

dealing, in the department of the Philosophy of the Beautiful, his achievements may be judged and assimilated from two different points of view. From one of these we may disregard the general scheme into which he has thrown the vast material and the many valuable reflections which are contained in his lectures, and see in them merely the first adequate attempt to give a complete and comprehensive theory of the different arts and a philosophy of the Beautiful, both founded upon extensive historical studies not only within the limits of the subject itself but still more in connection with other interests. Such a view finds in the three volumes of Hegel's lectures a rich accumulation of valuable material and of fruitful suggestions, both of which have been largely utilised by his successors—opponents and admirers alike. A second point of view emphasises rather the position which Hegel assigns to Art and to the Beautiful in the great scheme of his philosophy and, following from that, in the totality of human interests; further, also the comparative value which he attaches to the various departments of art, to the different schools, and, lastly, to the natural and artistic forms of beauty. We may, in fact, value mainly the encyclopædic grasp or the metaphysical insight of Hegel's speculation.

The first point of view is more interesting to the historian of *Æsthetics*, the second to the historian of philosophic Thought. In the latter respect there are two points which are of paramount interest in dealing with the problem of the Beautiful. The first point is fully and unmistakably developed in the introduction to Hegel's published lectures, and as this introduction was written