

of everything it is a mystery ; with the disappearance of this mystery, of the mystical element, beauty would disappear likewise.

There are two points in which the philosophy of Hartmann claims our attention in connection with the problem of the Beautiful. The first point refers to the mystical element which is strongly urged by him. In his first important work he has a long and appreciative chapter on the Mystical, which he considers to be an important factor and phase in the life and history of the mind. Through this side of his philosophy he has contributed largely to bring out one of the main tendencies of the later thought of the century. I shall have to revert to this when, in the concluding chapter of this portion of my history, I shall try to characterise more definitely the outstanding problems of philosophical thought and the main drift of philosophical reasoning. The second point which interests us is the view that Hartmann holds as to the function of art in modern society and culture. In this respect he approaches to a conception which is shared by several thinkers abroad.

It is true that Hartmann, as well as Hegel, assigns to Art and the Beautiful not the highest position which the human mind can attain to. Both thinkers aim at elaborating a philosophical creed ; the object of their search is attained only in a preliminary way and in transient and, as it were, casual glimpses, whenever and wherever nature or art unveils to us the Beautiful. But that the Beautiful in nature and art reveals to us the Ideal is a conception which plays an important part with both these thinkers. It can be traced back in

48.  
The  
mystical.

49.  
Art and the  
Beautiful  
subordinate  
to phil-  
osophy.