PREFACE

The essays in this volume are the fruit of a wide-ranging inquiry into how we imagine disease and how we represent those we label as the sufferers of illness. Their sources run from the medical literature of the ancient Greeks to the most recent documents of American psychiatry; from the fine arts of the Italian Renaissance to pictures in today's newspapers and magazines. I have aimed to illustrate a relatively broad spectrum of diseases and their representations. Thus, side by side, the reader will find a study of the construction, within the literature of psychiatry, of the syndrome now labeled "schizophrenia" and an analysis of the intellectual backgrounds of Richard Strauss's opera *Salome* and its relationship to contemporary models of disease. This juxtaposition is intended to reveal the richness that the history of science, especially the history of medicine, can have for an understanding of cultural objects and the evident (but all too often ignored) importance of cultural objects for the reconstruction of the social history of science.

The creative tension that bonds these two areas, science and art, has long been sensed. Philip C. Ritterbush noted their uncanny parallels in the book based on his exhibition "The Art of Organic Form" (Washington, D.C.: Smithsonian Institution, 1968): "All images, artistic or scientific, whether they enter naively or self-consciously into our awareness, are abstractions from diverse phenomena. The abstraction of images occurs even during everyday perception, wherein the mind reduces the richness of sense to orderly pattern" (p. 9). Not merely the images' common basis in the shared perceptions of any given age but the work of art's unique ability to blend and merge images from disparate ages, levels of society, and multifaceted sources, such as "serious" and "popular" science, makes such comparative study valuable. But art is by no means primary in this relationship. For science often understands and articulates its goals on the basis of literary or aesthetic models, measuring its reality against the form of reality that art provides. I consider both

perspectives essential for examining the complex cultural and social function of images of disease.

Versions of Chapters 2, 4, 5, 6, 7, 8, 9, 11, and 13 have appeared in the following sources and are used with the permission of the editors and publishers. Chapters 2 and 7: Gerald Chappel, ed., The Turn of the Century (Bonn: Bouvier, 1981), pp. 53-86. A German version of Chapter 2 appeared in Sudhoffs Archiv 62 (1978): 201-34; a Spanish version, in Rassegna 3 (1982): 21-24. A Spanish version of Chapter 7 appeared in Rassegna 3 (1982): 49–56. Chapter 4: Modern Language Notes 83 (1978): 871-87; a German version appeared in Confinia psychiatrica 22 (1979): 127-44. Chapter 5: the original English essay appeared in the Deutsche Vierteljahrsschrift für Literaturwissenschaft und Geistesgeschichte 52 (1978): 381–99; a German version of this appeared in Musik und Medizin 1977: 4:20-28; 5:23-27; 6:14-17. Chapter 6: a German version appeared in Wolfram Mauser, ed., Phantasie und Deutung: Psychologisches Verstehen von Literatur und Film (Würzburg: Könighausen und Neumann, 1986), pp. 40-57. Chapter 8: Journal of the History of the Behavioral Sciences 15 (1979): 253-62. Chapter 9: Medical History 30 (1986): 57-69. Chapter 11: Critical Inquiry 13 (1986): 293-313. Chapter 13: Journal of the History of the Behavioral Sciences 19 (1983): 127-35; a French translation appeared in Spirales 17 (1982): 58-59. All these pieces have been rewritten for publication here. I am grateful to the National Endowment for the Humanities and the American Psychoanalytic Association for grants that helped support the work done on this book.

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