

hand and then with the left, in the latter case the same movements of similar muscles will produce *C*. The production of *C* with the left hand would involve quite a different set of movements to what are required for doing it with the right hand. A curious error has crept into the literature of the subject on this point, for which Professor C. K. Mills is responsible. He refers again and again [*Journal of Nervous and Mental Diseases*, 1894, page 85] to the image in mirror writing being upside down, and gives the example of *C* becoming *3*. This, of course, is a mistake. One does not see oneself upside down in a mirror—one's head still remains uppermost. In swimming the same curve is described by each arm, and if one carried a piece of chalk in either hand and performed the action against a blackboard, then, with the right hand, he would produce the figure *3*, and with the left the figure *C*, i.e., one would be the mirror image of the other.

B. 2. 15.

RIGHT HAND MIRROR.

In a recent discussion which has been going on in the *Lancet* upon right-handedness and left-brainedness (*Lancet*, Vol. ii, 1902, page 1658), Sir Samuel Wilks gives a good example of the same thing. He says, "If the hands and arms be rolled round one another in front of the body the movements are exactly alike, similar muscles are being used, and these are stimulated by corresponding nerves. Now, if the arms be separated and stretched out at the side, the rotary movement still going on, it will be seen that the right is making a right-handed spiral, and the left a left-handed spiral, so that if we put a pen into the hand to write a name it would be done in the usual manner with the right one, but written backwards with the left, as in so-called mirror writing."

It would look as if we got a double impression in the visual centres when looking at an object, that in the right brain being the inverse of that in the left. In ordinary people, the impression in the right brain is so poor that when their left