

NOYES. (W^{III}) *With the Author's Compliments.* *al*

PARANOIA.

A STUDY OF THE EVOLUTION OF SYSTEM-
ATIZED DELUSIONS OF GRANDEUR.

From the Clinical Records of Bloomingdale Asylum, New York.

BY

WILLIAM NOYES, M. D.,

*Second Assistant in the Bloomingdale Asylum, and
late Fellow in the Johns Hopkins University.*

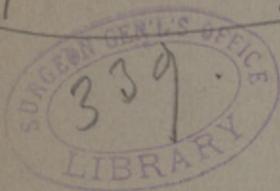
Reprint

FROM

THE AMERICAN JOURNAL OF PSYCHOLOGY,

Baltimore, May, 1888.

presented by the author -



LUNA.





PARANOIA.

A STUDY OF THE EVOLUTION OF SYSTEMATIZED DELUSIONS OF GRANDEUR.

From the Clinical Records of Bloomingdale Asylum, New York.

BY WILLIAM NOYES, M. D.

The following case¹ presents several features of especial interest to the student of systematized delusional insanity. The slow beginning, the gradually increasing systematization, and the evolution of a special talent into the most prominent feature of a chronic primary insanity, developing in a constitution showing original unstable mental equilibrium, make it a typical case of Paranoia.

Mr. G., 42 years of age, has been an inmate of the Bloomingdale Asylum since April 30, 1884. He was

¹This article, under its present title, was prepared for the press and in the hands of the editor of this Journal in March, 1887, but a combination of circumstances has prevented its earlier appearance. At the same time the writer made a translation of an article by Dr. Séglas on *Paranoia*, giving an historical and critical review of the study of mental degenerations and systematized delusions, with a complete bibliography of the literature of systematized insanity. This statement is made here to explain the abruptness with which the discussion on classification at the end of this paper closes, it having been hoped that this article and the translation would appear in the same journal, thus making a continuous contribution to the study of systematized insanity, but this has not been found practicable. Those interested in the discussion of *Paranoia*—a term to which Dr. Spitzka has given the weight of his authority in the edition of his *Manual of Insanity* in the autumn of 1887—are referred to the article *Paranoia* in the *Journal of Nervous and Mental Disease* for March (*et seq.*), 1888.

born in a New England city, of American parents, and his childhood and youth were passed without any special sickness or disease save those common to those periods of life. As a child he showed an unusual fondness for drawing, which was noticed very early by a lady friend of the family of some artistic ability, and she fostered and encouraged his natural inclinations by furnishing him with drawing materials and showing interest in his progress.

He attended the public schools of the city and was considered unusually bright, gaining special distinction in elocution. At 16 he entered the dry-goods business in the capacity of clerk, but became discontented, and after three years came to New York and studied art. For several years he did work for the illustrated weeklies, making comic sketches, illustrating current events, doing lithographic work, and employing himself in similar work without gaining any special advancement. In 1874 he went to Paris and studied art under Gerome, remaining there eight years. His life there was full of vicissitudes, and presented sudden changes from luxurious living to dire poverty. Owing to his bright and witty manners he was much sought after by wealthy young men, and while entertained by them he lived in much luxury, but after their departure he was obliged to exercise the most rigid economy, living, as his father expressed it, "on a herring and cracker a day." His life was also very dissipated as well as subject to hardship and privation. In one of his periods of excess he had an attack of *mania a potu* in which he cut his throat and his left arm. He bled freely and his escape from death was narrow. From that time he has been a total abstainer. An interesting companion, a quick

and ready talker, an excellent story-teller, with flashes of wit and sharp repartee, he presents a typical example of the artistic temperament with its ready susceptibilities, its quick sympathies, and its appreciation of the beautiful. Yet it is the mere sensuous part of the artistic nature that has been cultivated, and no firm purpose or high ideal appears to have governed him; and his whole life has been one of fitful changes and impotent strivings, ending in failure. A good singer and amateur actor, he frequently took part in private theatricals, and at one time thought of going on the stage, and even played a few weeks with a professional company.

He returned to America from Paris and began work again as an illustrator of books and magazines. He opened a studio in this city and gave promise of a brilliant career; but soon after his return his friends noticed a change in his disposition, in a general exaltation of mind and a reckless expenditure of his limited means for odd bits of furniture, swords, and bric-a-brac for the decoration of his studio. Everything that was odd struck his fancy, and he soon came to possess a rich collection of curios. The exaltation increased, and in the summer of 1883 he was troubled with insomnia that continued for several months, but the first positive evidence of mental disturbance came in November, when he began giving away his costly treasures and breaking up his articles of furniture, saying that he had no further use for them. He also shaved his head and mutilated his body as acts of penance. For ten weeks there was a remission, but at no time was he in his normal condition. On the day before his admission to the asylum he was boisterous and ordered the train to be stopped and asked every

one to take a drink. On admission he professed not to remember these actions. The next morning he was elated and demonstrative; said, "It is a fine day, thank God," and on passing through a door, turned around "so as to be on the right side with God." He admitted at one time several weeks later that his actions had been eccentric, but later denied this, and said that he had never been out of his mind, and the world would soon see the great work he was to do. By the end of June he had ceased to "thank God" at the end of every sentence, but stated that he still thought it. A day or two later he became stupid and morose, and being asked the reason, replied "God knows," and would not answer any questions. The second day he became violent, and through the night was noisy at intervals, shouting and jumping up and down in his bed. The third day he talked excitedly and made frequent use of the expression "thank God." From this point this attack gradually subsided. Before the attack he had been reading his Bible diligently, and in a few days he resumed this practice and became silent and absorbed, reading his own thoughts, as he explained later.

Through the summer he remained quiet and was unwilling to converse with his friends, but this condition changed in October, when he showed a desire to converse on religious subjects, and told the supervisor that he expected by constant study to understand every word in the Bible, and that although he had been told that this was an impossibility without a thorough knowledge of the Greek and Hebrew languages, yet by faith and study he hoped to attain the desired result.

He was usually very reticent and would only inti-

mate that he expected to receive some supernatural endowment; stated that he believed the miracles of the Bible and that miracles were performed at the present day.

Early in December, or about a year from the first appearance of his trouble, another period of exaltation came on; he laughed at pathetic passages in plays; quoted from Shakespeare and the Bible, to the annoyance of his fellow patients; spoke roughly to the attendants; joined in the religious exercises at chapel with more than his accustomed fervor; and used the expression "thank God" the same as on admission; and confessed that he could not resist the impulse to sing and shout. At this time there was marked tremor of the facial muscles and his left pupil was larger than the right. He talked in a loud and declamatory manner and showed some personal violence. After two days this attack began to subside, when he said he had been perfectly well, and spoke much of the love of God and his trust that everything would be made clear to the people here some day. This attack was again followed by a period of depression in which he secluded himself, was unwilling to take exercise, and was wakeful at night; and at one time was heard to say that he wished for some one to kill. A period of mild exhilaration followed, in which he spoke much of the beauty of the world being due to the goodness of God, and became annoying by his frequent quotations. His actions became more and more eccentric at this time, but were all due to a consistent following out of his systematized delusions on religious subjects. He would never wear rubbers, giving as a reason that he had never done so, but it is almost certain that his true reason was that he had no right to protect himself from any weather God sends; stormy weather is

part of the divine plan and we ought to submit to it without murmuring. For the same reason he is unwilling to wear gloves even in the coldest weather, saying that his faith keeps him warm and free from disease. If allowed to do so he would keep his window open to its fullest extent even during the coldest weather, because the pure air of heaven is from God, and man therefore cannot be harmed by it. An arrangement of his window so that he can open it but a few inches he looks on as tyranny and a gross abuse of power, but he submits because it is part of his discipline. Early in January, 1885, delusions of persecution developed for the first time, and he complained that some one entered his room at night, and he concealed a billiard cue to attack his supposed visitor. This was accompanied with mental disturbance, and he became declamatory and talked of "God's bright sunlight," to the annoyance of others. About this same time he began to mix dried geranium leaves with his tobacco, so that "by the grace of God he might be benefited by them." He reproached the house-steward for shooting cats, and told him to put a note in the basement where the cats would see it stating that the cats were no longer wanted here, and "if he only had faith of the right sort the cats would no longer trouble him." Soon after this he one day removed a considerable portion of his clothing, tied a red handkerchief about his head and began stamping up and down his room. Being asked the meaning of this conduct, he shouted, "Go and read the second chapter of Genesis and you will see what the Lord says." Bearing in mind his later ideas of the progress of the Holy Spirit from Adam up to Christ, it seems probable that at this time he began his spiritual pilgrimage from the garden of Eden through the various prophets until he shall

finally reach and become part of the Deity. For the next few days he remained constantly in his room, reading his Bible and making grotesque motions or gestures before it in the hope that it might be revealed to him. A month later he stated, in reply to questions, that he considered himself a martyr and most unjustly confined; that he was perfectly well in spite of his queer actions, singing and talking; that he had been slandered, and expected to go down to his grave a persecuted being. He now began picking up bits of string, stones, tinfoil, tobacco, tallow candles, leaves and dirt, jumbling them all together in his pocket. They did not appear to be collected from the mere love of hoarding a mass of trifles, so often shown by the insane, but were saved because everything is of value in this world and nothing should be thrown away, for to pass such things by shows a neglect of God's good gifts to man. To remove these and to take his Bible and fantastic decorations away was to persecute him, but he would not complain and would bear it in silence as it was part of his discipline. Throughout all these gradual changes and evolutions of his fancies into systematized delusions the artistic element always predominated. Burnt matches, pine cones, sticks and stones, were all arranged with his gay-colored handkerchief into odd fantastic shapes that immediately struck the eye on entering his room. In the autumn of 1885 there was a return of his delusions of persecution, and he said that one of the attendants had put an evil eye on him, and that he had seen his physician's eye change from blue to brown. During the succeeding winter he was inclined to expose himself to cold more than ever, and if permitted to do so would stand without clothes in his room on the coldest nights with windows raised to show that his faith kept him warm,

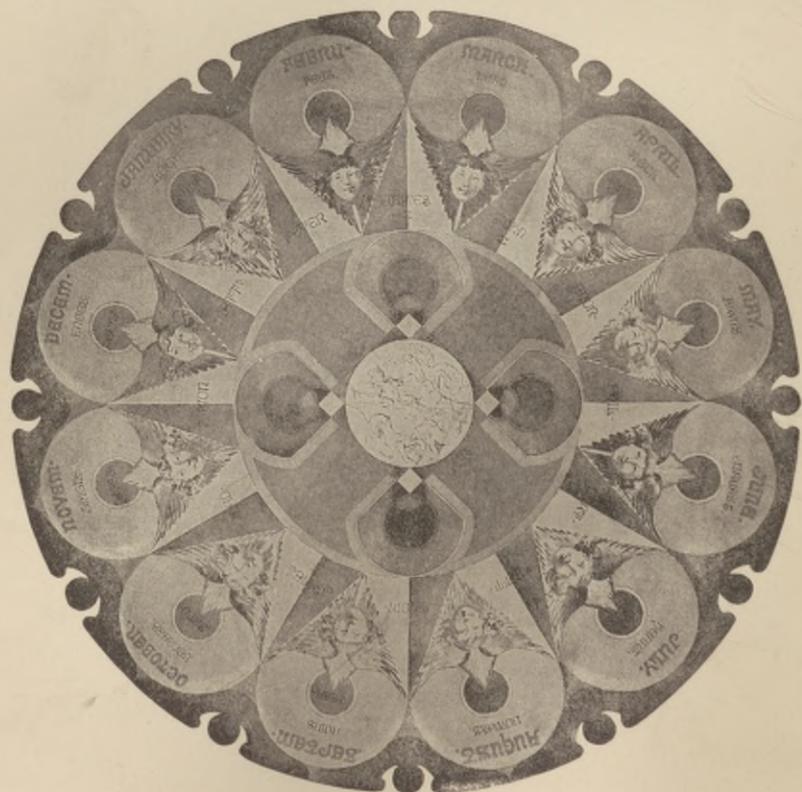
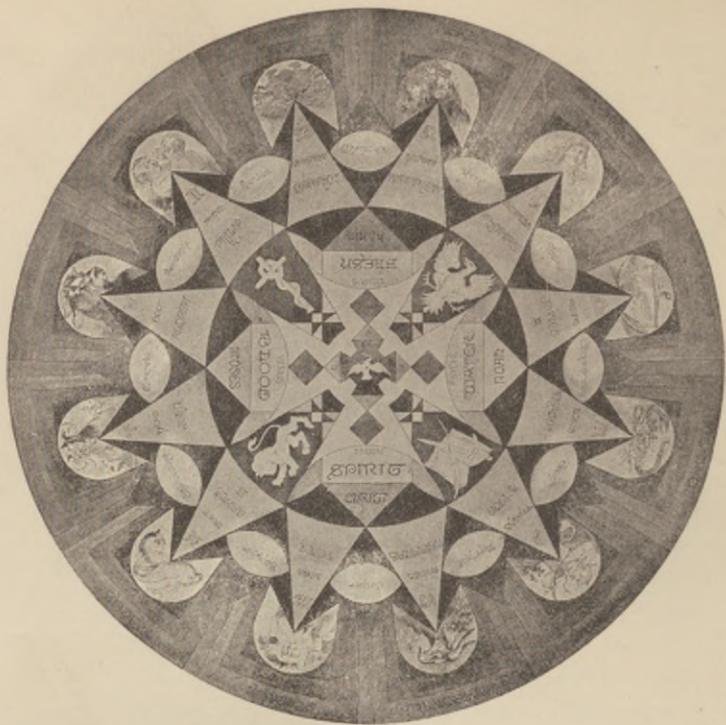
and in the morning would break the ice in his pitcher and take a cold bath.

Regarding man's spiritual nature he said that each person is being continually worked on by different spirits which the normal man is able to hold in check and prevent from getting the upper hand, but when the spirits once get the control, then the individual is completely dominated by them and loses his personality. People complain of heaviness of the head because, as they say, one hemisphere of the brain is not in good condition, but this is all nonsense, for the two hemispheres represent the male and female parts of the individual, and when the head aches there is discord in the household, as in the ordinary troubles between man and wife.

In the summer of 1886 he began a drawing that should illustrate the evolution of the Holy Spirit through the various Biblical personages, beginning with Adam and ending with Christ. This and five others that he drew with slight variation, appear to represent the complete systematization of his delusions and the complete theology that he has evolved through his years of study of the Bible. Mythology is mingled in with the theology, but to his mind it is an integral part of the whole and cannot be separated. His description of the diagram is here given, written in red ink in the original as typifying the redeeming blood of the Saviour.

ARCANA VITAE.

<i>Baptisms.</i>	<i>Seals.</i>	<i>Crosses.</i>	<i>Churches of Asia.</i>
Cain	Germ	St. Andrew	Ephesus
Flood	Zodiac	St. Colomba	Smyrna
Sodoma	Tribes	St. George	Pergamos
Abram	Aceldama	St. Michael	Thyatira
David	Holy Stones	The Prophet	Sardis
Babylon	Prophet	St. Evangeli	Philadelphia
Christ	Sun	Royal Priesthood	Laodicea



EZEKIEL'S VISION BY THE RIVER CHEBOR.

Male Right		Female Left		
Man	Lion	Ox	Eagle	
Thought	Might	Cherub	Endurance	Emulation
Abr. to Dav.	Dav. to Bab.		Bab. to X	X to Present

So all the generations from Abraham to David are fourteen generations; and from David until the carrying away into Babylon are fourteen generations; and from the carrying away into Babylon unto Christ are fourteen generations.—St. Matthew 1st, 17th.

PROGRESS OF THE HOLY SPIRIT OF THE CHRIST AS PREFIGURED IN THE OLD TESTAMENT.

Seal of the Germ.—From Adam until the Flood the Holy Seed was sifted through man's nature until it was concentrated in the family of Noah. That which was thoroughly beastly perishing in the Flood. This period marks the first Sealing of the Soul or first step towards the mystical body of Christ.

Seal of the Zodiac.—From the time of Noah's descent from the Ark until Lot's flight from Sodom and God's re-naming of Abram, nature strove with the Holy Spirit in man, and God finally gathered the Holy Seed into the body of Abram, thereby regenerating him, so He re-named him and called him Abraham. Thus transpired the second sealing of the soul.

Seal of the Twelve Tribes of Israel.—From Abraham until the move into Egypt is prefigured the third seal of the soul, when man's self-reliance was broken and his spirit made to seek a force greater than that within himself. Joseph is here made the bright and shining light, the husbandman of all that was great and good.

Seal of Aceldama, or Bloody Seal.—From Joseph through years of cruel servitude and oppression, until the birth of Moses, again rolled the seed through man, winnowing itself and gathering force to be gathered in the bosom of Moses, the coming leader of the people of Israel and servant of God. So God has typified the fourth sealing of the soul.

Seal of the Holy Stones.—From the birth of Moses until the crossing of the Red Sea and the destruction of the Egyptian host, passes the fifth sealing of the seed and sealing of the soul, God leading his people from their religious rites and superstitious observances in Egypt, and preparing them for a higher, holier religion.

Seal of the Prophet.—From the Red Sea to the promised land occurs the sixth sealing of the soul. Here was given the law of boundaries and limitations, and the soul was turned back upon itself and forced to prove the sincerity of its faith and beliefs.

Seal of the Sun.—From the promised land until the coming of John the Baptist and Jesus Christ, passes a period which marks the seventh sealing in the existence of the soul. During this period arose many prophets who were the spiritual fathers in Christ to the people, preparing gradually for the final development of the perfect Christ, the Redeemer of all mankind, God's regent upon earth.

The soul must pass through all these stages of purification before it can enter the Christ, after which it passes into the priesthood of Melchizedek.

Unfortunately, the particular chart on which he illustrated this Progress of the Holy Spirit was destroyed. He made twelve of these charts altogether, one for each of the tribes of Israel, but he tore up all but four, three of which were happily given away, so that he has one only in his possession now. During the summer and autumn of 1886 he worked several months on these charts, elaborating them with the greatest care. They were all colored in the most delicate manner with water colors, and the delicate shadings make it extremely hard to give in black and white an adequate idea of the beauty of the design. Two of these charts are here given, being reproduced from photographs. He has made no such elaborate description of these as of the first one, but the design with the dove in the centre corresponds with some closeness to the one whose description has been given. In the centre is the dove representing the Holy Spirit, and surrounding it are the different crosses given in the *Arcana Vitae*, and a close study will show the seven crosses, most ingeniously worked together. It is probable that in looking at the design closely for the first time one will suddenly see a new cross take shape before his eyes, and this indeed is what the patient says occurs with him. In describing the crosses he will say, for example, that in drawing the cross of St. Andrew the lines suddenly took a new shape and he found he had also made a cross of St. Michael. This to him is a matter of deep significance, and he feels that his work is directly controlled by a higher power, and that the work of his fancy is really inspired.

Outside these central crosses are the names of three ancient deities who were each characterized by some special attribute, and under these the parts of the

body that Mr. G. conceives these deities especially to have represented, and then comes the name of the Biblical personage in whom these elements were finally exemplified and embodied. To the left of the dove is Venus, representing Blood, exemplified in Moses; above is Osiris, representing Flesh, embodied in Adam; and to the right Psyche, representing Water, typified in Noah. These three are but the gross and material parts of Man, representing indeed necessary steps in his progress through life, but secondary and subordinate to the higher part of his nature represented by Truth and the Spirit,—which received their ultimate embodiment in *Christ*.

The Lion, denoting Might, and Eagle, signifying Emulation, are the same in this design as in the first, but it is uncertain just what symbolism is connected with the serpent twining about the cross, and the open book crossed by a sword and pen, unless indeed this last may mean the Bible with the emblems of peace and war lying quietly within it, and it seems not unlikely that the serpent is emblematic of the Betrayal. For the rest of the design, however, we need make no inferences, as it corresponds closely with his description.

Outside of the circle enclosing the crosses are the seals, sealing the Holy Spirit. In the large light triangles, or rather rays of the sun, are given the names of the twelve apostles, forming the SEAL OF THE PROPHET. Above these, in the same space, are the signs of the zodiac in the extreme points of the triangle, with the names of the parts of the body underneath that these signs correspond to in the ancient mythology; this forms the SEAL OF THE ZODIAC. Between these large light colored triangles are the

twelve holy stones, represented as ovals, and with their names plainly distinguished in the cut, making the SEAL OF THE HOLY STONES. In the small triangles directly above the Holy Stones are given the names of the twelve tribes of Israel, but the color of these in the chart (vermilion) is such that the lettering does not come out in the photographic negative. This gives the SEAL OF THE TWELVE TRIBES. Directly beneath the Holy Stones, filling in the space between the bottom of each large triangle, is the SEAL OF THE GERM, colored dark green, and running down on each side of the top of these large triangles are small triangles, colored dark red and forming the SEAL OF THE ACELDAMA or BLOODY SEAL. On the circumference are the names of the constellations of the zodiac and directly under these the names of the corresponding months of the year, and under these again are the mythological representations of the constellations, Leo (July) being at the top, and then in order to the right come Virgo (August), Libra (September), Scorpio (October), Sagittarius (November), Capricornus (December), Aquarius (January), Pisces (February), Aries (March), Taurus (April), Gemini (May), Cancer (June). This gives the last sealing of the Seed, the SEAL OF THE SUN.

It will be seen that beginning at the circumference at any point and going toward the centre there is a complete astronomical representation of the season of the year, first the name of the constellation, then in succession the month, the constellation depicted pictorially, the sign of the zodiac and the part of the human body corresponding in the old astronomy to this sign of the zodiac.

The second chart is by no means so elaborate as the first. In the centre is a representation of St. George

slaying the dragon, and surrounding this, beginning at the left, are inscribed the legends *Faith, Hope, Charity, Love*. Here again the colors in the original are such that the lettering does not come out well in the photographic negative.

After finishing these symbolic religious charts, Mr. G. had a long period of inactivity, giving up painting and drawing completely, and spending much time in reading the Bible. During these inactive periods he lies down a great deal of the time, lying flat on his back and looking upward; and he often has a cane or some small article in his hand that he twirls or tosses. This inactive period lasted for several months, when he again took up his artistic work, this time modeling in wax. After making several small designs he began and completed two large representations of *Comedy* and *Tragedy*, illustrations of which are given from photographs of the plaster casts given to the writer. His passion for the odd and fantastic is here again well exemplified.

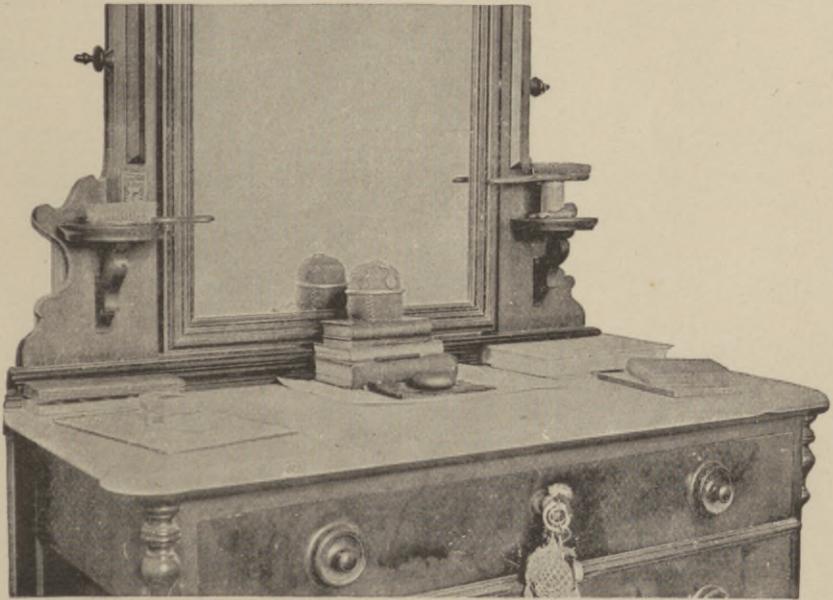
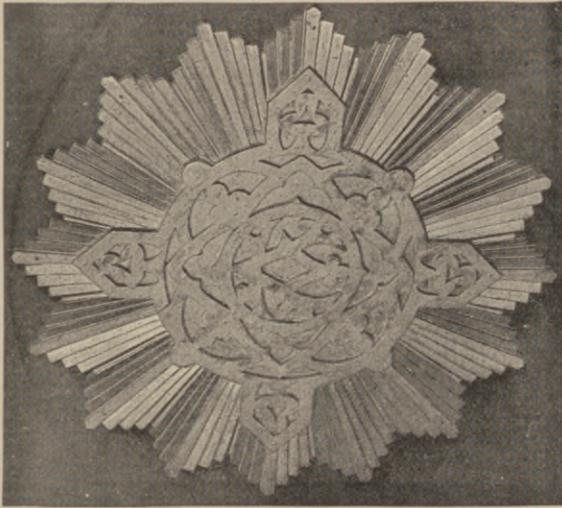
An excellent conception of his mental twist can be obtained from a description of his room, for here his fancy has been given full play and he has been permitted to decorate this as he chose. Over the inside of the door hangs a curtain on which are stitched various designs cut out of red cloth. The curtain is made of three pieces of gray, yellow and red flannel, and in the centre is the word CHARITY, with a sword piercing it through the centre. Below this is Fortune's wheel, and under this three turtles. On the upper third is a dragon, with a full moon in the left hand corner, and the designer's initials woven fantastically together. A bat with outstretched wings is on either side of the centre design.

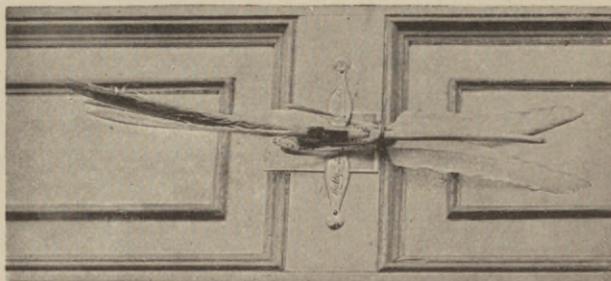
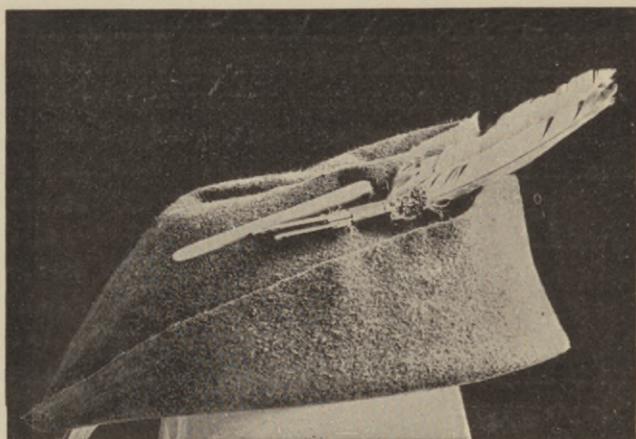
Behind this curtain several months ago, but since taken down, he had placed a horse-shoe to which was attached a small chain, through which passed a piece of bamboo on one end of which was a piece of castor and on the other several bits of wire. These, as is the case with everything he thus puts up, all had some symbolic meaning, but he took offense if they were ever alluded to.

On the outside of the door is tacked up a circle cut from thin wood with a scroll saw. At the four quadrants of this the circumference is broken by the projection of a portion of the wood in such a way that the four together form the ends of a Greek cross; but instead of the cross being continued through the circle, the interior of this is taken up with an elaborate design, delicately sawed out, in which is woven the letters Λ and ω , alpha and omega. The design is brought out clearly by being placed over red paper, and a little red paper triangle is placed at each end of the cross, thus forming a cross of a different kind.

On the head-board of the bedstead he has placed a circle carved out of soft wood and with the rays gilded to represent the sun; and in the centre of this in a somewhat intricate design are the symbols Λ and ω again, alpha and omega. This emblematic sun comes directly above his head when lying down. (In photographing this the camera had to be placed at the side so that the circle is distorted.)

His bureau is always arranged with the most scrupulous exactness, every article having its particular place. When the photograph of the bureau was taken there were not so many trifles on it as there have been at other times, but the illustration shows well the systematic order in which everything is placed, and





on this occasion no special arrangement had been made, but it was in its usual condition.

While in his room he wears a green soft felt hat decorated with a feather and his modeling stick, and on leaving his room this is always placed over his water pitcher as shown in the cut. There are much fewer articles on the hat now than in the summer of 1886, when he had covered the hat with the following articles: two steel watch chains, nine buttons, a child's toy tin spoon and plate, part of a suspender buckle, two brass covers to cachou boxes, one ladies' rubber hair pin, one necktie clasp, two brass labels from a fruit jar; the point of the hat was surrounded with a large steel ring, and the edge was turned up at the back and tacked to the hat with a fancy Japanese button. The green ball on the bureau, over which the steel ring is placed, was formerly in the crown of the hat.

At this time he was wearing a pair of sandals (originally suggested for surgical reasons), and he never left his room without placing these sandals in his room and standing his clothes brush on them at a certain angle.

The light felt hat shown in the cut he has at present discarded, wearing only the green one; the decorations on this light hat approach somewhat those formerly on the green one.

On the window casing he has fastened some feathers, a tooth-brush handle, one of his modeling sticks and a rubber hair pin, all secured together by a pair of confectioner's tongs. Any disturbance of the articles in his room, or any comment on them, greatly distresses him and he gives an abrupt answer and turns the subject, and with the exception of the medical

staff and the attendant who cares for the room, no one enters it.

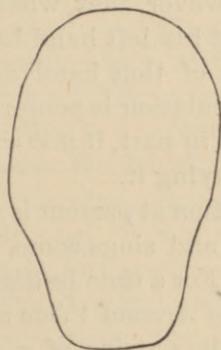
The fall and winter of 1887-88 were marked by no artistic efforts on his part, but during the spring he took up his painting and carving and now (April 1888) he does some work each day. He has just finished a series of 12 water color sketches, and seven of these are here given to show in some degree his high artistic ability. Of the six represented in one group, the one in the upper left hand corner is THE WOLF SLAYER, then comes PUCK, then SHECHINAH or THE LIGHT OF LOVE, Shechinah meaning to the Jews that miraculous light or visible glory which was a symbol of a divine presence. In the circle in which the *S* is elaborately drawn is also the word *Abba, Father*. Of the three lower ones the one at the left is ST. MICHAEL, the next ONE OF THE FATES, and the last the angel SANDALPHON, with the Holy Grail at the side, and the letters Alpha and Omega at the top (the design must be inverted to make out the Omega.)

The coloring on all of these is delicate and harmonious, but none of them equal in grace the picture of LUNA; the background of this is a delicate blue, and the effect of the light and graceful floating figure is very striking. This was the last of the series of twelve to be finished and the one that he takes most pride in.

While working on these sketches he made at the same time the design for a book-plate, representing Cupid learning the alphabet, and the entire design, he says, is full of symbolism—a favorite word. Cupid has his finger on *Alpha*, signifying the beginning of his education; above the book is Cupid's target with a heart for the centre, that he has pierced with an arrow, while the full quiver stands to the right. The



curious fish under the *Veritas* represents the $\text{IX}\Theta\text{X}\Sigma$ of the early Christians, while three crosses symbolic of the Christian religion are in the upper left hand corner, brought out by heavy shading of the cross lines. On the book of knowledge is perched the dove, emblematic of purity, while the olive branch at the left of the book and the palm under the Fool's Bauble give still other religious symbols. The lamp of knowledge is burning brightly in front of Cupid, while at his feet are the square, compass, triangle and pencils, symbolizing the designer's profession.



In appearance he is of medium height, well formed and muscular; light hair, which he keeps cut close to his head; and light moustache; his head is short and round, with but little occipital protuberance. The most striking peculiarity is the decided asymmetry of the face that is noticeable at first glance. The right eye and eye-brow are higher than the left, and also the right side of the mouth, and when he laughs this is especially noticeable. The nose, which is well formed and large, deviates slightly to the left. The left ear is smaller than the right and lies close to the head, while the right turns outwards. The whole right side of the head appears larger than the left, and this is

shown by the accompanying map of his skull taken by a hatter. There is a wide range of normal variations in skulls, but in the present instance it seems not unfair to connect this with the other evidences of asymmetry. In walking his head is invariably tipped toward the left shoulder, and in addition his hat is tipped still further to the left, so that the one-sided appearance is very noticeable. Besides these peculiarities he carries his left hand in his trousers pocket in summer and in his overcoat pocket in winter, while he swings his right arm vigorously to and fro. It should be said, however, that when he had *mania a potu* in Paris he cut his left hand badly, and in consequence the fingers of that hand are somewhat contracted and the circulation is poorer than in the other, which may account in part, if not wholly, for his habit with respect to carrying it.

His mental condition at present is one of mild exaltation. He whistles and sings some, but not enough to cause annoyance. For a time he discontinued work on the drawings of the *Arcana Vitae* and began carving some designs on the outside of a wooden chopping-bowl. On two sides appears the sign I H S woven together into a monogram and surrounded by rays representing the sun; and in another place A M for Alma Mater and Alpha and Omega, the M being reversed into W. Other symbolical designs are drawn on the sides of the bowl, and he spent several hours each day carving. His present work is the carving of another wooden bowl, with a lion's head in the centre and the legend *Pro rege in tyrannos* surrounding this, with elaborate tracery designs on the sides. He is perfectly willing to stay in the institution because this is part of his discipline and he must take the good

and bad alike. Insanity is only a relative term, he says, and every one has to pass through a condition in which they are what is commonly called insane, but it is all for their own good and they must not question the designs of Providence. When the time comes for him to go out he will go, he says, and until then is perfectly willing to remain. To the ordinary observer he appears to be a bright, intelligent man; somewhat given to oddities of dress to be sure, but without the striking peculiarities of speech and manner that the laity expect in a case of mental disease. There is but little mental enfeeblement, and none that would be noticed in an ordinary conversation, but he is unable to apply himself continuously, and months at a time may go by without his lifting a pencil or brush. He is bright and interesting in conversation, and a capital mimic. He recognizes the delusions of other patients and often tells of them with much enjoyment.

A few words only need be said as to the place the case should occupy in any scheme of classification of mental diseases. The slow and progressive course, the original mental twist in the direction of the odd and fantastic in art, the cranial anomalies, the evolution of systematized delusions, and the periods of delirious grandeur followed by morbid depression, make it a typical case of *Primäre Verrücktheit* of the German authors, or of *Paranoia* of the Italian and French school; or of the *Monomania*, *Primary Monomania*, or *Primary Insanity* of the American and English writers. Of all these terms that of *Paranoia* is much to be preferred, and it is hoped that this word may find a definite place in the classification of mental diseases.



