

curial poisoning, general paralysis, and exophthalmic goitre, in all of which the tremblings are vibratory, and occur eight or nine times in the second. In addition to these two varieties there is a form seen in hysteria which holds an intermediate position, the oscillations being five to seven per second.

After a brief account of the movements observed in ordinary chorea, and some remarks on their essential features, other affections are discussed, such as præ- and post-hemiplegic chorea and athetosis. It is then pointed out that in rhythmical chorea, which is very often allied to hysteria, the movements pursue a regular course, and are co-ordinated, thus differing fundamentally from common chorea. The cases which are given by way of illustration are full of interest, and are accompanied by drawings representing the grotesque attitudes which are sometimes seen in saltatory chorea.

The remainder of the work, which comprises ten lectures, is entirely devoted to the author's favourite subject, hysteria. With this we shall deal in our concluding notice.

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*Les Démoniaques dans L'Art.* J. M. CHARCOT (de l'Institut) et PAUL RICHER, avec 67 Figures Intercalées dans le Texte. Paris: Adrien Delahaye et Émile Lecrosnier, 1887.

We have already drawn attention to this joint production of MM. Charcot and Richer.

A fresh interest attaches itself to certain works of Art of the old masters when they are regarded from the neurologist's point of view. Paintings which have been seen numberless times and admired for their artistic merit, but nothing more, are found to possess striking points of attraction when brought into relation with those forms of nervous disorders which have received such a large amount of study in recent times, and upon which such a flood of light has been thrown by the scientific study of the functional disturbance of the nervous system by the practice of hypnotism. It will no doubt be felt by some that sentiment as embodied in Art is in danger of being, to some extent, destroyed by the relentless manner in which the frigid hand of medical science draws aside the veil which the mediæval artist throws over his pro-

ductions. But this is only the common fate of the mysteries of life when dissected by the scalpel of the anatomist.

No one, at any rate, could leave the wards of the Salpêtrière and proceed to visit the picture galleries of the old masters, of the churches where Art has been employed to represent the miraculous scenes of ecclesiastical history, without being struck with the accuracy with which the painters have delineated those convulsions and nervous distortions which may be seen in so concentrated a form in the great Paris Hospital, always celebrated, but rendered more famous than ever by the genius of M. Charcot.

We take, almost at random, by way of illustration of the commentaries made by our authors on the pictures to which they refer, a scene of possession painted by Matteo Rosselli in the Church of the Annunziata, at Florence (p. 46). It is not an instance of exorcism. No priest is present, and there is nothing in the gestures of those who stand by to indicate, as in many other paintings, an attempt to expel the demon. Notwithstanding, three imps are represented as escaping in the curtains of the bed upon which the possessed lies in her clothes, the violence of her convulsions being shown by the presence of two men who have to hold her. A fifth assistant, a female, arrives on the scene, carrying some linen, apparently intended as the means of restraint. The dress of the possessed is partly unfastened, the legs are semi-flexed, the arms separated from the body, and held by the anterior part of the shoulder and the arm, while she gesticulates wildly, the body being flexed forward as described by MM. Charcot and Richer as occurring in the hysteric crisis under the name of "Mouvements de Salutation." In spite of the smallness of the copy made of the picture, it is sufficiently clear that the mouth is open, while the eyes are raised spasmodically upwards, and the whole face is slightly swollen. All these traits belong, it is pointed out, to the second stage of the "grande attaque hystérique," or period of clownism. We have, in fact, happened to choose one of the smaller and more meagre pictures commented upon by the authors of this work, but it is all the more striking to see how cleverly and accurately they read the design of the artist, and make instructive inferences where the ordinary observer would pass them by almost or altogether unnoticed.

We would fain pass on to describe and interpret, with the assistance of MM. Charcot and Richer, other works of art in

which demoniacal possession is represented, but we must content ourselves with quoting the concluding observations on the ecstasies.

In order to render all the varied expressions of those represented in a state of ecstasy, the artists have been able to find invaluable models in hysterical subjects. This assertion will not appear rash or exaggerated to any who like ourselves have seen hysterical patients, even women among the poor, in a certain phase of the great attack. When under the influence of religious hallucinations they assume the attitudes of so true and intense an expression that the most consummate actors could not do better, and indeed the greatest artists could not find models more worthy of their brush. To paint an ecstatic, the artist has, then, sought to express a thought, a sentiment. Everything is done by rule, and presents the figure in a reasonable manner; all the traits, all the movements, have a common object—the expression. We judge of the value of the artist's work according as the object is attained, and the qualities of the expression of the figure are pure, true, and well rendered. In the figures of demoniacs it is no longer the same. We are, then, in the presence of extraordinary attitudes, strange contortions, and deformities of features, which do not respond to any idea or sentiment. It is the period of the “*grande attaque*,” represented under the name of the stage of “*attitudes illogiques*,” in contrast to that which follows and is the stage of “*attitudes passionnelles*.”

Every resource fails the artist, sculptor, and actor in the absence of the exact observation of nature. For it is not sufficient to produce deformities merely at pleasure, and to produce strange effects at will; there is under this apparent incoherence a hidden reason which arises out of a morbid process, while in the nature of the deformities of parts, or the contortions of the whole, as well as in the mode of succession and grouping of all the phenomena, one finds, as our studies of the works of the old and modern masters demonstrate, the indisputable marks of a pre-established order, and all the constancy and inflexibility of a scientific law.

The illustrations which accompany the text are beautifully executed, and render the work one of great artistic value as well as scientific interest.