

## Science Notes.

## RELATIVE SENSITIVITY OF MEN AND WOMEN.

It will, perhaps, be remembered by some of our readers that, a short time ago, a certain Signor Lombroso advanced the theory that women were, as a class, less physically sensitive than men, and that this explained the fact (if it were a fact) that they suffered pain more patiently than men. It is, without doubt, a difficult task to attempt to measure the intensity of sensations of pain or pleasure, but the experimental results contributed by Mr. Francis Galton to a recent number of *Nature*, go far to contradict Signor Lombroso. Mr. Galton employed the well-known Weber's method of testing the sensitivity of the skin by applying the points of a pair of compasses with a light touch. The shorter the distance between the two points, when they can yet be recognised as two by the subject of the experiment, the greater the sensitivity of the subject.

The greatest amount of discrimination is shown by the skin of the tip of the tongue, of the lips, and of the tips of the fingers. Mr. Galton, however, preferred to use the nape of the neck in his experiments, because, in the first place, the discriminative power is not so great (the average person requiring the points of the compasses to be separated by about half an inch in order to distinguish the two) and, therefore, less delicate measurement is required. Then, moreover, the subject of the experiment is unable to watch the movements of the operator; the part is easily accessible, and the thickness of the cuticle does not vary in different persons as it does in the case of the fingers.

Space will not permit of more than a few of Mr. Galton's results being quoted here, but they show that in the case of 932 men and 377 women the average sensitivity of the latter to that of the former was as 13.8 to 11.8. This is deduced from the fact that the average distance (expressed in millimetres) between the points of the compasses was, in the case of men, 13.8, and in that of women 11.8. These numbers roughly correspond to 14-25th and 12-25th of an inch.

It is interesting to note that Mr. Galton found much more variability in the women than in the men examined, and he questions whether it is variability in actual discriminative sensitivity or only in power of attention, as carelessness would affect the results in the same direction as diminished sensitivity. "Some women," says Mr. Galton, "are religiously painstaking, as much so as any men; but the frivolity of numerous girls, and their incapacity of, or unwillingness to give, serious attention, is certainly more marked than among men of similar ages." On the other hand, he thinks it quite possible, and even probable, that women do vary as greatly as they appear to do in sensitivity because they vary so greatly in other qualities, both physical and mental. In support of this an oft repeated observation is again made—that there are many more very tall girls to be seen among the upper classes than there were formerly, while statures among men have not altered so much. As to variability in moral character Mr. Galton quotes Tennyson:—

"For men at most differ as heaven and earth,  
But women best and worst as heaven and hell."

## Notes on Art.

## ROYAL ACADEMY.

*(Third Notice.)*

THE new spirit in art so very evident in this year's exhibition, does not appear to have reached the water colour artists. We see the usual careful painstaking work, shown in many scenes of village life—silvery birches, autumn glows, children, and kittens—very charming work much of it is, but not deeply interesting. One of the most original pictures is No. 1056, *Eventide*, by George Cockram, an exquisite study of sea-shore and birds in the soft light of nearly evening. It is treated in a somewhat diaphanous Japanese manner, with an admirable result. Lovely, too, is 1078, *Mist*, by Reginald Jones, and 983, *Winter Woodlands*, by Mary S. Hagarty. A clever study of *Cats* is 1067, *Her naughty family*, by Charles A. Brindley, and strongly painted is a picture by Stirling Paterson, No. 1034, *Waiting for the Tide: St. Monance, Fife*.

There are several studies in pastel, notably one by Mr. Jopling-Rowe, No. 1026, a life-like sketch of Miss Marion Terry, a wonderfully good portrait. It is pleasant to notice that the pretty art of miniature painting seems once again to be coming into fashion. There are an unusual number exhibited, and this is as it should be, for the 'faithful' photograph is often not to be trusted in representing character and expression. It is essentially prosaic, and too often shows people at their worst, while obviously as the photographic art cannot represent tints, it must often fail with the tender colouring of children, and a coloured photograph is, as we know, repulsive, which shows us that there is ample scope for miniature painting. A pretty example is *Freddie*, No. 1299, by Janet Connell, and No. 1293, by Agnes Dangerfield is a clever portrait of Sir Benjamin Baker, K.C.M.G., the well-known engineer of the Forth Bridge; and many of the miniatures are quite charming. In the "black and white" room, there is much attractive work, especially in the several studies in red crayon. No. 1427, *Figlia di Marie*, by Sophie Ashley, is a graceful drawing, so also is 1439, by Gertrude K. Warren, "*If fairy tales were true*," *Daisy, daughter of Frederick Sass, Esq.*

We must now consider the sculpture. In the first notice of the Royal Academy, we spoke of the marvellous sketch model, by Alfred Gilbert, R.A., of the tomb of H.R.H. the late Duke of Clarence. No one should miss seeing this most poetic and masterly work. There is no other work of very great interest among the sculpture, if we except W. Onslow Ford's statue of Mr. Gladstone, No. 1750, and the equestrian statuette of Edward I., No. 1844, by Hamo Thornycroft, R.A.

Very original is the relief by George Frampton, R.A., No. 1815, *My thoughts are with my children*. Every line Mr. Frampton does is full of suggestion and poetic feeling, but this, although an important work, is hardly one of his best efforts. It is the only example of the new spirit in art among the sculptors. No. 1747, *Perseus rescuing Andromeda*, a bronze group by Henry C. Fehr, and 1748, *The Spinning Girl*, by Paul R. Montford, are both deserving of notice.

The Countess Feodora Gleichen sends an ambitious

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