

rise, vanish, and chase each other, he conceived the plan of a psychical mechanics, divided into statics and dynamics. To these processes, *i.e.*, the conflict of ideas in the soul, he attempted to apply mathematical calculation through which the resultant intensities of the different ideas could be ascertained. Although the elaborate scheme of Herbart has in the main been abandoned, there is no doubt that he left upon German Psychology lasting marks of his work in two distinct directions. With an eye for the continual change and movement of ideas within the human soul, he attached much more importance to the tracing of this dynamical process than to a rigorous definition of the faculties of the soul, which was then current and which had been adopted even by Kant. Herbart probably did more than any other contemporaneous thinker to destroy the old faculty-psychology in Germany.¹ And secondly, in looking upon the conscious

from distinct consciousness, they reproduce each other, they support each other, and so forth. Now, the clear recognition of this distinction between presented and mechanical relation forms a leading feature in Herbart's psychology. He has embodied it in his use of the terms Presentative Activity and Presented Content, and he has made it the basis of his general method in dealing with psychological problems. He is perpetually inquiring what connection of presentative activities corresponds either to a certain connection of presented contents, or to feelings of pleasure and pain, or to desire. Now, if we turn to English writers, we meet with traces, but traces only, of this distinction. Nowhere do we find a thorough and consistent application of it, such as

characterises the Herbartian system" (Stout in his article on "Herbart compared with English Psychologists," 'Mind,' vol. xiv. p. 2). It is interesting to see that a similar position is taken up by Renouvier in the 1st ed. of the 'Critique Générale' (part 1, sec. iii.): "Ce qui frappe d'abord dans la représentation, ce qui en est le caractère déterminatif, c'est qu'elle est à double face et ne peut se représenter à elle-même que bilatérale. Ces deux éléments que toute représentation suppose, je les signale et ne les définis pas en les nommant l'un *représentatif* et l'autre *représenté*."

¹ Herbart seems to have been led to his peculiar view through the influence of Fichte, who conceived of the mind as an original, assertive, and creative agent. Herbart, how-