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What We Don't Know about Emotions

Christian A. Ruckmick
State University of Iowa

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form of the Wechsler psychogalvanograph which permitted the recording of the total responses over a period of time. The stimulus was of the continuous type, being a motion picture lasting one-half hour. Fifty individuals, representing many variations of personality under the above rubrics, were studied.

The results were compared with those of a previous study in which normal individuals were used and showed marked variation from the normal in amplitude and frequency of response. Further studies were made of differences between the above classes. Profiles of response show individual differences in reaction to specific episodes and situations, but an attempt will be made to group the cases studied in conformity to several approximate patterns of response.

STATE UNIVERSITY OF IOWA,
IOWA CITY, IOWA.

WHAT WE DON'T KNOW ABOUT EMOTIONS

CHRISTIAN A. RUCKMICK

A summary of the work that has been done in the scientific study of the emotions, and a survey of the problems to be attacked and of the methods that may be used in their study.

STATE UNIVERSITY OF IOWA,
IOWA CITY, IOWA.

STUDIES IN THE FOUNDATIONS OF ARTISTIC APTITUDE

NORMAN C. MEIER

Eight studies have now been completed on the beginnings of artistic capacity in the child. Four of these explored the function of aesthetic intelligence in children. *Daniels*, using a block design construction technique, found that individual children even as young as two years reacted positively to and preferred balanced compositions to unbalanced. *Jasper*, employing sixteen tests, found that while individual children under five showed definite responsiveness to graphic rhythm, this does not begin generally until about the 60th month. After this age little increase in responsiveness is indicated. *Whorley*, using an assembling technique in problems of landscape gardening and room arrangement, found that composi-