

*The Eidetic Image and the After-image.* (*Amer. Journ. of Psychol.*, July, 1928.) Allport, G. W.

It is contended that the hypothesis of a continuum of *Gedächtnisbilder* (after-image, eidetic image, memory-image) is not acceptable, and that its weakness seems to lie chiefly in the relating of the eidetic image to the after-image, whilst these phenomena have only a superficial and accidental resemblance. On the other hand, it is thought, such a close relation obtains between the eidetic image and the memory-image that the former, in all probability, should be considered as merely a limiting case of the latter. The point of the argument is that any memory-image lively and accurate enough to simulate perceptual data tends to acquire the kinæsthetic context which gives it the added attribute of pseudo-spatiality.

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*Eye-movements and Visual After-images.* (*Amer. Journ. of Psychol.*, July, 1928.) Rexroad, C. N.

After a small faintly illumined square beside a brightly illumined one has been fixated for a time, the eyes will, when the stimulus lights are removed, turn in the direction of the brightly illumined square. An image is reported as present or drifting in the direction of the eye-movements. When the eyes make some other movement incompatible with that imposed by stimulation, no image is reported. These findings lead to the conclusion either (a) that the visual image and recti tensions are correlated, or (b) that the visual image is in large part due to recti tension. The author favours the latter conclusion, and the reviewer the former.

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*An Interpretation of Æsthetic Experience.* (*Amer. Journ. of Psychol.*, July, 1928.) Lund, F. H., and Anastasi, A.

It is stated that objectively there is no similarity between music and architecture, between a gem and a poem, etc.; subjectively, however, they occasion similar feelings which make them classifiable under one head, the æsthetic. What a musician calls tonality, or relatedness of the melodic series, is felt subjectively to be a set of expectations aroused with the occurrence of the leading note, or progressively organized as the melody proceeds. The authors then ask the question whether somewhat similar conditions obtain where visual stimuli gain æsthetic potency, or whether our reactions to spatial elements acquire æsthetic value when they are so related that each leads naturally to, and prepares us for, the next. The experiments consisted in presenting to the subjects simple geometrical figures which it was required to complete, that is to say, to add to them such other elements as would give the completed figure the most æsthetic effect. It is concluded from the experiments that the principles of spatial design are similar to those of musical design as well as of other forms, and the evidence suggests that the conditions providing for the æsthetic experience are fundamentally the same.

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