

analogue in words for that which they attempt to express by other signs or symbols.¹

But, whether we start with language or with our bodily sensations—which according to a now generally accepted view furnish all the material of our thoughts,—it is clear that two roads present themselves, by following which we may hope to bring some order into our discussions: these are the way outside into what we call nature in the largest sense of the word, and the way inside into what common language calls the mind. And accordingly we can distinguish two great currents of thought which govern all modern science and philosophy: the course of scientific thought with which we have become acquainted in the first part of this history, and the way of philosophical thought which will form the subject of the second part. The fact, however, that neither an analysis of our sensations nor language itself is able to draw a definite line of demarcation has given rise to hopes on both sides that, starting on either course, both regions, the outer and the inner, can be ultimately reached and understood. We have seen, notably in the eleventh chapter of the first part of this work, how scientific thought has, within the last fifty years, made great advances into the region of the inner, mental, phenomena; how special devices have been introduced by which these phenomena can be subjected to the same exact scrutiny which has proved so successful

¹ A recent Italian philosopher, Signor Benedetto Croce, has made this view the foundation of his treatise on 'Æsthetics,' which he considers to be "Science of Expression and General Linguistic."

According to this view language is an art, and the arts are special forms of general language. See B. Croce, 'Esthétique.' French translation by H. Bigot (1904).