

history is a record of these inventions, of their irradiation, expansion, and diffusion. The life of society is brought back to a psychological fact; the existence of the creative intellect, the genius, or the artist. This fact cannot be further explained or rationalised. Thus both M. Tarde and his opponent M. Durkheim seek and find some original fact or facts which may be termed the ultimate social phenomenon. For the one it consists in institutions which he terms "social things or objects," and sociology consists in studying them and the changes they undergo. The other finds it in an ultimate psychological phenomenon which he terms a logical arrangement; it takes place in the mind of an individual or individuals and spreads from them by a kind of emanation or radiation.

Both thinkers are opposed to the purely biological explanation of society as developed by Herbert Spencer and his followers. Instead of biology M. Tarde resorts to psychology,¹ whereas M. Durkheim resorts to a view

¹ The writings of M. Tarde are extremely original and suggestive, and they also remind us of recent tendencies of thought which have been developed with more or less clearness by other thinkers. Thus when we read sundry eloquent passages in M. Tarde's principal works, 'Les Lois de l'Imitation' (1st ed., 1890) and 'La Logique Sociale' (1st ed., 1895), we are reminded of the principles of the "growth of mental energy" and of the "heterogony of ends" which play a prominent part in Wundt's writings. We are also reminded of the *élan vital* of M. Bergson when we read the passages in which M. Tarde ascribes the origin of what is new in history to the desires and ideas

of individual minds (see 'Les Lois de l'Imitation, 6th ed., p. 157 *sqq.*). Also such modern problems as those of the "Unconscious" and the "Discontinuous" in the mental life of individuals and societies suggest themselves in passages like the following: "Au milieu de ce pêle-mêle incohérent des faits historiques, songe ou cauchemar énigmatique, la raison cherche en vain un ordre et ne le trouve pas, parce qu'elle refuse de le voir où il est. Parfois elle l'imagine, et, concevant l'histoire comme un poème dont un fragment ne saurait être intelligible sans le tout, elle nous renvoie pour l'intelligence de cette énigme au moment où les destinées finales de l'humanité seront accomplies et ses