

## — Science Notes. —

## MIND AND MATTER.

THE relation between mind and matter, or what is termed experimental psychology or psycho-physiology, is a comparatively new subject for research. It will be remembered that Professor Burdon-Sanderson, in his inaugural address at the last meeting of the British Association, discussed this new department of physiology at some length. When mind is regarded (to quote the above address) as a "specific energy" of the living organism, mental science becomes a very different study from what it was with the ancients, whose knowledge of the physiology of the nervous system was of the most meagre description. At the present time, the connection between certain parts of the nervous system and certain functions has been definitely established, and this is due to researches in microscopic structure, to experiment, and to the careful study of the phenomena of disease of the brain or of other parts of the nervous system. A very great deal remains to be done, however, in tracing the connection between mental phenomena and physical structure. It is a matter of every-day experience that an action or series of actions at first performed slowly and with difficulty, comes, by practice, to be performed rapidly and apparently without thought. Who can say how much is due to change in the muscles concerned, and how much to change in the nervous system? or what is the precise nature of the change? Again, when we are constantly haunted, even to the point of annoyance or distress, by the remembrance of some sound, either a musical air or some utterance of the human voice, articulate or inarticulate, what change has taken place in the structure of the brain, and what further change occurs when the annoyance ceases? Supposing the same sound or some scene, long forgotten, arises vividly on the perception of a certain odour previously connected with the sight or sound, what structure is there in the brain to account for the recurrence of the one with the other, when only one sensation is due to an external stimulus? The last question appears to have been partly answered. It is said that "association tracts" are formed in the brain connecting different "centres." These tracts are almost, if not entirely, absent at birth, but are formed as the result of accumulated experiences.

In connection with the mapping out of the cortex of the cerebrum into tracts governing and directing certain organs, it is a well-known fact that injury to the *left* side of the brain frequently results in paralysis of the *right* side of the body and *vice versa*. It appears that the left side of the brain also directs the movements of speech, whereby loss of speech, or *aphasia*, is a frequent accompaniment of paralysis of the right side. It is said that exceptional cases have occurred in which *aphasia* accompanied paralysis of the left side of the body, but the patients were usually left-handed. The leading side of the brain, therefore, is normally the left; it directs the movements of the right side, and there is a predisposition to be right-handed. It is true this predisposition is often not sufficiently strong to obviate the necessity of some teaching in the case of young children. If, however, there is a persistent tendency to use the left hand rather than the right, it is, perhaps, due to the brain being developed in the reverse position to the normal, that is, with the leading side on the right.

(To be continued.)

## Notes on Art.

## WATER-COLOUR DRAWINGS BY MRS. ALLINGHAM.

*Fine Art Society, 148, New Bond Street.*

A DAINTY little exhibition, consisting of seventy-one water-colour drawings, and a charming little leaflet, which forms the preface to the catalogue, tells us that it represents three years' work in the country at Freshwater, Isle of Wight, in Surrey, Kent, Gloucestershire, the north-west coast of Ireland, and nearer home at Pinner. Mrs. Allingham has long been known as a very clever painter of simple country life seen under happy skies, and with a belief in the pleasant life which we like to think our peasants lead, and some do lead. It was Mrs. Allingham who taught us what a trim cottage in England should and could be like, with its trim gardens and moss-covered roof. No one but she could paint those wonderful flower beds with each plant distinct and telling its story.

It is worthy of note how greatly the Americans admired her work at the recent Chicago Exhibition, and the little pictures she exhibited remained in America, no doubt in appreciative hands.

Nothing is more charming in its way, as Mrs. Allingham tells us in the preface to the catalogue, than the little thatched Isle of Wight cottage, nestling among spring greenery, its little orchard white with pear or star-like plum bloom, or pink with apple blossom, and with a garden rich in wall flowers, pansies, and forget-me-nots. The happy little homes are set behind closely-clipt hedges, on banks dotted with primroses and celandines, and, perhaps, a little stream with a foot-bridge leading to the cottage gate flows quietly down the lane. Just such a cottage rises before our memory as we write, but it is in Hants, not the Isle of Wight, and it is beautiful within, as it contains its original, well-designed peasant or yeoman furniture of the time of William of Orange.

To begin with Mrs. Allingham's newest work, the drawings of the North West of Ireland; No. 46, *Cabins in the Purt, Ballyshannon*, is most important and presents the best example. It is a very charming picture, full of silver greys and soft colour, a relief after the somewhat too vivid green of much of her earlier work. No. 48, *Fairy Bridges, Bundoran, Co. Donegal*, with Slieveleague in the distance, and No. 50, *A Way down to the Sea, Bundoran, Donegal*, are both excellent, and No. 53, *A Cave at Freshwater Bay*, offers us a pleasant change of scene and colour. The Irish scenes are, in fact, in marked contrast to the English ones. It is true that Donegal has its little thatched cottages—but with what a sad difference. The artist could only find one or two cabins with flowers, such as No. 38, *A Cabin at Ballyshannon, Co. Donegal*; but from the artistic point of view we are not sure that this absence of flowers has not its advantages, for the soft silvery pearl-like colour has given Mrs. Allingham more opportunity for the display of her power, and we gladly welcome her new phase of work. Entirely new, also, is a small "impressionist" sketch, No. 69, *At Dover*, a study of sea, in pinks and greys. No. 21, *High Street, Pinner*, is charming, while No. 186, *Near Whittington, Gloucestershire*, is one of the best examples of her usual work. There are many scenes in Kent and Surrey, but the cottages shown have no distinctive differences, they are mostly lath and plaster, with red tiled roofs. There is some

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