

living, having recovered. It was not necessary to examine any further into the particulars of this case, for if the dog had really been the subject of hydrophobia, he would have been dead very shortly after biting my patient.

Again, it often happens that a person easily affected by suggestion has what he conceives to be the symptoms of hydrophobia developed very soon after having been bitten by a supposed rabid animal, whereas the real disease rarely supervenes until after a month has elapsed from the time of inoculation. It is true, there are cases on record in which the period of incubation was less than that, but they are exceedingly rare. In my own cases the time has varied from twenty-five days to four months and a-half. Cases in which the disease is said to have supervened many years after an alleged inoculation ought to be received with doubt. The interval probably never exceeds two years or is less than ten days.

There are a want of consistency and a degree of exaggeration about the symptoms of false hydrophobia which of themselves are sufficient to excite suspicion as to the real character of the phenomena. Thus one of the most noticeable occurrences in hydrophobia is the spasm of the muscles concerned in respiration and swallowing; and this not only when the patient attempts to swallow, but it is also developed by any circumstance capable of exciting the idea of swallowing. The subject of the false disease, not having a full knowledge of the matter, imagines that the inability to swallow water is all that is sufficient, and hence, although the attempt to drink a glass of water will generally produce intense spasms, these do not always occur under similar circumstances, as, for instance, when coffee or whiskey or other liquid is presented to him. He knows the name "hydrophobia" means fear of water, and the exhibition of terror and convulsive movements about his throat when this liquid is placed before him, and especially when he is told to swallow it, fulfil, to his mind, all the requirements of the occasion, and he knows nothing whatever of those secondary and more refined influences, such as the sound of falling water, bright light in the face, excitations applied to the skin, seeing others drink, etc., which so generally cause the most intense distress and violent spasms in the real disease.

There are not the same anxiety and depression in the simulated disease as in the real, although the apparent emotional disturbance is much greater. The false-hydrophobic patient is loud in the expression of apprehensions, while the victim of actual hydrophobia, though intensely anxious and terrified, endeavours to prevent others from perceiving the state of his mind. To reason, or to argue with, or to command such a patient is a waste of words, for the disease from which he suffers is in no way under his control; but with the imaginary disorder the case is very different, and suggestions or orders given to him by one in whom he has confidence, or of whom he stands somewhat in awe, will very generally break up the whole course of the morbid phenomena.

Thus, several years ago, I saw, in consultation, a policeman who had, two or three days before, been bitten by a dog, and whose comrades had frightened him by their enquiries and suggestions. He was then in the Park Hospital in the city of New York, held down on a bed by four strong men and snapping like a dog at every one who came near him. At the sight of water he became intensely excited and went through a series of fearful contortions of his limbs. He had visions of mad dogs running after him trying to bite him, and was constantly hiding his face in terror under the bedclothes. Every attempt to make him drink a glass of water produced a series of spasms and howls of anguish that alarmed the neighbourhood and threw all the women in the house into fits of hysterical laughing and sobbing. The short period of incubation, the extreme violence of his symptoms, and the fact that he had drunk a glass or two of brandy without any difficulty, gave me at once a clear idea of the case. I filled a tumbler with ice-cold water and, holding it to his lips, told him in a commanding tone to drink it immediately. He took the tumbler in his hand and swallowed the water as readily as he had ever done in his life. The spell was broken, and a few minutes afterwards he got out of bed, declaring that he was perfectly well, and he went to duty the next morning. It is quite within the limits of probability that if this man had been allowed to go on for two or three days in the way he had begun, death from exhaustion would have been the consequence.

That death may result from false hydrophobia is as well established as any other fact in medical science. There is a case on record of a man who died in fifteen hours with all the symptoms of hydrophobia, which had ensued on a violent paroxysm of anger.

There is also the case of a woman who was bitten by a dog in the face, and who was admitted to the Hôtel-Dieu, in Paris. After a few days she was cured of her wounds and discharged.

There was no suspicion that the dog was hydrophobic. But, going about her usual vocations, she one day heard a man exclaim: "She has not gone mad then!" From that moment she could not swallow liquids, and the same day she was readmitted to the Hôtel-Dieu—this time to die with all the symptoms of hydrophobia.

And here is another instance. A woman had been bitten by a dog which was supposed not to be rabid, and the injury had healed. Two months after the accident she was met by two students, who had seen her at the hospital, and who in a joke asked her if she was not yet mad. She was immediately seized with nervous symptoms, became intensely anxious and uneasy, and went into the

hospital firmly convinced that she was affected with hydrophobia. She was at once placed under treatment, but the symptoms in which an irrepressible degree of fear was prominent were rapidly developed, and in forty-eight hours she was dead.

A recent occurrence in the way of false hydrophobia is very instructive. A dog supposed to be rabid bit three men, who, having faith in what is popularly known as the "mad-stone," had it applied to their wounds and imagined that all danger had been avoided. But one of them, in order to make assurance doubly sure, had himself heavily ironed in order that, should hydrophobia supervene, he might not inflict any injury to his family. It is by no means established that the dog that bit him was affected with hydrophobia; but even if perfectly healthy, it is certain that the extraordinary precautions taken by this man to avoid what he imagined would be some of the symptoms of rabies would of themselves have been sufficient to develop the false disease. At any rate, in a few days many of the phenomena of hydrophobia, and a good many others due to the intense fear under which the patient laboured, were developed, and shortly afterwards he died. The other two men who were bitten at the same time are said to be in an agony of fear lest they may also die of hydrophobia. The medical journal, the *Times and Register*, from which I quote the account of this case, says:—

"We can imagine James Beard chained hand and foot, seated helplessly in a chair and passing wearily the time, feeling as if every minute were an hour, every hour a day, and every day almost a lifetime; with nothing to do but brood over his misfortune and the awful consequences likely to ensue. Any little sensation that at other times would pass unnoticed would now be magnified in his fancy a thousand-fold. A twinge of pain in the wound would be the dreadful poison at work; a change of colour would be mortification; the slight jerk of a muscle would be the beginning of convulsions. Add to these the apparently trivial, but to him fateful, fears, the questions, looks, and behaviour of friends, acquaintances and visitors. All would look curiously and inquisitively at him; some would scoff and ridicule at his chains; others would shake their heads knowingly and whisper in the corner; some would anxiously enquire whether he thought himself just as well as he had been, whether he was sure he could swallow as easily; did the bite hurt him, or change colour? Did he feel any particular nervous sensation? Others again would suggest that he looked careworn and haggard, but that he ought not to give way so; he was just to grit his teeth and determine not to have it, and they felt quite sure he would come through. Days spent in such fearful imaginings and amidst these Job's comforters would be almost enough to unseat the soundest mind, not to speak of one that was, at best, probably far from strong."

To bark like a dog, to snap at those near by, and even to run about on all fours, are among the most prominent symptoms of false hydrophobia; the patient being imbued with the idea that the hydrophobic virus which he imagines has been absorbed into his system is calculated to assimilate him to the animal by which he has been poisoned. Now, such symptoms are never witnessed in true hydrophobia, and their presence is amply sufficient for a discrimination between the two affections. A little knowledge is a dangerous thing; and this is especially true of the sciolism which prevails relative to hydrophobia.—*William A. Hammond, in North American Review.*

MUSIC AND THE DRAMA.

MARGARET MATHER IN "THE HONEYMOON."

JOHN TOBIN'S Comedy "The Honeymoon," now seldom seen on the stage, has again been brought before the public by Margaret Mather. A brief diagnosis of the plot will serve to enlighten those who may never have seen or may have forgotten the play. "Signor Balthazar" has three daughters, all of whom are desirous of marrying, and marrying well. Consequently when a Spanish Duke and Count appear upon the scene they are accepted as suitors for the hands of two of the daughters. "Juliana," the most beautiful, is captivated by the Duke, and they are married; however, the lady being of a very imperious temper, the young husband resolves to "Tame the Shrew," and concocts a plan, by which, instead of taking his bride to his lordly home, he brings her to a hovel, and then informs her that he is no lord, and has played the trick upon her only to gain her hand. The bride thereupon raves and storms, insults the rustics introduced to her as her husband's friends, and writes to her father to resent her. At last her wayward spirit is tamed, and she confesses that she cannot but love her husband for himself, albeit he has deceived her cruelly; thereupon she is undeceived, and all ends happily. There is a kind of side plot between the remaining two daughters and their lovers, the one being as before mentioned a Count, and the other a woman-hating captain in the Spanish Army; this serves to give rise to a series of comical and interesting situations which lend more interest to the play. The play is altogether a good one, and affords ample scope for good acting, character and otherwise, and the scene where the Duke's serving man, in order to deceive the bride, takes his place for a short time, is especially amusing. Margaret Mather of course is the central figure of the play, and takes the part of "Juliana," one of the daughters of "Signor Balthazar."

It is especially difficult in a play of this kind to decide as to the ability of an actress who is already supposed to

have made her mark upon the stage, but criticizing her from her acting in this play, and taking into consideration the many things which have been said in her favour, Margaret Mather is decidedly a disappointment of an exceedingly good figure and pleasant appearance. When one first sees her one expects much, but her voice is harsh and incapable of delineating extreme pathos or tender sentimentality, and her action and gesture are decidedly awkward. During the first two scenes, in which she appears in this play, one wonders what there is about her to entitle her to the name of even a good actress, but latterly she appears to better advantage, and her good looks rescue her in many a predicament when a less favoured actress would appear almost absurd. What this lady may be like in other parts we cannot say, but judging from her portrayal of the principal character in "The Honeymoon," a character full of splendid opportunities for the display of emotion of every kind, we must come to the conclusion that Margaret Mather, while no doubt a painstaking and pretty actress, is not a great one, nor likely to be so.

Otis Skinner takes the part of the "Duke Arunza," and plays the part well. This young man should make a first-class actor, and we prophesy for him a successful career on the stage, should he painstakingly follow up his profession. The other characters were fairly well portrayed, and altogether the Company is a good average one, though we should say not up to the mark required for a Shakespearian play.

THE CONRIED COMIC OPERA COMPANY.

Those who saw this opera company last year and witnessed their performances again this season cannot but come to the conclusion that the whole organization is much improved, both as regards acting, singing and stage scenery. The "Gipsy Baron" is one of those operas which serves to show the general style of Johann Strauss' music. Light and airy with a preponderance of the false tempo, it pleases the ear though there is nothing which is catching enough to be remembered afterwards. The principal part, that of "Saffi," a gipsy girl, is taken by Rita Selby, whose pretty figure and well-trained voice go a long way in securing the success of the piece. Her rendering of solos in the first and second acts was really far above the average of comic opera *prima donnas*. The comic character is that taken by Ferris Hartman, who appears as "Kalina Zsupan," a pig dealer. This part is taken well, but, unfortunately, the principal fault in connection with this opera is that there is not enough comedy about it, and this gentleman has consequently but little scope for showing his talent in that line. The other principal parts are taken by J. J. Raffael, who sings well as "Barinkay," an exile, and J. P. Swickratt as Count Carrero. The "King's Fool," played alternately with the "Gipsy Baron," was also very successful, and Ferris Hartman has in this much more opportunity for displaying his powers and versatility, his song, "These Words no Shakespeare Wrote," being especially well rendered.

PAT ROONEY AT THE ACADEMY.

A VISIT to the Academy this week will well repay lovers of the comic art. The company got together to support the only "Pat" is a good all round one, and well suited for the work it has to get through. The performance, one cannot call it play, runs smoothly and lightly from beginning to end. The plot is extremely slender, and the principal attractions consist of clever and original songs, comical situations and good dancing by the Star. The two characters far ahead of any of the others are Pat and little Mattie Rooney. The former in his Irish songs and quiet dances was recalled again and again, while the latter though but a young girl, by her vivacity and her general acting throughout, at once gained the hearts of all present. Miss Alida Perrault, a very "chic" soubrette, sang well, especially a song in the first act, entitled "Warbling Birds," and appeared to advantage later on in several other selections. The acting of Mr. Harley as "Cruellers," a negro footman, and of Mr. Vincent as "Lionel Eustach," an impoverished actor, was very commendable, while the remainder of the company gave some very clever selections on various musical instruments, the playing of the ocarina being especially well done. The Academy with such an attraction should do good business this week.

TORONTO COLLEGE OF MUSIC.

ON Thursday evening last week, the round of musical entertainment, given each season at the Toronto College of Music, was commenced for this season by a lecture on the Pianoforte, and a short concert given by Mr. T. C. Jeffers, of the College staff. The lecture was an extremely lucid and interesting one, occupying in its delivery about forty minutes of time. It touched upon such points as position, touch, legato touch, staccato touch, octaves, portamento touch, technical studies, etudes, rhythm, method in practice, solos, accidentals, melodious playing, playing from memory, public performance, reading at sight, ensemble playing, the study of music generally. The concert programme which followed it was a particularly enjoyable one, as the large audience who were present frequently testified. Miss Smart was heard with pleasure in songs by Strelszki and Becker, and Mr. Kirby's numbers proved him to have a voice of great power, which at present only lacks further study. Mrs. Adamson as usual played her violin solos with artistic refinement. Mr. Jeffers gave organ and piano solos equally well, his artistic qualities and fine technique being brought into full play.