

## Literature And Medicine In Nineteenth Century Britain From Mary Shelley To George Eliot Cambridge Studies In Nineteenth Century Literature And Culture

"Examines the relationship between photography and medicine in American culture. Focuses on the American Civil War and postbellum Philadelphia to explore how medical models and metaphors helped establish the professional legitimacy of commercial photography while promoting belief in the rehabilitative powers of studio portraiture"--Provided by publisher.

A history of dance's pathologization may startle readers who find in dance performance grace, discipline, geometry, poetry, and the body's transcendence of itself. Exploring dance's historical links to the medical and scientific connotations of a "pathology," this book asks what has subtended the idealization of dance in the West. It investigates the nineteenth-century response, in the intersections of dance, literature, and medicine, to the complex and long-standing connections between illness, madness, poetry, and performance. In the nineteenth century, medicine becomes a major cultural index to measure the body's meanings. As a particularly performative form of madness, nineteenth-century hysteria preserved the traditional connection to dance in medical descriptions of "choreas." In its withholding of speech and its use of body code, dance, like hysteria, functions as a form of symptomatic expression. Yet by working like a symptom, dance performance can also be read as a commentary on symptomatology and as a condition of possibility for such alternative approaches to mental illness as psychoanalysis. By redeeming as art what is "lost" in hysteria, dance expresses non-hysterically what only hysteria had been able to express: the somatic translation of idea, the physicalization of meaning. Medicine's discovery of "idea" manifesting itself in the body in mental illness strikingly parallels a literary fascination with the ability of nineteenth-century dance to manifest "idea," suggesting that the evolution of medical thinking about mind-body relations as they malfunction in madness, as well as changes in the cultural reception of danced representations of these relations, might be paradigmatic shifts caused by the same cultural factors: concern about the body as a site of meaning and about vision as a theater of knowledge.

For much of the nineteenth century, the nervous system was a medical mystery, inspiring scientific studies and exciting great public interest. Because of this widespread fascination, the nerves came to explain the means by which mind and body related to each other. By the 1830s, the nervous system helped Americans express the consequences on the body, and for society, of major historical changes. Literary writers, including Nathaniel Hawthorne and Harriet Beecher Stowe, used the nerves as a metaphor to re-imagine the role of the self amidst political, social and religious tumults, including

debates about slavery and the revivals of the Second Great Awakening. Representing the 'romance' of the nervous system and its cultural impact thoughtfully and, at times, critically, the fictional experiments of this century helped construct and explore a neurological vision of the body and mind. Murison explains the impact of neurological medicine on nineteenth-century literature and culture.

Offering an authoritative account of the relationship between literature and medicine between approximately 1800 and 1900, this volume brings together leading scholars in the field to provide a valuable overview of how two dynamic fields influenced and shaped each during a period of revolutionary change. During the nineteenth century, medicine was being redefined as a subject in which experimental methodologies could transform the healing art, and was simultaneously branching off into new specialisms and subdivisions. Questions addressed in this volume include the influence of physics on poetry, the role of medical professionalism in fiction, the cultural and literary representation of sanitation, and the interdisciplinary nature of controversy and negligence. Along with its sister publication, *Literature and Medicine in the Eighteenth Century*, this volume offers a major critical overview of the study of literature and medicine.

In *Reading for Health: Medical Narratives and the Nineteenth-Century Novel*, Erika Wright argues that the emphasis in Victorian Studies on disease as the primary source of narrative conflict that must be resolved has obscured the complex reading practices that emerge around the concept of health. By shifting attention to the ways that prevention of illness and the preservation of well-being operate in fiction, both thematically and structurally, Wright offers a new approach to reading character and voice, order and temporality, setting and metaphor. As Wright reveals, while canonical works by Austen, Brontë, Dickens, Martineau, and Gaskell register the pervasiveness of a conventional "therapeutic" form of action and mode of reading, they demonstrate as well an equally powerful investment in the achievement and maintenance of "health"—what Wright refers to as a "hygienic" narrative—both in personal and domestic conduct and in social interaction of the individual within the community.

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Commissioning editor Aimee Wright Agent Production editor Alannah Santra Rights Co-publisher Territorial World Original publisher Translation Available Date orig.edn pub/op Book club Available Translation? No Other sub.rights Available Orig.lang & title Classifications Main Literature Secondary Victorian literature and science Catalogue Section QB Other The Science of Starving in Victorian Literature, Medicine, and Political Economy is a reassessment of the languages and methodologies used, throughout the nineteenth century, for discussing extreme hunger in Britain. Set against the providentialism of conservative political economy, this study uncovers an emerging, dynamic way of describing literal starvation in medicine and physiology. No longer seen as a divine punishment for individual failings, starvation became, in the human sciences, a pathology whose horrific symptoms registered failings of state and statute. Providing new and historically-rich readings of the works of Charles Kingsley, Elizabeth Gaskell, and Charles Dickens, this book suggests that the realism we have come to associate with Victorian social problem fiction learned a vast amount from the empirical, materialist objectives of the medical sciences and that, within the mechanics of these intersections, we find important re-examinations of how we might think about this ongoing humanitarian issue.

In the early nineteenth century, Edinburgh was the leading centre of medical education and research in Britain. It also laid claim to a thriving periodical culture. *Literature and Medicine in the Nineteenth-Century Periodical Press* investigates how Romantic periodicals cultivated innovative literary forms, ideologies and discourses that reflected and shaped medical culture in the nineteenth century. It examines several medically-trained contributors to Blackwood's Edinburgh Magazine, the most influential literary periodical of the time, and draws upon extensive archival and bibliographical research to reclaim these previously neglected medico-literary figures. Situating their work in relation to developments in medical and periodical culture, Megan Coyer's book advances our understanding of how the nineteenth-century periodical press cross-fertilised medical and literary ideas.

Nineteenth-century Britain saw the rise of secularism, the development of a modern capitalist economy, multi-party democracy, and an explosive growth in technological, scientific and medical knowledge. It also witnessed the emergence of a mass literary culture which changed permanently the relationships between writers, readers and publishers.

Focusing on the work of British and Irish authors, *The Routledge Concise History of Nineteenth-Century Literature*: considers changes in literary forms, styles and genres, as well as in critical discourses examines literary movements such as Romanticism, Pre-Raphaelitism, Aestheticism and Decadence considers the work of a wide range of canonical and non-canonical writers discusses the impact of gender studies, queer theory, postcolonialism and book history contains useful, student-friendly features such as explanatory text boxes, chapter summaries, a detailed glossary and suggestions for further reading. In their lucid and accessible manner, Josephine M. Guy and Ian Small provide readers

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with an understanding of the complexity and variety of nineteenth-century literary culture, as well as the historical conditions which produced it.

Although we have come to regard 'clinical' and 'romantic' as oppositional terms, romantic literature and clinical medicine were fed by the same cultural configurations. In the pre-Darwinian nineteenth century, writers and doctors developed an interpretive method that negotiated between literary and scientific knowledge of the natural world. Literary writers produced potent myths that juxtaposed the natural and the supernatural, often disturbing the conventional dualist hierarchy of spirit over flesh. Clinicians developed the two-part history and physical examination, weighing the patient's narrative against the evidence of the body. Examining fiction by Mary Shelley, Carlyle, the Brontës and George Eliot, alongside biomedical lectures, textbooks and articles, Janis McLarren Caldwell demonstrates the similar ways of reading employed by nineteenth-century doctors and imaginative writers and reveals the complexities and creative exchanges of the relationship between literature and medicine.

The eleven essays in this volume illustrate the richness, complexity, and diversity of French medical culture in the nineteenth century, a period that witnessed the medicalization of French society.

At the intersection of law, literature and history, this book interrogates how a dominant contemporary idea of law emerged out of specific ideas of reading in the nineteenth century. Reading shapes our identities. How we read shapes who we are. Reading also shapes our conceptions of what the law is, because the law is also a practice of reading. Focusing on the works of key Victorian writers closely associated with legal practice, this book addresses the way in which the identity of the reader of law has been modelled on the identity of the political elite. At the same time, it shows how other readers of law have been marginalized. The book thus shows how a construction of the law has emerged from the ordering of a power that discriminates between different readers and readings. More specifically, and in response to the emerging media of photography – and, with it, potentially subversive ideas of exposure and visibility – the book shows that there have been dominant, hidden and unrecognised guides to legal reading and to legal thought. And in making these visible, the book also aims to make them contestable. This secret history of law will appeal to legal historians, legal theorists, those working at the intersection of law and literature and others with interests in law and the visual.

First published in 2000. Routledge is an imprint of Taylor & Francis, an informa company.

Highlights connections between authors rarely studied together by exposing their shared counternarratives to germ theory's implicit suggestion of protection in isolation.

In 1872, Ralph Waldo Emerson wrote, "Science does not know its debt to imagination," words that still ring true in the worlds of health and health care today. The checklists and clinical algorithms of modern medicine leave little space for

imagination, and yet we depend on creativity and ingenuity for the advancement of medicine—to diagnose unusual conditions, to innovate treatment, and to make groundbreaking discoveries. We know a great deal about the empirical aspects of medicine, but we know far less about what the medical imagination is, what it does, how it works, or how we might train it. In *The Medical Imagination*, Sari Altschuler argues that this was not always so. During the eighteenth and nineteenth centuries, doctors understood the imagination to be directly connected to health, intimately involved in healing, and central to medical discovery. In fact, for physicians and other health writers in the early United States, literature provided important forms for crafting, testing, and implementing theories of health. Reading and writing poetry trained judgment, cultivated inventiveness, sharpened observation, and supplied evidence for medical research, while novels and short stories offered new perspectives and sites for experimenting with original medical theories. Such imaginative experimentation became most visible at moments of crisis or novelty in American medicine, such as the 1790s yellow fever epidemics, the global cholera pandemics, and the discovery of anesthesia, when conventional wisdom and standard practice failed to produce satisfying answers to pressing questions. Throughout the eighteenth and nineteenth centuries, health research and practice relied on a broader complex of knowing, in which imagination often worked with and alongside observation, experience, and empirical research. In reframing the historical relationship between literature and health, *The Medical Imagination* provides a usable past for contemporary conversations about the role of the imagination—and the humanities more broadly—in health research and practice today.

Much like the Information Age of the twenty-first century, the Industrial Age was a period of great social changes brought about by rapid industrialization and urbanization, speed of travel, and global communications. The literature, medicine, science, and popular journalism of the nineteenth century attempted to diagnose problems of the mind and body that such drastic transformations were thought to generate: a range of conditions or “diseases of modernity” resulting from specific changes in the social and physical environment. The alarmist rhetoric of newspapers and popular periodicals, advertising various “neurotic remedies,” in turn inspired a new class of physicians and quack medical practices devoted to the treatment and perpetuation of such conditions. *Anxious Times* examines perceptions of the pressures of modern life and their impact on bodily and mental health in nineteenth-century Britain. The authors explore anxieties stemming from the potentially harmful impact of new technologies, changing work and leisure practices, and evolving cultural pressures and expectations within rapidly changing external environments. Their work reveals how an earlier age confronted the challenges of seemingly unprecedented change, and diagnosed transformations in both the culture of the era and the life of the mind.

*The Body in the Library* is a unique tour of the history of medicine and its practitioners. It provides a nuanced and realistic

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picture of how medicine and society have abetted and thwarted each other ever since the lawyers behind the French Revolution banished the clergy and replaced them with doctors, priests of the body. Ranging from Charles Dickens to Oliver Sacks, Anton Chekhov to Raymond Queneau, Fanny Burney to Virginia Woolf, Miguel Torga to Guido Ceronetti, *The Body in the Library* is an anthology of poems, stories, journal entries, Socratic dialogue, table-talk, clinical vignettes, aphorisms, and excerpts written by doctor-writers themselves. Engaging and provocative, philosophical and instructive, intermittently funny and sometimes appalling, this anthology sets out to stimulate and entertain. With an acerbic introduction and witty contextual preface to each account, it will educate both patients and doctors curious to know more about the historical dimensions of medical practice. Armed with a first-hand experience of liberal medicine and knowledge of several languages, Iain Bamforth has scoured the literatures of Europe to provide a well-rounded and cross-cultural sense of what it means to be a doctor entering the twenty-first century. A book for every bedside.

The first major study of the relationship between Scottish Romanticism and medical culture In the early nineteenth century, Edinburgh was the leading centre of medical education and research in Britain. It also laid claim to a thriving periodical culture. *Literature and Medicine in the Nineteenth-Century Periodical Press* investigates how Romantic periodicals cultivated innovative literary forms, ideologies and discourses that reflected and shaped medical culture in the nineteenth century. It examines several medically-trained contributors to Blackwood's Edinburgh Magazine, the most influential literary periodical of the time, and draws upon extensive archival and bibliographical research to reclaim these previously neglected medico-literary figures. Situating their work in relation to developments in medical and periodical culture, Megan Coyer's book advances our understanding of how the nineteenth-century periodical press cross-fertilised medical and literary ideas. *Key Features* Describes a distinctive Scottish medical culture of the Romantic-era and its synergistic relationship with literary culture Advances our understanding of the medical content of key periodicals of the nineteenth century Draws upon extensive archival and bibliographical research to reclaim several previously neglected medico-literary figures Examines the ideological roots of nineteenth-century popular medical writing *Case Studies* Medical Discourse and Ideology in the Edinburgh Review The Tale of Terror and the 'Medico-Popular' 'Delta': The Construction of a Nineteenth-Century Literary Surgeon Professionalisation and the Case of Samuel Warren's Passages from the Diary of a Late Physician The Rise of Public Health in the Popular Periodical Press: The Political Medicine of W. P. Alison, Robert Gooch, and Robert Ferguson

The cultural and narrative significance of illness, nursing and the sickroom in Victorian literature.

Victorian Britain witnessed a resurgence of traditional convalescent caregiving. In the face of a hectic modern existence, nineteenth-century thinkers argued that all medical patients desperately required a lengthy, meandering period of

recovery. Various reformers worked to extend the benefits of holistic recuperative care to seemingly unlikely groups: working-class hospital patients, insane asylum inmates, even low-ranking soldiers across the British Empire. Hosanna Krienke offers the first sustained scholarly assessment of nineteenth-century convalescent culture, revealing how interpersonal post-acute care was touted as a critical supplement to modern scientific medicine. As a method of caregiving intended to alleviate both physical and social ills, convalescence united patients of disparate social classes, disease categories, and degrees of impairment. Ultimately, this study demonstrates how novels from *Bleak House* to *The Secret Garden* draw on the unhurried timescale of convalescence as an ethical paradigm, training readers to value unfolding narratives apart from their ultimate resolutions.

W. F. Bynum argues that 'modern' medicine is built upon foundations established between 1800 and the beginning of World War I.

This book investigates the relationship between the fascinating and misunderstood penny blood, early Victorian popular fiction for the working class, and Victorian anatomy. In 1832, the controversial Anatomy Act sanctioned the use of the body of the pauper for teaching dissection to medical students, deeply affecting the Victorian poor. The ensuing decade, such famous penny bloods as *Manuscripts from the Diary of a Physician*, *Varney the Vampyre*, *Sweeney Todd*, and *The Mysteries of London* addressed issues of medical ethics, social power, and bodily agency. Challenging traditional views of penny bloods as a lowlier, un-readable genre, this book rereads these four narratives in the light of the 1832 Anatomy Act, putting them in dialogue with different popular artistic forms and literary genres, as well as with the spaces of death and dissection in Victorian London, exploring their role as channels for circulating discourses about anatomy and ethics among the Victorian poor.

Defying the traditional boundary between science and the humanities, she concludes by proposing a notion of identity based on relations and connections.

This book investigates how popular American literature and film transformed the poisonous woman from a misogynist figure used to exclude women and minorities from political power into a feminist hero used to justify the expansion of their public roles. Sara Crosby locates the origins of this metamorphosis in *Uncle Tom's Cabin* where Harriet Beecher Stowe applied an alternative medical discourse to revise the poisonous Cassy into a doctor. The newly "medicalized" poisoner then served as a focal point for two competing narratives that envisioned the American nation as a multi-racial, egalitarian democracy or as a white and male supremacist ethno-state. Crosby tracks this battle from the heroic healers created by Stowe, Mary Webb, Oscar Micheaux, and Louisa May Alcott to the even more monstrous poisoners or "vampires" imagined by E. D. E. N. Southworth, Oliver Wendell Holmes, Theda Bara, Thomas Dixon, Jr., and D. W.

Griffith.

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*Revising the Clinic: Vision and Representation in Victorian Medical Narrative and the Novel*, by Meegan Kennedy, surveys hundreds of primary sources in a provocative new argument about visual knowledge. Kennedy argues that Victorian novelists and physicians jointly fret over “seeing and stating”: how to observe the world and how to record it. She shows how the clinical gaze and voice, never uncontested, function in medical texts and novels within a range of possible modes of vision and narration. Critics have examined how novelists borrow from other genres—newspapers, legal cases, autobiographies. Medical writing likewise enriches the novel’s uniquely flexible and wide-ranging presentation of Victorian culture. In turn, the novel shapes medical narrative even as clinical science idealizes methodological rigor. *Revising the Clinic* shows how the wealth of scientific material in mainstream Victorian periodicals creates a productive literary “commons” where novelists and physicians can encounter each others’ strategies for seeing and stating. Novelists adapt physicians’ techniques to nonmedical scenes, and physicians echo the sentimental or sensational novel to gain sympathy or rhetorical force when medical knowledge falters. Kennedy traces the development of the Victorian novel and the case history from eighteenth-century curious observation and curious sights through nineteenth-century clinical observation, mechanical observation, and speculation, to Freud’s labyrinthine mapping and speculative insight. These make new sense, read within the literary tradition of the case history. The lens of Kennedy’s argument clarifies and illuminates the preoccupation with genre and visuality that is common to Victorian medicine and the novel.

In his brief life, Chekhov was a doctor, essayist, dramatist and a humanitarian. He saw no conflict between art and science or art and medicine. This collection of stories presents powerful portraits of doctors in their everyday lives, struggling with their own personal problems.

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This book considers the historical and cultural origins of the gut-brain relationship now evidenced in numerous scientific research fields. Bringing together eleven scholars with wide interdisciplinary expertise, the volume examines literal and metaphorical digestion in different spheres of nineteenth-century life. Digestive health is examined in three sections in relation to science, politics and literature during the period, focusing on Northern America, Europe and Australia. Using diverse methodologies, the essays demonstrate that the long nineteenth century was an important moment in the Western understanding and perception of the gastroenterological system and its relation to the mind in the sense of cognition, mental wellbeing, and the emotions. This collection explores how medical breakthroughs are often historically preceded by intuitive models imagined throughout a range of cultural productions.

Drawing on a range of texts from the seventeenth century to the present, *The Female Body in Medicine and Literature* explores accounts of motherhood, fertility, and clinical procedures for what they have to tell us about the development of women's medicine. The essays here offer nuanced historical analyses of subjects that have received little critical attention, including the relationship between gynecology and psychology and the influence of popular art forms on so-called women's science prior to the twenty-first century. Taken together, these essays offer a wealth of insight into the medical treatment of women and will appeal to scholars in gender studies, literature, and the history of medicine.

An anthology of nineteenth-century literature about medicine and medical issues.

This book explores the rise of the aesthetic category of addiction in the nineteenth century, a century that saw the development of an established medical sense of drug addiction. *Drugs and the Addiction Aesthetic in Nineteenth-Century Literature* focuses especially on formal invention—on the uses of literary patterns for intensified, exploratory engagement with unattained possibility—resulting from literary intersections with addiction discourse. Early chapters consider how Romantics such as Thomas De Quincey created, with regard to drug habit, an idea of habitual craving that related to self-experimenting science and literary exploration; later chapters look at Victorians who drew from similar understandings while devising narratives of repetitive investigation. The authors considered include De Quincey, Percy Shelley, Alfred Tennyson, Christina Rossetti, Charles Dickens, Robert Louis Stevenson, and Marie Corelli.

In the 1860s and 1870s, leading neurologists used animal experimentation to establish that discrete sections of the brain regulate specific mental and physical functions. These discoveries had immediate medical benefits: David Ferrier's detailed cortical maps, for example, saved lives by helping surgeons locate brain tumors and haemorrhages without first opening up the skull. These experiments both incited controversy and stimulated creative thought, because they challenged the possibility of an extra-corporeal soul. This book examines the cultural impact of neurological experiments on late-Victorian Gothic romances by Robert Louis Stevenson, Bram Stoker, H. G. Wells and others. Novels like *Dracula* and *Dr Jekyll and Mr Hyde* expressed the deep-seated fears and visionary possibilities suggested by cerebral localization research, and offered a corrective to the linearity and objectivity of late Victorian neurology.

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In the early nineteenth century, Edinburgh was the leading centre of medical education and research in Britain. It also laid claim to a thriving periodical culture, which served as a significant medium for the dissemination and exchange of medical and literary ideas throughout Britain, the colonies, and beyond. *Literature and Medicine in the Nineteenth-Century Periodical Press* explores the relationship between the medical culture of Romantic-era Scotland and the periodical press by examining several medically-trained contributors to Blackwood's Edinburgh Magazine, the most influential and innovative literary periodical of the era. This book examines representations of tuberculosis in Victorian fiction, giving insights into how society viewed this disease and its sufferers.

This book is situated in the field of medical humanities, and the articles continue the dialogue between the disciplines of literature and medicine that was initiated in the 1970s and has continued with ebbs and flows since then. Recently, the need to renew that interdisciplinary dialogue between these two fields, which are both concerned with the human condition, has resurfaced in the face of institutional challenges, such as shrinking resources and the disappearance of many spaces devoted to the exchange of ideas between humanists and scientists. This volume presents cutting-edge research by scholars keen on not only maintaining but also enlivening that dialogue. They come from a variety of cultural, academic, and disciplinary backgrounds and their essays are organized in four thematic clusters: pedagogy, the mind-body connection, alterity, and medical practice.

*Vital Signs* offers both a compelling reinterpretation of the nineteenth-century novel and a methodological challenge to literary historians. Rejecting theories that equate realism with representation, Lawrence Rothfield argues that literary history forms a subset of the history of discourses and their attendant practices. He shows how clinical medicine provided Balzac, Flaubert, Eliot, and others with narrative strategies, epistemological assumptions, and models of professional authority. He also traces the linkages between medicine's eventual decline in scientific and social status and realism's displacement by naturalism, detective fiction, and modernism.

Examines how literature mediated a convergence of militarism and medicine in Victorian culture that continues into the present via a widespread martial metaphor.

Offering an authoritative and timely account of the relationship between literature and medicine in the eighteenth century and Romantic period, a time when most diseases had no cure, this collection provides a valuable overview of how two dynamic fields influenced and shaped one another. Covering a period in which both medicine and literature underwent frequent and sometimes radical change, the volume examines the complex mutual construction of these two fields via various perspectives: disability, gender, race, rank, sexuality, the global and colonial, politics, ethics, and the visual. Diseases, fashionable and otherwise, such as Defoe's representation of the plague, feature strongly, as authors argue for the role literary genres play in affecting people's experience of physical and mental illness (and health) across the volume. Along with its sister publication, *Literature and Medicine in the Nineteenth Century*, this volume offers a major critical overview of the study of literature and medicine.

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