

We think the author is felicitous in his description of monotony as a mode of over-strain, and as a cause of nerve failure, and with much else that he has written we should cordially agree; but the book teaches, or assumes to teach, from too high a platform, and it fails us altogether when we would learn how to treat the case of neurasthenia which has unfortunately arisen. With regard to the Weir-Mitchell treatment which comes under the author's censure, we might allow that it is not suitable in all cases, but that in a large number of such it is a very successful and rational treatment, we feel convinced, and that an essential in this treatment is the removal of the patient from the ill-judged sympathy of friends and relations we are persuaded. It is not necessary, however, that either doctor or nurse should be unsympathetic.

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*Soul Shapes.* ANONYMOUS. London: T. Fisher Unwin. 1890.

The author of this book explains in the preface that his peculiarity is "seeing people's souls in shapes and colours," and the interest of the book consists in the extremely definite ideas with which the author connects forms and colours with the mental and moral qualities.

The writer describes four typical souls—the surface soul, the deep soul, the mixed soul, and the blue soul—and he divides his soul colours into five—yellow, red, blue, brown, and grey. The surface soul is represented as entirely yellow (which colour denotes shallowness), with the exception of two promontories, which are bright-red; one of them is named religion and the other a sense of duty, and red is employed as the colour which expresses anything "unnatural or that has been forcibly developed." This yellow soul is divided into large tracts of land, representing the intellect, morals, and affections, which are again broken up into smaller portions like counties and named according to the qualities they depict. A thin, grey line marks these divisions, which is called by the author will-cement, and is either thick or thin, pale or dark, according to the character of its owner. If it be lumpy the prejudices are strong, and if it be dark there is much self-will.

The region of the affections is most ingeniously studded by curious little coils, representing the emotions, and by thin,

short red lines at intervals, representing the skin of conventionality, which is described as a thin, red, opaque, moveable skin, more or less under the control of the will, and expanding or contracting at pleasure. The author remarks, with a certain amount of sarcasm, "There are various kinds of coverings, and every soul with a sense of decency has, at least, one. But there are fashions even among souls, and I have lately observed a tendency to dispense with them. Once, indeed, I saw a soul with none at all."

The deep soul is described as much smaller than the surface soul, and a dark brown in colour; it has no emotion-coils, but here and there are dark patches to denote hidden passions.

A blue band round the edge, together with blue crossway lines over the surface, represent the mist of reserve. The author must again be allowed to use his own words in his graphic description of how the nature of a soul may be changed: "It sometimes happens in cases where the will cement is very weak that a deep soul may be changed into a surface soul, or *vice-versâ*, by their surroundings. I once saw a deep soul made as flat and uninteresting as a pancake by being, so to speak, sat upon by other souls. And I have also seen a very promising surface soul buffeted and kicked into a very dull, little, deep soul. Both these souls might have turned out well if they had been let alone; as it was they were completely spoiled."

The third type of soul described is the mixed soul, which is both yellow and brown in colour. Orange and brown lines are to be seen at intervals over the whole surface of this soul. These represent the skin of affectation and the repellent skin—the latter skin having the power of producing little pricks should other souls draw too near.

The last type, the blue soul, the author remarks, is exceedingly rare, being "entirely devoid of egoism or coarseness." It is surrounded by a white crystal film, which acts as a soul protector, and has an iridescent look, caused by the tendrils of sympathy, which dart in and out at pleasure, and when at rest leave eye-spots at the edge of the soul, "which show great acuteness of perception."

The truly perfect soul, which, of course, is not a type of an earthly soul, is described as having neither divisions nor colour; it is of a pure white.

Everyone has, no doubt, a certain amount of association with colours and qualities, and it would be an interesting

inquiry to endeavour to trace the source from which these associations arise. Sometimes, no doubt—as in the case of the book under review—purely from a fertile imagination, still more often from a knowledge of the poets, and amongst the general run of commonplace people it may, perhaps, be entirely due to the habitual use of such phrases as “a brown study,” “in the blues,” “the pink of perfection,” a “green-horn,” etc.

Very probably “the blues” is merely a corruption of the blue devils; blue lights are often connected with some satanic agency. In Spencer’s “Fairy Queen” we find the lines:—

From his infernal surface forth he threw  
Huge flames that dimmed all the heaven’s light,  
Enroll’d in dusky smoke and brimstone *blue*.

And Shakespeare says:—

O, coward conscience, how dost thou afflict me!  
The lights burn *blue*. Is it not dead midnight?  
Cold, fearful drops stand on my trembling flesh.

It is affirmed by some writer that indigo dyers are especially subject to fits of melancholy, and dyers of scarlet are choleric. Double meanings are often curiously connected with colours, and blue is an instance of it, for besides being typical of melancholia it is, of course, a symbol of love and purity, and is the virgin’s colour in France.

Pink seems to mean an acme or beau-ideal. The Welsh word *pwnc* means a point, and our term “pinking,” of course, means cutting into points. Shakespeare uses the expression, “I am the very *pink* of courtesy,” and Young has the lines:—

. . . and be content to reign.  
The *pink* of puppies in some future strain.

Green is naturally connected with the spring time, and may thus denote anything youthful or immature. Shakespeare speaks of “My salad days, when I was *green* in judgment, cold in blood.” It may also imply anything sickly or pallid, as “*green-eyed* jealousy,” and in the same sense it is used by Lady Macbeth when she says:—

Was the hope drunk  
Wherein you dress’d yourself? hath it slept since?  
And wakes it now, to look so *green* and pale  
At what it did so freely?

White is interesting as being again typical of very opposite qualities. To be white-souled is synonymous with purity and spotlessness.

The Japanese, in speaking of a white soul, mean a man not necessarily virtuous, but pleasant to do with and agreeable to those around him. By a black soul they mean a disagreeable, contumacious fellow. Milton says:—

Welcome pure-eyed faith, *white*-handed hope,  
Or that crown'd matron sage, *white*-robed truth.

On the other hand, of course, white denotes fear or cowardice. Dante uses the expression, "*White* with envy." We speak of a white-livered man, and use the term, "Showing the white feather." Lady Macbeth says:—

My hands are of your colour; but I shame  
To wear a heart so *white*.

And Macbeth says:—

Go, prick thy face and over-red thy fear,  
Thou *lily-liver'd* boy. What, soldiers, patch!  
Death of thy soul! those linen cheeks of thine  
Are counsellors to fear.

And again:—

Reason and respect makes *livers pale*, and lustihood dejected?  
Let *pale-fac'd* fear keep with the mean-born man  
And find no harbour in a royal heart.

In connection with moral qualities black seems invariably the symbol of anger or wickedness. Pope speaks of "the morals *blackened*," and Shakespeare says, "*Black* is the badge of hell, the hue of dungeons, and the scowl of night." Red is naturally associated with war and bloodshed, and also with shame. Purple seems a type of nobility. We speak of "being born in the purple" and "blue blood" (probably synonymous with purple in this case), and we find the four cardinal virtues often represented as clothed in purple.

In conclusion, we must leave our readers to get "Soul Shapes" for themselves, as the diagrams must be seen to be appreciated. They forcibly remind one of George Herbert's lines:—

O, what a sight were man, if his attires  
Did alter with his mind,  
And, like a dolphin's skin, his clothes combined  
With his desires!

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*Les Aliénés et les Asiles d'Aliénés.* Par le Docteur JULES  
FALRET. Paris: J. B. Baillière et Fils. 1890.

A number of articles, fifteen in all, comprising contributions to the "Dictionnaire Encyclopédique des Sciences Médicales," "Archives Générales de Médecine," and