

articulated sound capable of the expression of thought,"¹ and although Humboldt does not penetrate to the really correct view which identifies language and art, he nevertheless approaches that idea. Humboldt's pupil, Steintal, notices clearly the linguistic as distinguished from the logical process, maintaining that language produces its forms independently of logic, and that the problem of the origin of language is identical with that of the nature of language. There is no "real difference between the original creation of language and that which repeats itself daily." But Signor Croce also notices how more recent writers on the philosophy of language, "confounding the historical appearance with the nature and internal genesis of language, fail to recognise the spiritual nature both of language and art."²

As this conception of art as a larger language has not so far held a prominent position in philosophical thought, and as it discards altogether the metaphysical problem of the Beautiful, with which we have been occupied in this chapter, it seems sufficient to have drawn attention to its gradual appearance, implicitly rather than explicitly, in the writings of Schleiermacher, Humboldt, and others. So far as the metaphysical problem itself is concerned, we may now try to sum up and answer the question: What has been its fate in the course of the nineteenth century?

69.
Art a larger
language.

The first answer we have to give to this question is that the philosophical problem of the Beautiful—*i.e.*, the question regarding its essence and that regarding its

¹ Quoted from Humboldt's tract, 'Ueber die Verschiedenheit des menschlichen Sprachbaues,' p. 327.
² *Ibid.*, p. 331.