

The problem of the Beautiful does not occupy such an important position in Hartmann's system as it does in that of Schopenhauer's. In the first and most important of his larger works, 'The Philosophy of the Unconscious' (1869), there is a short chapter on the "Unconscious" in æsthetical judgment and in artistic production. In a much later work on the History and Theory of the Beautiful, Hartmann criticises, from his point of view, the æsthetical theories and doctrines of a large number of German writers, and enters on a full discussion of the subject which may be looked upon as confirming and illustrating the main principle of his philosophy. This main principle—which contains his solution of the central philosophical problem, the problem of Reality—he acknowledges to be foreshadowed in Schelling's later writings, when Schelling had recognised the insufficiency of his own earlier speculation, in which, however, were contained the germs for the twofold but antagonistic development in the systems of Hegel and Schopenhauer. The whole question turns upon the duality which was established in modern times in the first two 'Critiques' of Kant, and which may be variously defined as the dualism of knowledge and action, of the theoretical and the practical reason, or, as Schopenhauer has most pointedly put it, as the dualism of the intellect and the will. Hartmann shows in a lucid manner, and with a great wealth of examples and illustrations, how the whole of the idealistic movement of thought after Kant aimed at showing that the Idea—*i.e.*, the intellectual factor—is the underlying principle, the essence of the truly Real, the