

Melancholia: The Western Malady

The pantheon of renowned melancholics—from Shakespeare's Hamlet to Walter Benjamin—includes no women, an absence that in Juliana Schiesari's view points less to a dearth of unhappy women in patriarchal culture than to the lack of significance accorded to women's grief. Through penetrating readings of texts from Aristotle to Kristeva, she illuminates the complex history of the symbolics of loss in Renaissance literature. The pantheon of renowned melancholics—from Shakespeare's Hamlet to Walter Benjamin—includes no women, an absence that in Juliana Schiesari's view points less to a dearth of unhappy women in patriarchal culture than to the lack of significance accorded to women's grief. Through penetrating readings of texts from Aristotle to Kristeva, she illuminates the complex history of the symbolics of loss in Renaissance literature. Schiesari first considers the development of the concept of melancholia in the writings of Freud and then surveys recent responses by such theorists as Luce Irigaray, Kaja Silverman, and Julia Kristeva. Schiesari provides fresh interpretations of works by Aristotle, Hildegard of Bingen, and Ficino and she considers women's poetry of the Italian Renaissance, key works by Tasso and Shakespeare, and the writings of Walter Benjamin and Jacques Lacan. According to Schiesari, male melancholia was celebrated during the Renaissance as a sign of inspired genius, at the same time as public rituals of mourning led by women were suppressed. *The Gendering of Melancholia* will be stimulating reading for scholars and students in the fields of feminist criticism, psychoanalytic and literary theory, and Renaissance studies, and for anyone interested in Western cultural history.

The Civil War Dead and American Modernity offers a fundamental rethinking of the cultural importance of the American Civil War dead. Tracing their representational afterlife across a massive array of historical, visual, and literary documents from 1861 to 1914, Ian Finseth maintains that the war dead played a central, complex, and paradoxical role in how Americans experienced and understood the modernization of the United States. From eyewitness accounts of battle to photographs and paintings, and from full-dress histories of the war to fictional narratives, Finseth shows that the dead circulated through American cultural life in ways that we have not fully appreciated, and that require an expanded range of interpretive strategies to understand. While individuals grieved and relinquished their own loved ones, the collective Civil War dead, Finseth argues, came to form a kind of symbolic currency that informed Americans' melancholic relationship to their own past. Amid the turbulence of the postbellum era, as the United States embarked decisively upon its technological, geopolitical, and intellectual modernity, the dead provided an illusion of coherence, intelligibility, and continuity in the national self. At the same time, they seemed to represent a traumatic break in history and the loss of a simpler world, and their meanings could never be completely contained by the political discourse that surrounded them. Reconstructing the formal, rhetorical, and ideological strategies by which postwar American society reimagined, and continues to reimagine, the Civil War dead, Finseth also shows that a strain of critical thought was alert to this dynamic from the very years of the war itself. *The Civil War Dead and American Modernity* is at once a study of the politics of mortality, the disintegration of American Victorianism, and the role of visual and literary art in both forming and undermining social consensus.

One of the best-known images of the ancient Near East is an intriguing nineteenth-century color lithograph reconstructing the throne room of an Assyrian palace. Executed shortly after the archaeological rediscovery of Assyria, a land theretofore known only from the Bible, it was published by the most famous among early excavators of Assyrian ruins, Austen Henry Layard. Over time and despite criticisms, the picture has shaped the understanding and reception of ancient Mesopotamian architecture and architectural decoration. *Inside an Ancient Assyrian Palace* studies this influential image in depth, both at the time of its creation in London in the eventful year 1848 and in terms of its afterlife. A hidden inscription reveals unsuspected contributions by the renowned architect-designer Owen Jones and his colleague the architect-Egyptologist Joseph Bonomi. Also unexpected is the involvement of an enigmatic German artist who later emigrated to America and whose previous career in Europe had been lost to scholarship. This book will be of interest to scholars and students of art history and the ancient Near East. It will also be of relevance to museum visitors and others interested in the ancient world in general, in the art of the nineteenth century, and in design and historical reconstruction.

Hysteria, trauma and melancholia are not only powerful tropes in contemporary culture, they are also prominent in the theatre. As the first study in its field, *Hysteria, Trauma and Melancholia* explores the characteristics and concerns of the Drama of Hysteria, Trauma and Melancholia through in-depth readings of representative plays.

The Arden Research Handbook of Shakespeare and Contemporary Performance is a wide-ranging, authoritative guide to research on Shakespeare and performance studies by an international team of leading scholars. It contains chapters on the key methods and questions surrounding the performance event, the audience, and the archive – the primary sources on which performance studies draws. It identifies the recurring trends and fruitful lines of inquiry that are generating the most urgent work in the field, but also contextualises these within the histories and methods on which researchers build. A

central section of research-focused essays offers case studies of present areas of enquiry, from new approaches to space, bodies and language to work on the technologies of remediation and original practices, from consideration of fandoms and the cultural capital invested in Shakespeare and his contemporaries to political and ethical interventions in performance practice. A distinctive feature of the volume is a curated section focusing on practitioners, in which leading directors, writers, actors, producers, and other theatre professionals comment on Shakespeare in performance and what they see as the key areas, challenges and provocations for researchers to explore. In addition, the Handbook contains various sections that provide non-specialists with practical help: an A-Z of key terms and concepts, a guide to research methods and problems, a chronology of major publications and events, an introduction to resources for study of the field, and a substantial annotated bibliography. The Arden Research Handbook of Shakespeare and Contemporary Performance is a reference work aimed at advanced undergraduate and graduate students as well as scholars and libraries, a guide to beginning or developing research in the field, and an essential companion for all those interested in Shakespeare and performance.

Beyond Illness

Performative Maladies in Contemporary Anglophone Drama

Being Brains

Locating Nordic Noir

From Melancholia to Depression

World-Making Renaissance Women

In Galen's Theory of Black Bile: Hippocratic Tradition, Manipulation, Innovation Keith Stewart analyses Galen's characterisation of black bile to understand the different ways it is used in his arguments that cannot always be reconciled with the content of his sources.

400 years after The Anatomy of Melancholy, this book guides readers through Renaissance medicine's disease of the mind.

SHORTLISTED FOR THE SAMUEL JOHNSON PRIZE FOR NON-FICTION 2015 WINNER OF THE JERWOOD PRIZE ~Mercurially brilliant~(tm) Will Self

'A richly complex portayal of the ways we live today' TLS ~A delightfully tender and humane guide to transformations that might amaze Ovid and new

forms of nostalgia to rival Proust~(tm) Alexandra Harris ~Entertaining and insightful~(tm) Sunday Times ~Elegant and artful~(tm) Financial

Times A constellation of everyday digital phenomena is rewiring our inner lives. We are increasingly coaxed from the three-dimensional containment of

our pre-digital selves into a wonderful and eerie fourth dimension, a world of ceaseless communication, instant information and global connection. Our

portals to this new world have been wedged open, and the silhouette of a figure is slowly taking shape. But what does it feel like to be four-dimensional?

How do digital technologies influence the rhythms of our thoughts, the style and tilt of our consciousness? What new sensitivities and sensibilities are

emerging with our exposure to the delights, sorrows and anxieties of a networked world? And how do we live in public, with these recoded private lives?

Tackling ideas of time, space, friendship, commerce, pursuit and escape, and moving from Hamlet to the ghosts of social media, from Seinfeld to the fall

of Gaddafi, from Facebook politics to Oedipus, The Four-Dimensional Human is a highly original and pioneering portrait of life in a digital landscape.

An interdisciplinary examination of nineteenth-century French art pertaining to religion, exile, and the nation's demise as a world power, this study

concerns the consequences for visual culture of a series of national crises—from the assault on Catholicism and the flight of émigrés during the

Revolution of 1789, to the collapse of the Empire and the dashing of hope raised by the Revolution of 1830. The central claim is that imaginative response

to these politically charged experiences of loss constitutes a major shaping force in French Romantic art, and that pursuit of this theme in light of parallel

developments in literature and political debate reveals a pattern of disenchantment transmuted into cultural capital. Focusing on imagery that spoke to

loss through visual and verbal idioms particular to France in the aftermath of the Revolution and Empire, the book illuminates canonical works by major

figures such as Eugène Delacroix, Théodore Chassériau, and Camille Corot, as well as long-forgotten images freighted with significance for nineteenth-

century viewers. A study in national bereavement—an urgent theme in the present moment—the book provides a new lens through which to view the

coincidence of imagination and strife at the heart of French Romanticism. The book will be of interest to scholars working in art history, French

literature, French history, French politics, and religious studies.

Dust in the Blood considers the harrowing realities of life with depression from a Christian theological perspective. In conversation with popular Christian

theologies of depression that justify why this suffering exists and prescribe how people ought to relate to it, Jessica Coblentz offers another Christian

approach to this condition: she reflects on depression as a wilderness experience. Weaving first-person narratives of depression, contemporary theologies

of suffering, and ancient biblical tales of the wilderness, especially the story of Hagar, Coblentz argues for and contributes to an expansion of Christian

ideas about what depression is, how God relates to it, and how Christians should understand and respond to depression in turn.

Dreams, Sleep, and Shakespeare's Genres

Bible and Bedlam

Loss in French Romantic Art, Literature, and Politics

Dust in the Blood

Knowledge and Context in Tibetan Medicine

Ten Timeless Truths

The History of a Psychological Concept

This collection affirms the shaping authority of early modern women in literature and culture, evident well beyond their own moment.

*Melancholia*The Western MaladyCambridge University Press

This book brings together, in a novel and exciting combination, three authors who have written movingly about mourning: two medieval Italian poets, Dante Alighieri and Francesco Petrarca, and one early twentieth-century French novelist, Marcel Proust. Each of these authors, through their respective narratives of bereavement, grapples with the challenge of how to write adequately about the deeply personal and painful experience of grief. In Jennifer Rushworth's analysis, discourses of mourning emerge as caught between the twin, conflicting demands of a comforting, readable, shared generality and a silent, solitary respect for the uniqueness of any and every experience of loss. Rushworth explores a variety of major questions in the book, including: what type of language is appropriate to mourning? What effect does mourning have on language? Why and how has the Orpheus myth been so influential on discourses of mourning across different time periods and languages? Might the form of mourning described in a text and the form of closure achieved by that same text be mutually formative and sustaining? In this way, discussion of the literary representation of mourning extends to embrace topics such as the medieval sin of acedia, the proper name, memory, literary epiphanies, the image of the book, and the concept of writing as promise. In addition to the three primary authors, Rushworth draws extensively on the writings of Sigmund Freud, Julia Kristeva, Jacques Derrida, and Roland Barthes. These rich and diverse psychoanalytical and French theoretical traditions provide terminological nuance and frameworks for comparison, particularly in relation to the complex term melancholia.

This book explores how Shakespeare uses images of dreams and sleep to define his dramatic worlds. Surveying Shakespeare's comedies, tragedies, histories, and late plays, it argues that Shakespeare systematically exploits early modern physiological, religious, and political understandings of dreams and sleep in order to reshape conventions of dramatic genre, and to experiment with dream-inspired plots. The book discusses the significance of dreams and sleep in early modern culture, and explores the dramatic opportunities that this offered to Shakespeare and his contemporaries. It also offers new insights into how Shakespeare adapted earlier literary models of dreams and sleep - including those found in classical drama, in medieval dream visions, and in native English dramatic traditions. The book appeals to academics, students, teachers, and practitioners in the fields of literature, drama, and cultural history, as well as to general readers interested in Shakespeare's works and their cultural context.

Solitude has always had an ambivalent status: the capacity to enjoy being alone can make sociability bearable, but those predisposed to solitude are often viewed with suspicion or pity. Drawing on a wide array of literary and historical sources, David Vincent explores how people have conducted themselves in the absence of company over the last three centuries. He argues that the ambivalent nature of solitude became a prominent concern in the modern era. For intellectuals in the romantic age, solitude gave respite to citizens living in ever more complex modern societies. But while the search for solitude was seen as a symptom of modern life, it was also viewed as a dangerous pathology: a perceived renunciation of the world, which could lead to psychological disorder and anti-social behaviour. Vincent explores the successive attempts of religious authorities and political institutions to manage solitude, taking readers from the monastery to the prisoner's cell, and explains how western society's increasing secularism, urbanization and prosperity led to the development of new solitary pastimes at the same time as it made traditional forms of solitary communion, with God and with a pristine nature, impossible. At the dawn of the digital age, solitude has taken on new meanings, as physical isolation and intense sociability have become possible as never before. With the advent of a so-called loneliness epidemic, a proper historical understanding of the natural human desire to disengage from the world is more important than ever. The first full-length account of its subject, A History of Solitude will appeal to a wide general readership.

Perfection's Therapy

An Interdisciplinary Perspective on a Modern Affliction

Steering Human Evolution

Madness, Art, and Society
European Television Crime Drama and Beyond
The Gendering of Melancholia
Law and Ethics

This book traces the historical roots of psychology's 'developmental idea' back to Christian beliefs from the past two millennia.

A brilliant distillation of the key ideas behind successful self-improvement practices throughout history, showing us how they remain relevant today. Self-help today is a multi-billion-dollar global industry, one often seen as a by-product of neoliberalism and capitalism. Far from being a recent phenomenon, however, the practice of self-improvement has a long and rich history, extending all the way back to ancient China. For millennia, philosophers, sages, and theologians have reflected on the good life and devised strategies on how to achieve it. Focusing on ten core ideas of self-improvement that run through the world's advice literature, Anna Katharina Schaffner reveals the ways they have evolved across cultures and historical eras, and why they continue to resonate with us today. Reminding us that there is much to learn from looking at time-honed models, Schaffner also examines the ways that self-improvement practices provide powerful barometers of the values, anxieties, and aspirations that preoccupy us at particular moments in time and expose basic assumptions about our purpose and nature.

The Routledge History of Madness and Mental Health explores the history and historiography of madness from the ancient and medieval worlds to the present day. Global in scope, it includes case studies from Africa, Asia, and South America as well as Europe and North America, drawing together the latest scholarship and source material in this growing field and allowing for fresh comparisons to be made across time and space. Thematically organised and written by leading academics, chapters discuss broad topics such as the representation of madness in literature and the visual arts, the material culture of madness, the perpetual difficulty of creating a classification system for madness and mental health, madness within life histories, the increased globalisation of knowledge and treatment practices, and the persistence of spiritual and supernatural conceptualisations of experiences associated with madness. This volume also examines the challenges involved in analysing primary sources in this area and how key themes such as class, gender, and race have influenced the treatment and diagnosis of madness throughout history. Chronologically and geographically wide-ranging, and providing a fascinating overview of the current state of the field, this is essential reading for all students of the history of madness, mental health, psychiatry, and medicine.

This book argues that melancholia was a culture-bound syndrome which thrived in the West because of the structure of Western medicine since the Ancient Greeks, and because of the West's fascination with self-consciousness.

Depression is amorphous. It defies easy generalization, and eludes medical and legal categories. Is it part of the self, or its predator? Can a sufferer be held responsible for their actions? This edited collection provides a holistic study of a protean illness. If the law is to regulate the lives of those who suffer from depression, it is vital that lawyers understand the condition. Drawing upon a wide-ranging expertise, this volume looks at depression from four viewpoints: that of the sufferer, the clinician, the ethicist, and the lawyer. Topics covered include the cultural history of depression; causes, epidemiology, and diagnosis; the autonomy debate; criminal responsibility; public health law; depression in the workplace; depression and children; and assisted suicide. First-hand accounts from sufferers are followed by contributions from clinicians who say what depression is, outline its demography and therapeutic options, and indicate the legal and ethical problems that trouble them the most. The essays then go on to explore legal and ethical questions in depth. This collection is essential reading for lawyers seeking a broader understanding of depression, and non-lawyers seeking an insight into the difficulty law has engaging with the condition.

Loving Justice

The Art of Self-Improvement

Legal Emotions in William Blackstone's England

Burton's Anatomy and the Mind Sciences

A User's Guide to Melancholy

Development

Melancholic Habits

A surprising look at the role of menopause in human history—and why we should change the ways we think about it. Are the ways we look at menopause all wrong? Susan Mattern says yes and, in *The Slow Moon Climbs*, reveals just how wrong we have been. From the rainforests of Paraguay to the streets of Tokyo, Mattern draws on historical, scientific, and cultural research to show how perceptions of menopause developed from prehistory to today. For most of human history, people had no word for menopause and did not view it as a medical condition. Rather, in traditional foraging and agrarian societies, it was a transition to another important life stage. Introducing new ways of understanding life beyond fertility, Mattern examines the fascinating “Grandmother Hypothesis,” looks at agricultural communities where households relied on postreproductive women for the family’s survival, and explores the emergence of menopause as a medical condition in the Western world. *The Slow Moon Climbs* casts menopause in the positive light it deserves—as an essential juncture and a key factor in human flourishing.

Knowledge and Context in Tibetan Medicine is a collection of essays dedicated to the description and interpretation of Tibetan medical knowledge across different historical, cultural, and intellectual contexts.

Today our fatigue feels chronic; our anxieties, amplified. Proliferating technologies command our attention. Many people complain of burnout, and economic instability and the threat of ecological catastrophe fill us with dread. We look to the past, imagining life to have once been simpler and slower, but extreme mental and physical stress is not a modern syndrome. Beginning in classical antiquity, this book demonstrates how exhaustion has always been with us and helps us evaluate more critically the narratives we tell ourselves about the phenomenon. Medical, cultural, literary, and biographical sources have cast exhaustion as a biochemical imbalance, a somatic ailment, a viral disease, and a spiritual failing. It has been linked to loss, the alignment of the planets, a perverse desire for death, and social and economic disruption. Pathologized, demonized, sexualized, and even weaponized, exhaustion unites the mind with the body and society in such a way that we attach larger questions of agency, willpower, and well-being to its symptoms. Mapping these political, ideological, and creative currents across centuries of human development, Exhaustion finds in our struggle to overcome weariness a more significant effort to master ourselves.

*This book is the first to focus on the role of European television crime drama on the international market. As a genre, the television crime drama has enjoyed a long and successful career, routinely serving as a prism from which to observe the local, national and even transnational issues that are prevalent in society. This extensive volume explores a wide range of countries, from the US to European countries such as Spain, Italy, the Scandinavian countries, Germany, England and Wales, in order to reveal the very currencies that are at work in the global production and circulation of the TV crime drama. The chapters, all written by leading television and crime fiction scholars, provide readings of crime dramas such as the Swedish-Danish *The Bridge*, the Welsh *Hinterland*, the Spanish *Under Suspicion*, the Italian *Gomorra*, the German *Tatort* and the Turkish *Cinayet*. By examining both European texts and the 'European-ness' of various international dramas, this book ultimately demonstrates that transnationalism is at the very core of TV crime drama in Europe and beyond.*

Bible and Bedlam first critically questions the exclusion and stereotyping of certain biblical characters and scholars perceived as 'mad', as such judgements illustrate the 'sanism' (prejudice against individuals who are diagnosed or perceived as mentally ill) perpetuated within the discipline of Western biblical studies. Second, it seeks to highlight the widespread ideological 'gatekeeping' - 'protection' and 'policing' of madness in both western history and scholarship - with regard to celebrated biblical figures, including Jesus and Paul. Third, it initiates creative exchanges between biblical texts, interpretations and contemporary voices from 'mad' studies and sources (autobiographies, memoirs etc.), which are designed to critically disturb, disrupt and displace commonly projected (and often pejorative) assumptions surrounding 'madness'. Voices of those subject to diagnostic labelling such as autism, schizophrenia and/or psychosis are among those juxtaposed here with selected biblical interpretations and texts.

Hysteria, Trauma and Melancholia

Galen and Black Bile

The Four-dimensional Human

An Essay on Albrecht Dürer's Melencolia I

Numbered Lives

Inside an Ancient Assyrian Palace

Life and Death in Quantum Media

A deft reinterpretation of the most zealously interpreted picture in the Western canon as a therapeutic artifact.

Addressing Jean Rhys's composition and positioning of her fiction, this book invites and challenges us to read the tacit, silent and explicit textual bearings she offers and reveals new insights about the formation, scope and complexity of Rhys's experimental aesthetics. Tracing the distinctive and shifting evolution of Rhys's experimental aesthetics over her career, Sue Thomas explores Rhys's practices of composition in her fiction and drafts, as well as her self-reflective comment on her writing. The author examines patterns of interrelation, intertextuality, intermediality and allusion, both diachronic and synchronic, as well as the cultural histories entwined within them. Through close analysis of these, this book reveals new experimental, thematic, generic and political reaches of Rhys's fiction and sharpens our insight into her complex writerly affiliations and lineages.

A history of melancholy and its significance in Western history and culture.

Being Brains offers a critical exploration of neurocentrism, the belief that "we are our brains," which became widespread in the 1990s.

Encouraged by advances in neuroimaging, the humanities and social sciences have taken a "neural turn," in the form of neuro-subspecialties in fields such as anthropology, aesthetics, education, history, law, sociology, and theology. Dubious but successful commercial enterprises such as "neuromarketing" and "neurobics" have emerged to take advantage of the heightened sensitivity to all things neuro. While neither hegemonic nor monolithic, the neurocentric view embodies a powerful ideology that is at the heart of some of today's most important philosophical, ethical, scientific, and political debates. Being Brains, chosen as 2018 Outstanding Book in the History of the Neurosciences by the International Society for the History of the Neurosciences, examines the internal logic of such ideology, its genealogy, and its main contemporary incarnations.

This book frames the undeniably copious 21st-century performances of stupidity that occur within social media as echoes of rhetorical

experiments conducted by humanist writers of the Renaissance. Any historical overview of humanism will associate it with copia—abundance of expression—and the rhetorical practices essential to managing it. This book argues that stupidity was and is a synonym for copia, making the humanism of which copia is a central element an inherently stupid philosophy. A transhistorical exploration of stupidity demonstrates that not only is excess still the surest way to eloquence, but it is also just the kind of spammy, speculative undertaking to generate a more generous and inventive comprehension of human and nonhuman relationships. In chapters exploring the rhetorics of memes, attack ads, public shaming blogs, clickbait and gifs, *Stupid Humanism* outlines the possibilities for a humanism less invested in the normative logics that enshrine knowledge, eloquence and linear development as the chief indicators of an active, articulated selfhood and more supportive of a program for queer knowledge, trivial pursuits, anti-social ethics and the curious relationships that form around and in response to abundance of expression.

From Beck to The Bridge

The Western Malady

Personal Narratives, Peripheral Theatres: Essays on the Great War (1914–18)

Stupid Humanism

Making the Cerebral Subject

The Science, History, and Meaning of Menopause

Rethinking the Nature of Our Woes

A history of legal emotions in William Blackstone's England and their relationship to justice William Blackstone's masterpiece, *Commentaries on the Laws of England* (1765–1769), famously took the “ungodly jumble” of English law and transformed it into an elegant and easily transportable four-volume summary. Soon after publication, the work became an international monument not only to English law, but to universal English concepts of justice and what Blackstone called “the immutable laws of good and evil.” Most legal historians regard the *Commentaries* as a brilliant application of Enlightenment reasoning to English legal history. *Loving Justice* contends that Blackstone's work extends beyond making sense of English law to invoke emotions such as desire, disgust, sadness, embarrassment, terror, tenderness, and happiness. By enlisting an affective aesthetics to represent English law as just, Blackstone created an evocative poetics of justice whose influence persists across the Western world. In doing so, he encouraged readers to feel as much as reason their way to justice. Ultimately, Temple argues that the *Commentaries* offers a complex map of our affective relationship to juridical culture, one that illuminates both individual and communal understandings of our search for justice, and is crucial for understanding both justice and injustice today.

In *Abolishing the Concept of Mental Illness: Rethinking the Nature of Our Woes*, Richard Hallam takes aim at the very concept of mental illness, and explores new ways of thinking about and responding to psychological distress. Though the concept of mental illness has infiltrated everyday language, academic research, and public policy-making, there is very little evidence that woes are caused by somatic dysfunction. This timely book rebuts arguments put forward to defend the illness myth and traces historical sources of the mind/body debate. The author presents a balanced overview of the past utility and current disadvantages of employing a medical illness metaphor against the backdrop of current UK clinical practice. Insightful and easy to read, *Abolishing the Concept of Mental Illness* will appeal to all professionals and academics working in clinical psychology, as well as psychotherapists and other mental health practitioners.

This interdisciplinary book explores both the connections and the tensions between sociological, psychological, and biological theories of exhaustion. It examines how the prevalence of exhaustion – both as an individual experience and as a broader socio-cultural phenomenon – is manifest in the epidemic rise of burnout, depression, and chronic fatigue. It provides innovative analyses of the complex interplay between the processes involved in the production of mental health diagnoses, socio-cultural transformations, and subjective illness experiences. Using many of the existing ideologically charged exhaustion theories as case studies, the authors investigate how individual discomfort and wider social dynamics are interrelated. Covering a broad range of topics, this book will appeal to those working in the fields of psychology, sociology, medicine, psychiatry, literature, and history.

A feminist media history of quantification, uncovering the stories behind the tools and technologies we use to count, measure, and weigh our lives and realities. Anglo-American culture has used media to measure and quantify lives for centuries. Historical journal entries map the details of everyday life, while death registers put numbers to life's endings. Today we count our daily steps with fitness trackers and quantify births and deaths with digitized data. How are these present-day methods for measuring ourselves similar to those used in the past? In this book, Jacqueline Wernimont presents a new media history of western quantification, uncovering the stories behind the tools and technologies we use to count, measure, and weigh our lives and realities. *Numbered Lives* is the first book of its kind, a feminist media history that maps connections not only between past and present-day “quantum media” but between media tracking and long-standing systemic inequalities. Wernimont explores the history of the pedometer, mortality statistics, and the census in England and the United States to illuminate the entanglement of

Anglo-American quantification with religious, imperial, and patriarchal paradigms. In Anglo-American culture, Wernimont argues, counting life and counting death are sides of the same coin—one that has always been used to render statistics of life and death more valuable to corporate and state organizations. *Numbered Lives* enumerates our shared media history, helping us understand our digital culture and inheritance.

This open access book maps a crucial but neglected chapter in the history of psychiatry: how was melancholia transformed in the nineteenth century from traditional melancholy madness into a modern biomedical mood disorder, paving the way for the emergence of clinical depression as a psychiatric illness in the twentieth century? At a time when the prevalence of mood disorders and antidepressant consumption are at an all-time high, the need for a comprehensive historical understanding of how modern depressive illness came into being has never been more urgent. This book addresses a significant gap in existing scholarly literature on melancholia, depression, and mood disorders by offering a contextualised and critical perspective on the history of melancholia in the first decades of psychiatry, from the 1830s until the turn of the twentieth century.

Depression

Feminism, Psychoanalysis, and the Symbolics of Loss in Renaissance Literature

Looking at Austen Henry Layard's Reconstruction

Abolishing the Concept of Mental Illness

Madness, Sanism, and New Testament Interpretation

Discourses of Mourning in Dante, Petrarch, and Proust

A History of Solitude

This book is a collection of essays on neglected aspects of the Great War. It begins by asking what exactly was so "Great" about it, before turning to individual studies of various aspects of the war. These fall broadly into two categories. Firstly personal, micro-narratives that deal directly with the experience of war, often derived from contemporary interest in diaries and oral histories. Presenting both a close-up view of the viscerality, and the tedium and powerlessness of personal situations, these same narratives also address the effects of the war on hitherto under-regarded groups such as children and animals. Secondly, the authors look at the impact of the course of the war on theatres, often left out in reflections on the main European combatants and therefore not part of the regular iconography of the trenches in places such as Denmark, Canada, India, the Levant, Greece and East Africa.

Melancholia is a commonly experienced feeling, and one with a long and fascinating medical history which can be charted back to antiquity. Avoiding the simplistic binary opposition of constructivism and hard realism, this book argues that melancholia was a culture-bound syndrome which thrived in the West because of the structure of Western medicine since the Ancient Greeks, and because of the West's fascination with self-consciousness. While melancholia cannot be equated with modern depression, Matthew Bell argues that concepts from recent depression research can shed light on melancholia. Within a broad historical panorama, Bell focuses on ancient medical writing, especially the little-known but pivotal Rufus of Ephesus, and on the medicine and culture of early modern Europe. Separate chapters are dedicated to issues of gender and cultural difference, and the final chapter offers a survey of melancholia in the arts, explaining the prominence of melancholia - especially in literature.

Jennifer Radden here provides a re-interpretation of the classic text by 17th century scholar Robert Burton, *The Anatomy of Melancholy*. Her new reading of Burton's essential text brings several key facets of his thought to light: the role of imagination in inciting and averting melancholy as disorder; the part played by daily habits of thought in engendering severe and incurable conditions; the multi-directional feedback loops linking feeling and thought in his model of mind; and an emphasis on symptoms and natural history in his understanding of disease. Much of Burton's account is derived from classical, medieval and renaissance writing about melancholy, yet he brought them together into something new: an account that -- while it stands in contrast to many of the assumptions of later psychology -- concurs surprisingly well with present day cognitivism. Moreover, although seventeenth century melancholy bears only a loose relationship to present day mood disorders such as depression and anxiety, on this reading the *Anatomy* anticipates a considerable number of findings and hypotheses associated with present day psychiatry, including its network models of depression, for example, and its emphasis on the part played by rumination and mind wandering in engendering affective disorder. Radden's new reading of a classic text should interest readers in philosophy of mind and psychiatry, clinical psychiatry and the history of medicine.

Humanity must steer its evolution. As human knowledge moves a step ahead of Darwin's theories, this book presents the emergence of human-made meta-evolution shaping our alternative futures. This novel process poses fateful challenges to humanity, which require regulation of emerging science and technology which may endanger the future of our species. However, to do so successfully, a novel 'humanity-craft' has to be developed; main ideologies and institutions need redesign; national sovereignty has to be limited; a decisive global regime becomes essential; some reevaluation of widely accepted norms becomes essential; and a novel type of political leader, based on merit in addition to public support, is urgently needed. Taking into account the strength of nationalism and vested interests, it may well be that only catastrophes will teach humanity to metamorphose into a novel epoch without too high transition costs. But initial steps, such as United Nation reforms, are urgent in order to contain calamities and may soon become feasible. Being both interdisciplinary and based on personal experience of the author, this book adds up to a novel paradigm on steering human evolution. It will be of great interest to scholars and researchers of modern history, evolution sciences, future studies, political science, philosophy of action, and science and technology. It will also be of wide appeal to the general reader anxious about the future of life on Earth. Comments on the Corona pandemic add to the book's concrete significance.

How is madness experienced, treated, and represented? How might art think around – and beyond – psychiatric definitions of illness and wellbeing? *Madness, Art, and Society* engages with artistic practices from theatre and live art to graphic fiction, charting a multiplicity of ways of thinking critically with, rather than about, non-normative psychological experience. It is organised into two parts: 'Structures: psychiatrists, institutions, treatments', illuminates the environments, figures and primary models of psychiatric care, reconsidering their history and contemporary manifestations through case studies including David Edgar's *Mary Barnes* and Milos Forman's *One Flew Over the Cuckoo's Nest*. 'Experiences: realities, bodies, moods', problematises diagnostic categories and proposes more radically open models of thinking in relation to experiences of madness, touching upon works such as Richard Kelly's *Donnie Darko* and Duncan Macmillan's *People, Places, and Things*. Reading its case studies as a counter-

discourse to orthodox psychiatry, *Madness, Art, and Society* seeks a more nuanced understanding of the plurality of madness in society, and in so doing, offers an outstanding resource for students and scholars alike.

The Arden Research Handbook of Shakespeare and Contemporary Performance

A History

Melancholia

The Civil War Dead and American Modernity

Doxographical Strategies and Hippocratic Perspectives

Jean Rhys's Modernist Bearings and Experimental Aesthetics

Burnout, Fatigue, Exhaustion

This book is a comprehensive study of Nordic Noir television drama from the 1990 's until today. The authors introduce the history of contemporary Nordic Noir from the perspective of place, production and location studies. The chapters include readings of well-known television crime dramas such as *Beck*, *The Killing*, *Trapped* and *The Bridge* as well as a range of other important Nordic Noir cases. The authors position the development of Nordic Noir in the global market for popular television drama and place the international attention towards Nordic crime dramas within regional development of drama production in Sweden, Denmark, Norway and Iceland. Consequently, Nordic Noir is read as both a transnational financial and creative phenomenon and as a local possibility for community building. Offering a comprehensible, scholarly and methodologically original approach to the popularity of Nordic television crime dramas, this volume is aimed at readers with an interest in crime drama as well as scholars and students of television drama.

Disordered Mood in Nineteenth-Century Psychiatry

Folly as Competence in Early Modern and Twenty-First-Century Culture

Exhaustion

The Slow Moon Climbs

Eighteen Theses on Homo Sapiens Metamorphosis

A Theology of Life with Depression

The Routledge History of Madness and Mental Health