

WORTH MORE THAN GOLD.

Seafarers who can pick up a piece of ambergris floating around loose need look no farther for fortune. That good dame has hit him fairly in both pockets and gone considerably out of her way to do it.

Ambergris is a mysterious commodity. It is an accident in creation and very rare.

It is also useful to man. Altogether these give it a remarkable value.

It is worth more than gold according to weight—something like \$350 per pound.

Gold at \$16 per ounce is worth \$256 per pound, averdupois.

Frank Norris, in his novel, "Moran of the Lady Letty," availed himself of the romantic aspect of ambergris and made it the feature of the book, so far as treasure went—and treasure played an important part therein, as it indubitably must in every well regulated story of adventure on sea or land.

But such strokes of fortune do not belong altogether to fiction.

A San Francisco bark, the Morgan, has just come in with a lump of ambergris worth \$21,000, which was picked up "qu" accidentally one day as it floated along on the surface of the ocean near the coast of Japan.

The finding of it hasn't caused any one's death yet, nor is it at all likely to, but it has made the finders marks of distinction in the treasure world, and illustrated strikingly how fortune may at any moment alight upon a child of circumstance in dimensions hardly larger than a flea bite nor prettier than a splash of mud.

Ambergris, this precious substance that outvalues gold and comes only by the luckiest chance (generally to those who are not looking for it), is an abnormal growth due to the stomach trouble of an occasional sperm whale.

When a sperm whale has indigestion or some such ailment, a strange growth develops in his intestines.

It was Dr. Swediaur, in a communication to the Royal Society of London, who first established correctly the origin of the rare substance. He had discovered this ambergris frequently contained the mandibles or beaks of the squid, on which sperm whales are known to feed and this fact, taken in conjunction with the finding of ambergris in the intestines of that variety of whale only was conclusive evidence that it was a production of that creature, and not extraneous fungi.

It was only a small, dirty gray lump of fat in appearance, that the Morgan's crew picked up. It weighed sixty-five pounds.

Ross Wilbur and Moran, in Norris' novel, found a larger chunk than that. But it wasn't floating on the surface of the ocean.

They were becalmed in Magdalena bay, off Lower California. Wilbur and the royal sea maiden, Moran, had been deserted by their Chinese crew.

A junk manned by another gang of coolies and commanded by a scoundrel of the same ilk came on the scene and compels Wilbur to lend his schooner to the operation of handling a whale which the junk men have found.

The whale is hoisted alongside the schooner and emptied of its oil and blubber, which the captain divides into four parts, keeping three for his crew and giving one to Wilbur and Moran.

Then the junk sails away, leaving Wilbur to cut the schooner loose from the rifled carcass as best he may.

In doing this he chops into the monster's back and lays bare a growth of ambergris.

He does not realize what it is, but Moran does. A dainty perfume, peculiar to the strange secretion, reveals the nature of it to her.

They drag the stuff aboard the schooner and try to hide it from the suspicious eyes of the coolies on the junk, but the astute pirate commander then guesses what the white folk have found and leads an assault on them, which ends in a transfer of the treasure to the junk.

Another fishy restorer, it is Wilbur, a final tragedy, in which Moran is killed, gives it back to the coolie captain, who disappears with it in San Francisco's Chinatown.

Such an occurrence in real life of the seventeenth century might have given rise to a belief that ambergris possessed an evil charm, making it dangerous for people to handle.

That would have added just the proper element of devilry to it to make it a subject for dark whisperings in the chimney corner or half-frightening nursery rhymes for the terrified young.

The ambergris fished out of the Japan current by the Morgan will yield a tidy little side sum for the crew—a bit of desert, as it were.

The Morgan's quality is whale oil. Ambergris does not figure in her calculations, and has never before been known to obstruct her pathway in the search for oil.

She cleared port November 26, 1898, and it was news of her extraordinary find that was brought in by another vessel.

The Morgan is now on her way to the Okhotsk sea after more whales. She will reach San Francisco about the 30th of October. Then the local druggists will have the privilege of laying in \$21,000 worth of new ambergris, and the crew will show that neatish amount of coin to their five minutes' work in picking up the dirty gray chunk in the Japan sea.

Ambergris is now chiefly used in perfumery, its medicinal properties being no longer as popular as of yore.

How many ladies know they are wearing whale dyspepsia on their kerchiefs, or occasionally drinking it for the sake of a cunning little tippie?

Women's hands are growing larger. Golfing, basket ball, driving, rowing and all the list of fashionable sports have done their work in spreading the hand, to say nothing of roughing and reddening it. Dealers say that they import far more gloves of a larger size for women than formerly, and that they have to get rid of their small gloves at a loss.

The fashion of going without gloves except in winter has made a perceptible broad upon the trade. In the country and at the seashore gloves are eschewed almost completely. One even in town no longer frequently sees fashionable women with ungloved hands. An artist says that not only the complexion and texture of the skin has changed with the development of athletics and outdoor life, but that women's hands are losing their dexterity.

SCIENCE NABS FROGS.

Bullfrog farming is becoming a recognized industry in Indiana. Within the last few weeks the new branch of culture has been established in many sections of the state of Indiana on most extensive basis. Farmers have found that while crops are finding low and poor markets, the frog is commanding a ready market and brings prices that cause the old farmer to open his eyes.

Frog farming is being reduced to a scientific basis. The farmers have already found that not every frog that croaks during the hours of the night has a commercial value. It is only the American bullfrog, whose croak comes at long-measured intervals and sounds like a grand "amen" above all of the other croakings, that has a commercial value.

The new farmer has also acquired a scientific knowledge on bagging his crop. Any man who has attempted to catch a frog knows that it is not the easiest thing in the world. Science, however, has solved the problem and the farmer goes up and picks his frog off his perch just as though he was an ear of corn on a stalk.

The growing demand in cities for frog hams has created this industry in a marvellous short time. In all first-class restaurants in cities frog hams have become as fixed a delicacy for the menu as any other of the food stuffs. For a long time this demand was filled by boys and young men, who went out and gathered the frogs, toads and everything they could get hold of. Now there are many frog farms scattered over Indiana. Farmers have found that their swamp lands, which have been considered worthless, have great value if they are sown in bullfrogs in the fall. Streams running through their lands are even better for the cultivation of the frog, and if that stream has marshes on each side and reeds and a mill dam and some picturesque points it seems to have a decided additional value.

Frogs of the best grade—big American bullfrogs—now command all the way from 60 cents to \$1 a dozen, according to the market where they are offered for sale. The frog farmer should be able to catch all the way from 100 to 200 a night, or 1,000 a week, and put them in the market. There are some Indiana farms turning out such crops this year. This represents a big amount of money. The farmer is at practically no expense after he gets his farm well stocked.

The scientific method of bagging the crop is the result of an Indiana man's ingenuity. He is Thomas Farrer of Shelbyville, who perhaps knows more on the subject of practical frogology than does any other man in the Mississippi valley. For some years Farrer was in the habit of going to the wilds of Arkansas annually on hunting and fishing expeditions. He discovered while out at night carrying a blazing pine knot that the frogs would cease croaking as the light passed, but would not jump into the water. The thought occurred to him that perhaps they were charmed or delighted with the light, and seals are said to be with music. The thought of trying to catch one of the big frogs that about this time that section was carried into execution, the result being that with the aid of a light he had no great trouble in picking them up. He found that the brighter the light the easier his task was and the more deeply hypnotized was the frog.

This began the evolution of the present calcium light effect which he gets by taking an ordinary new tin bucket, shifting the handle to the side, and putting a lantern inside of it. The bucket and sides act as a reflector, and with the shifted handle it is easily carried and the light thrown full glare on the frog. When it has his eyes he is asleep and he knows nothing more until he is safely inside the bag which the hunter swings around his neck.

Mr. Farrer does not see a large enough demand ahead to warrant him in patenting the lamp and he tells how any one can make it for comparatively nothing. "Make an ordinary ordinary milk bucket, well polished on the inside. Have a tinner cut a hole in one side large enough to admit a lamp with a No. 2 burner, or better still, a lantern. Have a hole cut in the top of the bucket for ventilation. Put an ordinary reflector in the bottom of the bucket, shift the handle to the side right over the ventilator, so as to hold the lamp upright, light the wick and pick your frogs."

Miss Cora Van Norden, whose father is president of the National Bank of North America, is working with the Salvation Army, says the Chicago Tribune. Her sister, Miss Emma Van Norden, created a furor in society circles four years ago by joining the Salvation Army. At that time Miss Cora Van Norden said she would not think of such a thing as following her sister's example, but since her sister's growing realization of the good she was doing have been too much for her resolution.

Miss Cora Van Norden has begun to follow her sister's example. She is now editing the Young Soldier, a paper published in the interests of the army. "It is a delicate matter to talk of," said Colonel Lewis at the army headquarters, "but it is true Miss Van Norden is editing the Young Soldier for us."

But Miss Van Norden still clings to the outer world. Not yet can she convince herself that she must give up all society gaiety. She still wears her tailor-made gowns.

A ring with a history has just been handed over to the Numismatic Museum of Paris by a Polish gentleman who purchased for a small sum recently in Warsaw. Shortly after he formed the acquaintance of the lady, who was afterward Marquise de Pompadour, Louis XIV presented her with an intaglio ring representing his own apotheosis. It was pronounced at the time to be a wonderful work of art, equaling anything of the sort produced in ancient Greece or Rome. Round the edge was an elaborate inscription. One day Mrs. de Pompadour, in her disarray, lost this ring, which has now reappeared after nearly a hundred and fifty years' peregrination. If rings could speak this one doubtless could tell a curious tale.

SHORT STORIES.

A STORY OF GRANT.

Most stories and reminiscences of General Grant are of the military or political sort. A little tale and a pretty one told by a prominent Attorney General shows a new side of the great general's character. "The President was passing through the department of dead letters," said Mr. Tyner, "and jokingly commented on the unattractive appearance of the clerks, and quizzically inquired if I could not raise the standard of female beauty."

"Naturally I regarded the matter as a jest, and replied that I could be glad to do so, and was open to suggestions. 'Why, employ one handsome woman, an attendant of the post,' asked the whole lot," he answered, "and when I assented he inquired seriously: 'Would you give a pretty girl an appointment if I sent her to you?'"

"Of course I would," I replied, never dreaming, however, that he was in earnest.

"But the next day a lovely young girl came into my office with a note from President Grant, simply asking me to fulfill my promise without referring to the post. I asked her the whole lot," he answered, "and when I assented he inquired seriously: 'Would you give a pretty girl an appointment if I sent her to you?'"

"Of course I would," I replied, never dreaming, however, that he was in earnest.

"But the next day a lovely young girl came into my office with a note from President Grant, simply asking me to fulfill my promise without referring to the post. I asked her the whole lot," he answered, "and when I assented he inquired seriously: 'Would you give a pretty girl an appointment if I sent her to you?'"

"Of course I would," I replied, never dreaming, however, that he was in earnest.

"But the next day a lovely young girl came into my office with a note from President Grant, simply asking me to fulfill my promise without referring to the post. I asked her the whole lot," he answered, "and when I assented he inquired seriously: 'Would you give a pretty girl an appointment if I sent her to you?'"

"Of course I would," I replied, never dreaming, however, that he was in earnest.

"But the next day a lovely young girl came into my office with a note from President Grant, simply asking me to fulfill my promise without referring to the post. I asked her the whole lot," he answered, "and when I assented he inquired seriously: 'Would you give a pretty girl an appointment if I sent her to you?'"

"Of course I would," I replied, never dreaming, however, that he was in earnest.

"But the next day a lovely young girl came into my office with a note from President Grant, simply asking me to fulfill my promise without referring to the post. I asked her the whole lot," he answered, "and when I assented he inquired seriously: 'Would you give a pretty girl an appointment if I sent her to you?'"

"Of course I would," I replied, never dreaming, however, that he was in earnest.

"But the next day a lovely young girl came into my office with a note from President Grant, simply asking me to fulfill my promise without referring to the post. I asked her the whole lot," he answered, "and when I assented he inquired seriously: 'Would you give a pretty girl an appointment if I sent her to you?'"

"Of course I would," I replied, never dreaming, however, that he was in earnest.

"But the next day a lovely young girl came into my office with a note from President Grant, simply asking me to fulfill my promise without referring to the post. I asked her the whole lot," he answered, "and when I assented he inquired seriously: 'Would you give a pretty girl an appointment if I sent her to you?'"

"Of course I would," I replied, never dreaming, however, that he was in earnest.

"But the next day a lovely young girl came into my office with a note from President Grant, simply asking me to fulfill my promise without referring to the post. I asked her the whole lot," he answered, "and when I assented he inquired seriously: 'Would you give a pretty girl an appointment if I sent her to you?'"

"Of course I would," I replied, never dreaming, however, that he was in earnest.

"But the next day a lovely young girl came into my office with a note from President Grant, simply asking me to fulfill my promise without referring to the post. I asked her the whole lot," he answered, "and when I assented he inquired seriously: 'Would you give a pretty girl an appointment if I sent her to you?'"

"Of course I would," I replied, never dreaming, however, that he was in earnest.

"But the next day a lovely young girl came into my office with a note from President Grant, simply asking me to fulfill my promise without referring to the post. I asked her the whole lot," he answered, "and when I assented he inquired seriously: 'Would you give a pretty girl an appointment if I sent her to you?'"

"Of course I would," I replied, never dreaming, however, that he was in earnest.

"But the next day a lovely young girl came into my office with a note from President Grant, simply asking me to fulfill my promise without referring to the post. I asked her the whole lot," he answered, "and when I assented he inquired seriously: 'Would you give a pretty girl an appointment if I sent her to you?'"

"Of course I would," I replied, never dreaming, however, that he was in earnest.

"But the next day a lovely young girl came into my office with a note from President Grant, simply asking me to fulfill my promise without referring to the post. I asked her the whole lot," he answered, "and when I assented he inquired seriously: 'Would you give a pretty girl an appointment if I sent her to you?'"

"Of course I would," I replied, never dreaming, however, that he was in earnest.

"But the next day a lovely young girl came into my office with a note from President Grant, simply asking me to fulfill my promise without referring to the post. I asked her the whole lot," he answered, "and when I assented he inquired seriously: 'Would you give a pretty girl an appointment if I sent her to you?'"

"Of course I would," I replied, never dreaming, however, that he was in earnest.

MENTS OF THE TROOPS TOWARD THE RIGHT AND LEFT FLANK.

Finally he moved toward the road leading westward in the direction of the bay, and as he did so, two more 3-inch shells flew down the road toward the fringe of flame which marked the position of the Spanish breastworks. Again, riding in front of the guns, in a voice as calm as though ordering a change of movement at an exhibition, the general said: "Come firing, Captain; I am going to storm these works!"

Turning and measuring the distance with his eye from his position to the line of trenches ahead, he drew his horse to the left of the road and in a clear, firm tone said: "What officer will lead a charge down this road?"

It was to these words, spoken without a tremor, when the bullets fairly flew by in clouds, that a response was given by the Astor battery in a pistol charge. When the general was exposed in the center of the crossroads the men, forgetting discipline and their own danger, were shouting at the general, "Look out; you'll be killed!" "Get off the horse!" the sterner, solicitous expressions, all of which made as little impression upon the general as the Spanish bullets which sung around him like a thousand hornets and failed to mark so bravely exposed to them.

"Be careful be of doubt of his miraculous escape from seeming certain death, as a hundred pair of eyes saw him then and a number of times afterward seated on the back of that brown and white pony, facing almost certain death with an expression as calm and collected as though it was only a sham battle with lots of noise and no danger—An Astor Battery Man, in the New York Sun.

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

"I might smell his breath."

APHASIA AFFLICTS THE CZAR

The czar of Russia is suffering from aphasia. There is not one chance in a hundred that he can be cured. Physicians have hitherto looked upon aphasia as a mental malady, incurable save by a severe surgical operation, and that is effective only in rare cases.

Aphasia is the Greek word for speechlessness. Technically it is defined as the impairment or abolition of the faculty of using and understanding language written or spoken independently of any failure of the intellectual process or any disease or paralysis of the vocal organs.

The trouble is all in the brain itself. Sometimes the aphasia is complete, sometimes only partial. Physicians group its different forms under different heads.

Thus sensory aphasia is the name they give to its severer aspect, when the patient can neither read nor speak intelligently. He is then said to be both word blind and word deaf. He is not deaf to sounds, he is not blind to written characters, but he no longer associates them with the idea that underlies them. The casual observer might imagine that he was an idiot; the doctor sees that he preserves his intelligence, reason and perceives surrounding objects, but is unable to communicate with others; he can no longer speak or understand the words addressed to him; he cannot write or read; sometimes even the language of gesture is lost to him.

When the patient is merely word blind his sense is described as motor aphasia. He picks up a book or newspaper, and it says nothing to him. He hears, understands and speaks, he can even write, but he cannot read. As a rule his writing looks like it was done in the dark, guided by the muscle feelings of the hand alone. He cannot read what he has just written, nor can he write from copy. His own name, that has been well impressed upon his motor centers, he usually writes very well, but he cannot read it. The disease here, then, is in the loss of the memory for the visual word signs; the patient is not blind, but word blind.

The exact converse of this condition is known as agraphia. Here the patient can speak, can read manuscript or print, but he cannot write. He takes the pen in hand to write a word, knows what he ought to write, how it would look if written, but he cannot write it. He has lost the memory of the movements necessary to form the letters. The association between the movements made in writing and the word has been lost. He is not word blind or word deaf, but the motor word sense is defective.

The patient who is word deaf, or who has aphasia, can read and write and hear. He can even hear the sounds of the human voice. But he attaches no meaning to them. Inferring that he is spoken to, he may attempt to answer, but will say something entirely irrelevant. Gradually appreciating that he is not speaking to the point, he may with some impatience ask why he cannot understand what you say.

Alexic aphasia is the term used to denote the inability to express ideas in spoken words. The loss here is the link between the idea and the appropriate movements of tongue, etc., necessary to make the sounds of words. Often the patient retains a few phrases used on all occasions. The power of hearing is known as agraphia. Here the patient can speak, can read manuscript or print, but he cannot write. He takes the pen in hand to write a word, knows what he ought to write, how it would look if written, but he cannot write it. He has lost the memory of the movements necessary to form the letters. The association between the movements made in writing and the word has been lost. He is not word blind or word deaf, but the motor word sense is defective.

The patient who is word deaf, or who has aphasia, can read and write and hear. He can even hear the sounds of the human voice. But he attaches no meaning to them. Inferring that he is spoken to, he may attempt to answer, but will say something entirely irrelevant. Gradually appreciating that he is not speaking to the point, he may with some impatience ask why he cannot understand what you say.

Alexic aphasia is the term used to denote the inability to express ideas in spoken words. The loss here is the link between the idea and the appropriate movements of tongue, etc., necessary to make the sounds of words. Often the patient retains a few phrases used on all occasions. The power of hearing is known as agraphia. Here the patient can speak, can read manuscript or print, but he cannot write. He takes the pen in hand to write a word, knows what he ought to write, how it would look if written, but he cannot write it. He has lost the memory of the movements necessary to form the letters. The association between the movements made in writing and the word has been lost. He is not word blind or word deaf, but the motor word sense is defective.

The patient who is word deaf, or who has aphasia, can read and write and hear. He can even hear the sounds of the human voice. But he attaches no meaning to them. Inferring that he is spoken to, he may attempt to answer, but will say something entirely irrelevant. Gradually appreciating that he is not speaking to the point, he may with some impatience ask why he cannot understand what you say.

Alexic aphasia is the term used to denote the inability to express ideas in spoken words. The loss here is the link between the idea and the appropriate movements of tongue, etc., necessary to make the sounds of words. Often the patient retains a few phrases used on all occasions. The power of hearing is known as agraphia. Here the patient can speak, can read manuscript or print, but he cannot write. He takes the pen in hand to write a word, knows what he ought to write, how it would look if written, but he cannot write it. He has lost the memory of the movements necessary to form the letters. The association between the movements made in writing and the word has been lost. He is not word blind or word deaf, but the motor word sense is defective.

The patient who is word deaf, or who has aphasia, can read and write and hear. He can even hear the sounds of the human voice. But he attaches no meaning to them. Inferring that he is spoken to, he may attempt to answer, but will say something entirely irrelevant. Gradually appreciating that he is not speaking to the point, he may with some impatience ask why he cannot understand what you say.

Alexic aphasia is the term used to denote the inability to express ideas in spoken words. The loss here is the link between the idea and the appropriate movements of tongue, etc., necessary to make the sounds of words. Often the patient retains a few phrases used on all occasions. The power of hearing is known as agraphia. Here the patient can speak, can read manuscript or print, but he cannot write. He takes the pen in hand to write a word, knows what he ought to write, how it would look if written, but he cannot write it. He has lost the memory of the movements necessary to form the letters. The association between the movements made in writing and the word has been lost. He is not word blind or word deaf, but the motor word sense is defective.

The patient who is word deaf, or who has aphasia, can read and write and hear. He can even hear the sounds of the human voice. But he attaches no meaning to them. Inferring that he is spoken to, he may attempt to answer, but will say something entirely irrelevant. Gradually appreciating that he is not speaking to the point, he may with some impatience ask why he cannot understand what you say.

Alexic aphasia is the term used to denote the inability to express ideas in spoken words. The loss here is the link between the idea and the appropriate movements of tongue, etc., necessary to make the sounds of words. Often the patient retains a few phrases used on all occasions. The power of hearing is known as agraphia. Here the patient can speak, can read manuscript or print, but he cannot write. He takes the pen in hand to write a word, knows what he ought to write, how it would look if written, but he cannot write it. He has lost the memory of the movements necessary to form the letters. The association between the movements made in writing and the word has been lost. He is not word blind or word deaf, but the motor word sense is defective.

The patient who is word deaf, or who has aphasia, can read and write and hear. He can even hear the sounds of the human voice. But he attaches no meaning to them. Inferring that he is spoken to, he may attempt to answer, but will say something entirely irrelevant. Gradually appreciating that he is not speaking to the point, he may with some impatience ask why he cannot understand what you say.

Alexic aphasia is the term used to denote the inability to express ideas in spoken words. The loss here is the link between the idea and the appropriate movements of tongue, etc., necessary to make the sounds of words. Often the patient retains a few phrases used on all occasions. The power of hearing is known as agraphia. Here the patient can speak, can read manuscript or print, but he cannot write. He takes the pen in hand to write a word, knows what he ought to write, how it would look if written, but he cannot write it. He has lost the memory of the movements necessary to form the letters. The association between the movements made in writing and the word has been lost. He is not word blind or word deaf, but the motor word sense is defective.

The patient who is word deaf, or who has aphasia, can read and write and hear. He can even hear the sounds of the human voice. But he attaches no meaning to them. Inferring that he is spoken to, he may attempt to answer, but will say something entirely irrelevant. Gradually appreciating that he is not speaking to the point, he may with some impatience ask why he cannot understand what you say.

Alexic aphasia is the term used to denote the inability to express ideas in spoken words. The loss here is the link between the idea and the appropriate movements of tongue, etc., necessary to make the sounds of words. Often the patient retains a few phrases used on all occasions. The power of hearing is known as agraphia. Here the patient can speak, can read manuscript or print, but he cannot write. He takes the pen in hand to write a word, knows what he ought to write, how it would look if written, but he cannot write it. He has lost the memory of the movements necessary to form the letters. The association between the movements made in writing and the word has been lost. He is not word blind or word deaf, but the motor word sense is defective.

The patient who is word deaf, or who has aphasia, can read and write and hear. He can even hear the sounds of the human voice. But he attaches no meaning to them. Inferring that he is spoken to, he may attempt to answer, but will say something entirely irrelevant. Gradually appreciating that he is not speaking to the point, he may with some impatience ask why he cannot understand what you say.

Alexic aphasia is the term used to denote the inability to express ideas in spoken words. The loss here is the link between the idea and the appropriate movements of tongue, etc., necessary to make the sounds of words. Often the patient retains a few phrases used on all occasions. The power of hearing is known as agraphia. Here the patient can speak, can read manuscript or print, but he cannot write. He takes the pen in hand to write a word, knows what he ought to write, how it would look if written, but he cannot write it. He has lost the memory of the movements necessary to form the letters. The association between the movements made in writing and the word has been lost. He is not word blind or word deaf, but the motor word sense is defective.

The patient who is word deaf, or who has aphasia, can read and write and hear. He can even hear the sounds of the human voice. But he attaches no meaning to them. Inferring that he is spoken to, he may attempt to answer, but will say something entirely irrelevant. Gradually appreciating that he is not speaking to the point, he may with some impatience ask why he cannot understand what you say.

Alexic aphasia is the term used to denote the inability to express ideas in spoken words. The loss here is the link between the idea and the appropriate movements of tongue, etc., necessary to make the sounds of words. Often the patient retains a few phrases used on all occasions. The power of hearing is known as agraphia. Here the patient can speak, can read manuscript or print, but he cannot write. He takes the pen in hand to write a word, knows what he ought to write, how it would look if written, but he cannot write it. He has lost the memory of the movements necessary to form the letters. The association between the movements made in writing and the word has been lost. He is not word blind or word deaf, but the motor word sense is defective.

The patient who is word deaf, or who has aphasia, can read and write and hear. He can even hear the sounds of the human voice. But he attaches no meaning to them. Inferring that he is spoken to, he may attempt to answer, but will say something entirely irrelevant. Gradually appreciating that he is not speaking to the point, he may with some impatience ask why he cannot understand what you say.

Alexic aphasia is the term used to denote the inability to express ideas in spoken words. The loss here is the link between the idea and the appropriate movements of tongue, etc., necessary to make the sounds of words. Often the patient retains a few phrases used on all occasions. The power of hearing is known as agraphia. Here the patient can speak, can read manuscript or print, but he cannot write. He takes the pen in hand to write a word, knows what he ought to write, how it would look if written, but he cannot write it. He has lost the memory of the movements necessary to form the letters. The association between the movements made in writing and the word has been lost. He is not word blind or word deaf, but the motor word sense is defective.

The patient who is word deaf, or who has aphasia, can read and write and hear. He can even hear the sounds of the human voice. But he attaches no meaning to them. Inferring that he is spoken to, he may attempt to answer, but will say something entirely irrelevant. Gradually appreciating that he is not speaking to the point, he may with some impatience ask why he cannot understand what you say.

Alexic aphasia is the term used to denote the inability to express ideas in spoken words. The loss here is the link between the idea and the appropriate movements of tongue, etc., necessary to make the sounds of words. Often the patient retains a few phrases used on all occasions. The power of hearing is known as agraphia. Here the patient can speak, can read manuscript or print, but he cannot write. He takes the pen in hand to write a word, knows what he ought to write, how it would look if written, but he cannot write it. He has lost the memory of the movements necessary to form the letters. The association between the movements made in writing and the word has been lost. He is not word blind or word deaf, but the motor word sense is defective.

The patient who is word deaf, or who has aphasia, can read and write and hear. He can even hear the sounds of the human voice. But he attaches no meaning to them. Inferring that he is spoken to, he may attempt to answer, but will say something entirely irrelevant. Gradually appreciating that he is not speaking to the point, he may with some impatience ask why he cannot understand what you say.