

and not be plagued or annoyed. However, as Maudsley says, "the gentle advent of truth takes a long time."

Arrangements are being made for the Congress of Criminal Anthropology, which is to meet next year at Amsterdam, and to which leading men in medicine and law from all countries are to be invited.

DENMARK.

By Dr. FRIIS.

In this country during the past year there have been no changes or events specially calling for notice in the institutions for the insane. Psychological literature has also been very scarce, and there has been published but one work, which is, however, of the first order, viz. :

Contributions to the Physiology of Enjoyment as a Basis for a Rational Aesthetic, by C. Lange, Copenhagen. (225 pages.) This work of the well-known Danish specialist in nervous diseases attempts to found conditions and phenomena, which hitherto have been regarded as purely intellectual, completely mental, on the basis of natural science, and to explain them in a complete physiological manner, following the common laws of physiology. It is so full of original thoughts and views, its remarks are so appropriate, and the whole style is so brilliant, that the mere reading is an intellectual pleasure. Of course much of its contents are as yet hypothetical, and much can perhaps also be seen from other points of view ; but the author himself asks that it may only be regarded as an attempt, and that his intention has been rather to give indications than to draw definite conclusions. A complete translation in the principal European languages would be well deserved ; but I shall at present be content to give a short *résumé* of its contents.

This work is, in some degree, a continuation of the same author's book on emotion, as it specially treats of the causes of emotions and sentiments, in so far as they can be elucidated by the mode of action of the means of enjoyment. The book is in two grand divisions—the means of enjoyment in general, and the arts as a special means of enjoyment. The latter part is far the more extensive, and gives the book its essential character.

The author defines enjoyment as the emotion one seeks to obtain ; and as a criterion that a sentiment is an enjoyment to any one is the fact that he seeks it. Our endeavour to obtain enjoyments arises from the want of an emotion or a sentiment, which the enjoyment tends to produce. But as emotions, as shown in his previous work, are vaso-motor phenomena due to constrictions or dilatations of the blood-vessels, it is, of course, those we try to produce which give us pleasurable sensations ; the factors which can cause them are, therefore, means of enjoyment. But as not every emotion is a delight to us, every means which can induce these is not of itself a means of enjoyment ; and the

author therefore studies the different emotions (joy, anger, horror, etc.) with regard to their value as enjoyments. Of the greatest importance are those emotions which are caused by a dilatation of the blood-vessels, and next the joy of those which are caused by a constriction, as, for example, the enjoyment of the feeling of being kept in suspense. Ecstasy is not quite the same as the other emotions, but is the purest and most intense—as it were the abstract enjoyment, undoubtedly the highest of the pleasurable sensations which the human organism can experience. A lower degree of ecstasy is admiration, perhaps the most important of the sensations, because it is so commonplace; its objects are to be found in abundance in the surrounding world, and man is also capable of creating them himself in arts; admiration, therefore, is of great importance to artistic enjoyments, which the author treats of at length in the second division of the book. The cause of the different duration of the different emotions can also be explained physiologically; so can the long protraction of joy be explained as being due to a paralysis of the muscles of the blood-vessels, which many endure; while anger, sorrow, etc., perhaps are owing to spasms, which can but last for a time, and then are followed by weariness.

Only one emotion, disappointment, never seems to show itself as a feeling of enjoyment, and the physiological explanation is perhaps to be sought in its being accompanied by a feeling of atony.

The means of enjoyment are to be divided into the three main groups of (1) those which act by nervous paths, (2) those which act through the chemical constituents of the blood, and (3) those which influence the circulation of the blood mechanically.

In the first group the impulses are transmitted to the vaso-motor cells, either directly, by the nerves of sensation, or indirectly, through the brain, by a "psychical" process; to this belong the sensations arising from alterations of temperature, smelling substances, objects of taste, colours, and sounds. By the first three the enjoyment is owing to single sensations, by the two latter there is required a co-operation of sensations. National differences and racial characteristics are of great importance; the inhabitant of the south is characterised by duller senses, and therefore requires stronger impressions than the inhabitant of the north; the less cultivated than the educated, etc.

The means of enjoyment of the second group as a rule enter the body through the alimentary canal, from which they pass into the blood circulation and influence the vaso-motor centres, *e. g.* coffee, liquors, etc. The feeling we hope to obtain by these is principally joyful.

The third class, the mechanical means, is very simple in its form. It is obtained by strong exercises, especially dances, in which the children of nature, quite instinctively, show their need of enjoyment. The usual aim of the dance is pleasure; but anger can, as is well known, also be aroused by the war-dances, while ecstasy is promoted by religious dances.

Sometimes it may seem as if enjoyments can be aroused without any emotional object, but this is perhaps never the case, since slight states of emotion often may pass unnoticed, even by the individual concerned.

Besides the different means of enjoyments quoted there are, however, two conditions which are of the greatest importance in producing pleasure, namely, *change* and *sympathy*. The need of change arises from two different conditions, since every means of enjoyment by continued use loses its effect, and every enjoyment itself at length becomes tiresome and is succeeded by indifference or even dislike. Both these consequences are, however, temporary, and disappear; but they in no way hinder other impressions from producing enjoyment, which therefore can be continued by changing the means employed. Physiologically, however, they are quite different conditions; the first is owing to the perceptive nervous elements, the latter to the vaso-motor centre. Every protracted sensation by continuance becomes less strong, as the perceptive nervous cells become less impressionable, and therefore the impulse to the centre and the resulting emotion is also lessened. Weariness, on the contrary, is owing to a too continuous vaso-motor excitation, by which the muscular coat of the vessels is exhausted, the vessels are paralysed, and the state of emotion disappears. Exhaustion can be retarded for some time by a stronger irritation, but at last it will surely occur. It is, however, not sufficient to procure a change; it must also be used methodically, and hence the reason that "the rhythmical change" is so important in art, perhaps because in it we have an easy and practicable means of obtaining enjoyments by impressions which without it would not be agreeable or productive of effect. The effect of the change depends on its intensity, *i. e.* the difference in degree between the alternating impressions, and on its rapidity; the nature of the rhythm is also evidently important because of the effect. As strengthening the enjoyment of change and rhythm we have "surprise"—a sudden breach of rhythm—and its resulting effect. In poetry this is "comic art."

The other condition of great importance in the psychology of enjoyments, especially those of the arts, is sympathy, in the original meaning of this word. It is well known that a sympathetic transference of emotions from one individual to another may happen, at least in those of which physiological signs are marked or easily visible. It is, however, but a transference of the pure bodily signs of emotion, for if passion has no visible expression, it has no chance of acting on those around, and a feigned passion is even as contagious as a real one. This fact is from a physiological view very curious and very obscure, but by no means exceptional; it is only a single feature of a psychophysiological phenomenon of wide bearing, the instinctive involuntary impulse every one receives when observing the movement of another to imitate it, or when hearing a sound to repeat it. More intricate is the process when the sympathy is aroused by words spoken or written, as in poetry, for here of course it is necessary that there be left in the memory the image corresponding to the words.

As art, *i. e.* a production of art, the author defines every human work, either a thing or a performance, arising from a conscious effort to produce enjoyment through the ear or eye. Only in this way do we get "spiritual" enjoyment; therefore, *e. g.*, cookery cannot be classed among the arts. The pleasure which it is the object of art to procure

is brought about partly directly by the immediate effect of the sensations on the vaso-motor centre, partly by associations of ideas and reminiscences aroused in us ; but these always imply that the cerebral cells have undergone an alteration, that they have received an impression. These two kinds of artistic enjoyment are from an æsthetic point of view to be kept distinct from each other, to get a clear understanding of the real state of the case. The first kind the author calls the *absolute* artistic enjoyment, being immediate, with equal validity for all, like impressions of smell or taste, and only for these can laws be given, and only these can be debated scientifically. The latter, the *individual*, has only relation to the individual himself, and cannot be inquired into.

Of great importance to artistic enjoyment is *admiration* arising from the feeling or consciousness that some difficulty has been surmounted, and often this feeling alone procures the whole enjoyment. The importance of admiration, therefore, is more prominent in the valuation of art the greater the knowledge of art is. On the contrary, admiration passes away when the work gets common, *i. e.* when the artist has obtained his result too easily, and the thing has been heard or seen before.

Besides admiration, the production of change and sympathy, as previously stated, is the other main factor in evolving artistic enjoyment. There are many instances from the different branches of art—decoration, architecture, sculpture, painting, poetry, and dramatic art,—and from the different ages and schools of the arts in question, which are discussed at length. The author makes out that there is no necessity for taking into consideration other elements than the three named. Change and sympathy are then the proper means of enjoyment, admiration itself is a peculiar kind of enjoyment. These three factors have the power of producing the physiological vaso-motor phenomena of which the feeling of enjoyment is the result, and therefore from the side of physiology there is nothing which should prevent us from accepting them as general means to the production of artistic enjoyment. It is therefore easily intelligible, that men quite instinctively have recourse to these three expedients to artificially satisfy their need of enjoyment, which are always active, when the natural means were insufficient. The results are the productions which, not on account of the homogeneity of their nature, but owing to their common effect, are comprised under a single appellation and called art. The rational definition of art, therefore, ought to be, that it is the comprehension of those human works which by change, by sympathy, and by producing admiration procure enjoyment—a sober, but perhaps a more intelligible and useful definition than the usual one.

"*Mental Diseases*" is a very good popular book by Dr. C. Geill, written to clear up the ideas of the laity on the causes and real nature of these diseases and their proper treatment. Unhappily, however, it is not to be expected that a single attempt will be sufficient to do what is intended ; so that the prejudices—well known in this country—against asylums and alienists, which have shown themselves in clamour against the latter, should be allayed, and that the progress of the clerical movement, the aim of which may be traced to a desire to withdraw the treatment of

the insane from physicians, may be hindered. For alienists the book contains nothing new.

ASYLUM REPORTS, 1898-9.

English County and Borough Asylums.

Berkshire.—Dr. Murdoch writes :

As bearing on the question of heredity, the following may be cited. Two female patients, each having a family of four, were admitted suffering from a degree of excitement accompanying childbirth, but in whom the primary mental state was congenital defect. Is it to be wondered at that such an increasing tax is put upon the ratepayers for the providing of asylum accommodation when the marriage of such persons is so prevalent ?

Birmingham (Winson Green).—Dr. Whitcombe is of opinion, from facts such as those below, that legislation (beyond the new Inebriate Act) must soon become an urgent question.

In my report last year I stated that the proportion of drink cases during that year (1897) was the greatest that had come under my observation in one year during twenty-eight years of asylum experience, and although in that year the number reached the extraordinary proportion of 24.4 per cent. on the male, and 24.8 per cent. on the female admissions, this year I have to record an increased proportion from this cause in males of 14.5 per cent. upon the previous year, the number admitted being ninety-three, or 38.9 per cent. of the total male admissions.

Derby Borough.—The subjoined extract from Dr. Macphail's report gives point to a fear, which was expressed by some on the institution of training and certification of attendants, that the certificate might be found to be a valuable possession, enabling the holders to more easily obtain private nursing, to the loss of the asylum which trained them. That there is such a tendency is shown by other reports from time to time. But notwithstanding the inconvenience caused, these resignations supply the most valid argument in favour of pensions. Why, it may be asked, should valuable services be lost to the trainers when they could be retained by a proper superannuation scheme ?

There have been a great many changes among the nursing staff. Last year the changes affected the older members, and not, as is usually the case, the new-comers. No fewer than nine holders of the Medico-Psychological Nursing Certificate resigned, three nurses to be married, one attendant to take up other work, and four attendants and one nurse to engage in private nursing.

Dorsetshire.—Dr. Macdonald notes that the relative proportion of cases of mania to those of melancholia are 7 to 1 in males and 6 to 1 in the females admitted in 1898. The Commissioners' quinquennial tables give the proportions for all England and Wales as 48 to 23 for males and 48 to 32 for females. He finds, too, that this very high proportion of mania is not accompanied by the higher recovery rate usually attached to it, as in many cases it was accompanied by confusion and other evidences of supervening dementia. Dr. Macdonald also notes a lower admission rate.