

tion to Signor Croce's work is of more importance. Having for himself elaborated an independent conception of the task of æsthetics, of the nature of art and the essence of the Beautiful, he proceeds critically to review æsthetical theories from their beginning down to the end of the nineteenth century. Inasmuch, however, as his point of view differs very widely from that taken up by well-known thinkers in ancient and modern times, he has been led to draw special attention to several writers who have been commonly overlooked or misunderstood by other historians of æsthetics. These are the writers who bring art into a closer connection with Language.

According to Signor Croce, human knowledge is possessed of two distinct forms, or, as it were, mental elements. These are images (things) and concepts (the relations of things); the first are seen by the mind or perceived, the second are thought or conceived. The knowledge referring to the first is intuitive (through sight), the knowledge of the second is logical (through thought). But intuitions or images cannot remain in the form of sensations or impressions, they demand expression. This expression is called language in the larger sense of the word. It need not be merely language of words: any form of expression, lines, colours, or sounds, is a sort of language in the wider sense. Æsthetics is the science of language in the largest signification: it is "general linguistic." Art is the expression of impressions, of intuitions; science is a further form of expression; the concept, or general thought as distinguished from the individual, follows