

upon the latter. It cannot exist without expression, but expression can exist without logical or conceptual thought. "The relation between intuitive knowledge (or expression) and intellectual knowledge (or conception), between art and science, between poetry and prose, cannot be otherwise defined than by saying: it is a relation of a twofold degree. The first degree is expression, the second is conception: the first can exist without the second, the second cannot exist without the first. There may be poetry without prose, but there is no prose without poetry. Expression is in fact the first affirmation of human activity. Poetry is the mother tongue of the human race: the first men were naturally sublime poets. This is recognised in a different way by those who have noticed that the passage from the Psyche to the Spirit, from the sensibility of the animal to the activity of man, is effected by means of language, we might say by intuition, or expression in general. . . . Man who expresses himself rises, no doubt suddenly, from the natural state, but he rises out of it: he does not remain half in it and half outside of it."¹ Beauty is defined, under this view, as "successful expression, or rather expression pure and simple and nothing more, for expression which is not successful is not expression at all."² The ugly, on the other side, is defective expression.

It is not necessary for my present purpose to pass an opinion on the value of this theory; but we must be grateful to Signor Croce for having, from his point of view, recognised the value of the contributions to

¹ B. Croce, 'Esthétique,' p. 27.

² Ibid., p. 77.