thinkers since very early times, but which has waited until the middle of the nineteenth century for its definite confirmation” (pp. 158–159). I call attention to this for a reason which appears in the next paragraph.

The book ought to prove most useful to teachers who insist upon thought from their students. As a text, tending to stimulate thinking rather than memory, it is to be commended highly. In this regard I press it upon the attention of my colleagues, showing my faith by works—I have already prescribed it. My anticipation is that it will effect not a little to prevent that besetting sin of the ‘bright’ student, ‘the fallacy of hasty and exclusive application in the employment of a new theory of inherent and comprehensive value’ (p. 183). There is a good working index.

R. M. W.

ÆSTHETICS.

Einfühlung, innere Nachahmung, und Organenempfindungen.
THEODOR LIPPS. Arch. f. d. ges. Psych., 1903, I., 185–204.

The author here makes a strong presentation of the theory that the cognitive element is absent or at a minimum in the æsthetic impression. “The specific character of æsthetic enjoyment lies in the enjoyment of an object (Gegenstand) which, in so far as it is the object of enjoyment, is not object, but subject.” This process of fusion he calls ‘Einfühlung.’ It is the fact that the opposition between the subject and the object disappears, or rather, does not exist.

All æsthetic impressions are derived ultimately from sensory presentations or representations. When one views a graceful movement he becomes identified with the movement in his consciousness; and, in so far as one can speak of the spatial relations of consciousness, he is right there in the place of action. This losing of one's self in the action is the ‘innere Nachahmung.’ This æsthetic imitation extends also to situations in which there is no actual, but merely suggested movements or strain. There is a tendency to realize the suggested movement in self and this tendency is satisfied by seeing the movement in the object. The same principle applies to attitudes, strains, forms, especially architectural, whether real or suggested.

The organic sensations in question he calls induced strains and his main proposition is that these induced strains, as such, have no significance whatever in æsthetic enjoyment. Hence he rejects the views to the contrary in three forms: (1) The confusion of these induced strain sensations with the feeling of activity, the feeling of effort, etc.; (2) that these sensations constitute the ground of the æsthetic enjoyment or contribute toward it; and (3) that the æsthetic enjoyment

PSYCHOLOGICAL LITERATURE.

329
consists in having these organic sensations. 'Einfühlen' is not to feel something in one's body, but to feel one's self into the æsthetic object. In short, organic sensations do not enter into the æsthetic enjoyment, and it is the duty of scientific æsthetics to recover itself gradually from this 'Organempfindungskrankheit.'

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Ein Beitrag zur Experimentellen Ästhetik. Oswald Kuelpe.

In this article Professor Kuelpe reports some preliminary tests in experimental æsthetics, which he made in order to determine what factors were present in the judgment of an æsthetic object.

By means of a projection lantern a picture 1.5 meters in diameter could be thrown upon a screen, and at the end of three seconds could be instantaneously cut off. The twenty-eight pictures he used in these experiments were chosen for variety, and he selected those that would be unfamiliar to a person having only an ordinary knowledge of art. They included human figures, and objects such as ancient buildings, temples, and columns.

The observers sat in a dark room, four meters in front of the screen. They were told that a picture would be shown them for three seconds only. Their instructions were to look attentively at the picture during the three seconds, and at the end of that time to give as full an account as possible of it, stating whether it had seemed pleasing, displeasing, or indifferent, and what particular things had attracted their attention. They were asked to sit as passively as possible but to report any tendency to movement they felt. In order that the three observers might always begin their observations at the same place in the picture a fixation point was first thrown upon the screen. Two seconds before the picture was projected the subject was warned by a 'Jetzt' to look at the fixation point. As soon as the picture was seen he was free to observe it in any way he wished. The reports of the three observers differ greatly. Professor Kuelpe does not find the æsthetic sympathy (Einfühlung) which Lipps points out as the essence of æsthetic enjoyment. Color and brightness play a great part in forming the judgment of a picture; but as only three of the slides were colored, the factor of color could not be a prominent one in his experiments, nor had it a constant effect. One subject failed to notice the colors, another found them very pleasing, while the third was indifferent to them.

Brightness in itself was not important, but the relative brightness of the different parts, the lights and shadows, often caused the subject