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## Some Galvanic Responses of Psychopathic Individuals

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subjects was: Blue, 16.34 loss; Red, 10.04 loss; Green, 4.36 gain. The number of times there was a change in the visual color fields was: Blue, 21 losses, 3 gains; Red, 18 losses, 6 gains; Green, 14 losses, 9 gains, one no change. This gives a total for all fields of 53 losses, 18 gains, and one no change. Assuming that fatigue might have been a factor in determining this inability to see colors in as large a part of the total visual field in the evening as the morning, it may be that the relative size of the color fields will afford us another objective test of fatigue.

GRINNELL COLLEGE.

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### A NEW APPARATUS FOR CINEMATOGRAPHY IN PUPILLARY REFLEX STUDIES

WARREN GARDNER

In conjunction with a telescopic cine-kodak two lights are used: one, a white light for a light stimulus and the other a purple-violet light for photography. With the latter it is possible to photograph the pupil in rest and in dilatation following discontinuance of light stimulation. Excepting the lights, the whole apparatus is enclosed in a semi-sound-proof box fastened to a base adjustable in three directions. Both lights are controlled by rheostats to give certain intensities determined by a photometer. This technique may be used to isolate both the sphincter and dilatator reflexes in connection with psycho-physiological studies.

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### SOME GALVANIC RESPONSES OF PSYCHOPATHIC INDIVIDUALS

D. U. GREENWALD

This study grew out of one previously made in the laboratories of the State University of Iowa in regard to the effect of motion pictures upon children as measured by their galvanic responses. A similar technique was applied to psychopathic individuals of the general classes, schizophrenia, manic-depressive psychosis, *organic* disorder, and psychoneurosis. Records were taken on an improved

form of the Wechsler psychogalvanograph which permitted the recording of the total responses over a period of time. The stimulus was of the continuous type, being a motion picture lasting one-half hour. Fifty individuals, representing many variations of personality under the above rubrics, were studied.

The results were compared with those of a previous study in which normal individuals were used and showed marked variation from the normal in amplitude and frequency of response. Further studies were made of differences between the above classes. Profiles of response show individual differences in reaction to specific episodes and situations, but an attempt will be made to group the cases studied in conformity to several approximate patterns of response.

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IOWA CITY, IOWA.

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## WHAT WE DON'T KNOW ABOUT EMOTIONS

CHRISTIAN A. RUCKMICK

A summary of the work that has been done in the scientific study of the emotions, and a survey of the problems to be attacked and of the methods that may be used in their study.

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## STUDIES IN THE FOUNDATIONS OF ARTISTIC APTITUDE

NORMAN C. MEIER

Eight studies have now been completed on the beginnings of artistic capacity in the child. Four of these explored the function of aesthetic intelligence in children. *Daniels*, using a block design construction technique, found that individual children even as young as two years reacted positively to and preferred balanced compositions to unbalanced. *Jasper*, employing sixteen tests, found that while individual children under five showed definite responsiveness to graphic rhythm, this does not begin generally until about the 60th month. After this age little increase in responsiveness is indicated. *Whorley*, using an assembling technique in problems of landscape gardening and room arrangement, found that composi-