with the object of furthering art itself but with the object of scientifically finding out what art is." <sup>1</sup>

We see from this that Hegel had abandoned the position occupied for a moment by the philosophy of Schelling. We noted above that Schelling had abandoned it likewise. They were both led to see that the religious interest of the Christian world could not be exhausted by the means and in the region of Art. But they differed in this, that Schelling sought a fuller comprehension by descending into mystical depths, Hegel by ascending to greater intellectual heights. The second point which interests us, and which is peculiar to Hegel's philosophy of the beautiful, is this, that he did not do justice to the Beautiful in Nature. He neither allows that natural things possess beauty in themselves—they possess it only for the contemplating mind—nor does he seem to consider natural beauty as equal to artistic beauty. In the same introduction he makes the remark that it had never occurred to anyone to emphasise specially

35.  
Art abandoned by Schelling for mysticism.

36.  
Hegel unappreciative of natural beauty.

<sup>1</sup> Hegel's 'Werke,' vol. x., part i., pp. 14 sqq.