

the Good], does indeed neither solve the theoretical nor the practical problem, but receives through a beholding of the Beautiful an immediate assurance of the possibility of its desired solution—*i.e.*, of the reconciliation of the existing contradictions.”¹

A complete solution, either theoretical or practical, is indeed not conceivable except in the whole of the world—*i.e.*, for a spirit which should comprehend and control everything. In us human beings, who comprehend and control only a very limited region, and can therefore not expect to meet with the desired reconciliation, the latter, if it does appear accidentally and casually, comes as a surprise, and this surprise creates in us a feeling of pleasure, of joy, or, in its highest form, of bliss, inasmuch as we see the idea of beauty—*i.e.*, the complete harmony of those three supreme principles or powers—concentrated as it were in a small compass, in a visible image.²

As stated by Lotze himself, this way of looking at

¹ 'Grundzüge der Aesthetik,' p. 10 *sqq.*

² In the Tract of the year 1845 Lotze traces this idea back to Kant. "Kant, to whom the thoughtful analysis of the Beautiful is more indebted than is now generally admitted, found that beauty consists in this, that the features of an object lend themselves to the play of our intellectual powers. Whereas what falls merely into the necessary forms of our understanding does not merit our special thanks, we must, on the other side, consider it to be a free favour of fortune if what is given to us contains, in addition, features which meet our desire for comprehension under a

few leading thoughts. A world would be thinkable in which no species governed the manifoldness of existing things, but where the latter were mutually incomparable. That, instead of this refractory world, the actual world exists which gathers itself together in higher aspects, this in itself is a subject of disinterested pleasure which in its bearing upon the single and the manifold leads to the sensation of beauty. According to Kant, therefore, the Beautiful does not consist merely in the agreement of the impression with the ways of our intellect, but in the harmony with a striving and purposeful endeavour" ('Kleine Schriften,' vol. i. p. 295).