

## Confinement Love And Madness 1 Gabriella Murray

By the middle of the nineteenth century much clearly gendered, anti-Catholic literature was produced for the Protestant middle classes. *Nineteenth Century Anti-Catholic Discourses* explores how this writing generated a series of popular Catholic images and looks towards the cultural, social and historical foundation of these representations. Diana Peschier places the novels of Charlotte Brontë within the framework of Victorian social ideologies, in particular the climate created by rise of anti-Catholicism and thus provides an alternative reading of her work.

Nineteenth century medievalism is usually associated with Scott's world of *Ivanhoe*, but *Romantic Medievalism* argues that Scott's is a conservative use of the past and that radical poets such as the young Coleridge, Keats and Shelley used the medieval to critique and change, rather than validate, the present. These poets identified with the troubadour of courtly love, a disempowered figure often politically at odds with the establishment figure of the knight.

How America's prisons turned a "brutal and inhumane" practice into standard procedure Originally meant to be brief and exceptional, solitary confinement in U.S. prisons has become long-term and common. Prisoners spend twenty-three hours a day in featureless cells, with no visitors or human contact for years on end, and they are held entirely at administrators' discretion. Keramet Reiter tells the history of one "supermax," California's Pelican Bay State Prison, whose extreme conditions recently sparked a statewide hunger strike by 30,000 prisoners. This book describes how Pelican Bay was created without legislative oversight, in fearful response to 1970s radicals; how easily prisoners slip into solitary; and the mental havoc and social costs of years and decades in isolation. The product of fifteen years of research in and about prisons, this book provides essential background to a subject now drawing national attention.

Ian McEwan is one of Britain's most inventive and important contemporary writers. Also adapted as a film, his novel *Enduring Love* (1997) is a tale of obsession that has both troubled and enthralled readers around the world. Renowned author Peter Childs explores the intricacies of this haunting novel to offer: an accessible introduction to the text and contexts of *Enduring Love* a critical history, surveying the many interpretations of the text from publication to the present a selection of new and reprinted critical essays on *Enduring Love*, by Kiernan Ryan, Sean Matthews, Martin Randall, Paul Edwards, Rhiannon Davies and Peter Childs, providing a range of perspectives on the novel and extending the coverage of key critical approaches identified in the survey section cross-references between sections of the guide, in order to suggest links between texts, contexts and criticism suggestions for further reading. Part of the Routledge Guides to Literature series, this volume is essential reading for all those beginning detailed study of *Enduring Love* and seeking not only a guide to the novel, but a way through the wealth of contextual and critical material that

surrounds it.

Amorous Acts uses psychoanalytic concepts to show how queer theory is operating to put in place a non-heterosexist social order.

The Idea of Disability in the Eighteenth Century is a wide-ranging collection of essays that explores philosophy, biography, and texts about and by disabled people living in the eighteenth century. The book, which introduces and affirms the notion that disability studies predates most United States and United Kingdom findings by more than a hundred years, will be of interest to philosophers, historians, sociologists, and literary scholars.

Confinement (Book #1 in the Love and Madness series) Independent Books

This book examines images of female illness and invalidism as a metaphor of women's position of invisibility in Victorian and fin-de-siecle America, which pervade the fiction of the Virginia writer Ellen Glasgow (Richmond, 1873-1945). The study contends that the author explores the Victorian cult of invalidism to reveal the mechanisms of patriarchy: her novels warn against adhering to its values, since women are moulded to become epitomes of extreme delicacy and selflessness, being ultimately reduced to virtual inexistence. Many times physically incapacitating, Glasgow seems to suggest, the doctrine of female self-effacement always debilitates women's autonomy as human beings. The female invalids in Glasgow's fiction thus operate as uncanny mirrors of the self women become if they adhere to the traditional code of femininity and its adjoining principle of self-sacrifice.

Originally a sect within the Anglican church, Methodism blossomed into a dominant mainstream religion in America during the nineteenth century. At the beginning, though, Methodists constituted a dissenting religious group whose ideas about sexuality, marriage, and family were very different from those of their contemporaries. Focusing on the Methodist notion of family that cut across biological ties, One Family Under God speaks to historical debates over the meaning of family and how the nuclear family model developed over the eighteenth century. Historian Anna M. Lawrence demonstrates that Methodists adopted flexible definitions of affection and allegiance and emphasized extended communal associations that enabled them to incorporate people outside the traditional boundaries of family. They used the language of romantic, ecstatic love to describe their religious feelings and the language of the nuclear family to describe their bonds to one another. In this way, early Methodism provides a useful lens for exploring eighteenth-century modes of family, love, and authority, as Methodists grappled with the limits of familial and social authority in their extended religious family. Methodists also married and formed conjugal families within this larger spiritual framework. Evangelical modes of marriage called for careful, slow courtships, and often marriages happened later in life and produced fewer children. Religious views of the family offered alternatives to traditional coupling and marriage—through celibacy, spiritual service, and the idea of finding one's true spiritual match, which both challenged the role of parental authority within marriage-making and accelerated the turn within the larger society toward romantic marriage. By examining the language and practice of evangelical sexuality and family, One Family Under God highlights how the Methodist movement in the eighteenth century was central to the rise of romantic marriage and the formation of the modern family.

The History of Rome (Books from the Foundation of the City) is a monumental history of ancient Rome, written between 27 and 9 BC by the historian Titus Livius. The work covers the period from the legends concerning the arrival of Aeneas and the refugees from the fall of Troy, to the city's founding in 753, the expulsion of the Kings in 509, and down to Livy's own time, during the reign of the emperor Augustus. Volume one comprises the first eight books, covering the legendary founding of Rome (including the landing of Aeneas in Italy and the founding of the city by Romulus), the period of the kings, the early republic down to its conquest by the Gauls in 390 BC, and the Roman wars with the Aequi, Volsci, Etruscans, and Samnites.

In Poetic Autonomy in Ancient Rome, Luke Roman offers a major new approach to the study of ancient Roman poetry. A key term in the modern interpretation of art and literature, 'aesthetic autonomy' refers to the idea that the work of art belongs to a realm of its own, separate from ordinary activities and detached from quotidian interests.

While scholars have often insisted that aesthetic autonomy is an exclusively modern concept and cannot be applied to other historical periods, the book argues that poets in ancient Rome employed a 'rhetoric of autonomy' to define their position within Roman society and establish the distinctive value of their work. This study of the Roman rhetoric of poetic autonomy includes an examination of poetic self-representation in first-person genres from the late republic to the early empire. Looking closely at the works of Lucilius, Catullus, Propertius, Horace, Virgil, Tibullus, Ovid, Statius, Martial, and Juvenal, Poetic Autonomy in Ancient Rome affords fresh insight into ancient literary texts and reinvigorates the dialogue between ancient and modern aesthetics.

This book, the first of two volumes anticipating the bicentenary of the birth of William Makepeace Thackeray in 1811, details not only the author's life, but also the cosmopolitan and literary worlds inhabited by his two daughters, Minny and Annie. When Thackeray died in 1863, the two sisters were forced to find their own way forward. Minny would marry Leslie Stephen, later father of Virginia Woolf, and die at only thirty-five; Annie, encouraged in early years by her father, would herself emerge as a successful novelist, though one always living, albeit willingly, within her father's shadow. Drawing continuously on the letters, diaries, journals and notebooks of the Thackerays and their circle, Aplin sheds light on this remarkable man's family, and the effect that his life, death and legacy had on those closest to him. The book will appeal not just to those interested in Thackeray and the Victorians, but also to readers of biography, women's studies and memoirs, and to followers of Virginia Woolf and Bloomsbury.

This provocatively argued study, paints a fascinating picture of how families viewed and managed madness, suggesting that the family actually played a critical role in caring for the insane and in the development of psychiatry itself.

Making Love closely reexamines the literary history of sentimentalism in order to open up new ways of understanding the history of sexuality.

Against a backdrop of contemporary social and sexual concerns, and potent fears surrounding the moral and physical 'degeneration' of late nineteenth and early twentieth-century society, 'The Cruel Madness of Love' explores a critical period in the developing relationship between syphilis and insanity. General paralysis of the insane (GPI), the most commonly diagnosed of the neurosyphilitic disorders, has been devastating both in terms of its severity and incidence. Using the rich laboratory and

asylum records of lowland Scotland as a case study, Gayle Davis examines the evolution of GPI as a disease category from a variety of perspectives: social, medical, and pathological. Through exploring case notes and the impact of new diagnostic techniques and therapies, such as the Wassermann Test and Malarial Therapy, the reader gains a unique insight into both patients and practitioners. Significant insights are gained into the socio–sexual background and medical experience of patients, as well as the clinical ideas and judgmental behaviour of the practitioners confronting this disease. ‘The Cruel Madness of Love’ will be of interest to anyone wishing to explore the historical relationship between sexuality, morality and disease.

In recent years, the well-established field of human anthropology has been put under scrutiny by the new data offered by science and technology. Scientific intervention into human life through organ transplants, euthanasia, genetic engineering, experiments connected to the genetic code and the genome, and varied other biotechnologies have placed ethical beliefs into question and created ethical dilemmas. These scientific inventions influence our views on birth and death, on the construction of the body and its technical reproducibility, and have problematized the concept of the human persona. The purpose of bioethics, the science of life, is to find new values and norms which will be valid for a multicultural society. Bioethics is, today, a well-respected topic of research that has brought together philosophers and experts to discuss the limits of science and medicine. The aim of this book is to merge the two fields of bioethics and law (or biolaw) through the literary text, by taking into consideration the transformations of the concept of persona at which we have nowadays arrived. The new meaning of the term ‘persona’ represents in fact the final point of a long-standing quest for man's sense of his own being and human dignity, and of his capacity to live in social interrelations. The volume presents a wide range of perspectives, comprising methodological approaches, legal and literary aspects.

Extending the themes of Contemporary Psychoanalytic Foundations, *The Therapeutic Situation in the 21st Century* is a systematic reformulation of fundamental psychoanalytic concepts, such as transference, therapeutic action, and the uses of psychotropic drugs, in the light of recent developments in postmodernism, complexity theory, and neuroscience. Leffert offers formulations of areas not previously considered in any depth by psychoanalysts, such as power relations in the analytic couple, social matrix theory, and narrative theory informed by considerations of archaeology, genealogy, complexity, memory, and recall. He also considers new areas, such as the role of uncertainty and love in the therapeutic situation. This book is part of an ongoing effort to place psychoanalysis in the current century, and looks to outside as well as inside areas of thought to inform how we work and how we think about our work.

Vols. for 1969- include ACTFL annual bibliography of books and articles on pedagogy in foreign languages 1969-

“An unforgettable look at the peculiar horrors and humiliations involved in solitary confinement” from the prisoners who have survived it (New York Review of Books). On any given day, the United States holds more than eighty-thousand people in solitary confinement, a punishment that—beyond fifteen days—has been denounced as a form of cruel and degrading treatment by the UN Special Rapporteur on Torture. Now, in a book that will add a startling new dimension to the debates around human rights and prison reform, former and current prisoners describe the devastating effects of isolation

on their minds and bodies, the solidarity expressed between individuals who live side by side for years without ever meeting one another face to face, the ever-present specters of madness and suicide, and the struggle to maintain hope and humanity. As Chelsea Manning wrote from her own solitary confinement cell, "The personal accounts by prisoners are some of the most disturbing that I have ever read." These firsthand accounts are supplemented by the writing of noted experts, exploring the psychological, legal, ethical, and political dimensions of solitary confinement. "Do we really think it makes sense to lock so many people alone in tiny cells for twenty-three hours a day, for months, sometimes for years at a time? That is not going to make us safer. That's not going to make us stronger." —President Barack Obama "Elegant but harrowing." —San Francisco Chronicle "A potent cry of anguish from men and women buried way down in the hole." —Kirkus Reviews

Contemporary critiques of sexuality have their origins in the work of Michel Foucault. While Foucault's seminal arguments helped to establish the foundations of queer theory and greatly advance feminist critique, Lynne Huffer argues that our interpretation of the theorist's powerful ideas remains flawed.

Michel Foucault examines the archeology of madness in the West from 1500 to 1800 - from the late Middle Ages, when insanity was still considered part of everyday life and fools and lunatics walked the streets freely, to the time when such people began to be considered a threat, asylums were first built, and walls were erected between the "insane" and the rest of humanity.

"A haunting and harrowing indictment . . . [a] significant achievement." —The New York Times Book Review L.A. Times Book Prize Finalist \* New York Times Book Review Paperback Row \* Time Best New Books July 2020 *Waiting for an Echo* is a riveting, rarely seen glimpse into American jails and prisons. It is also a damning account of policies that have criminalized mental illness, shifting large numbers of people who belong in therapeutic settings into punitive ones. Dr. Christine Montross has spent her career treating the most severely ill psychiatric patients. This expertise—the mind in crisis—has enabled her to reckon with the human stories behind mass incarceration. A father attempting to weigh the impossible calculus of a plea bargain. A bright young woman whose life is derailed by addiction. Boys in a juvenile detention facility who, desperate for human connection, invent a way to communicate with one another from cell to cell. Overextended doctors and correctional officers who strive to provide care and security in environments riddled with danger. Our methods of incarceration take away not only freedom but also selfhood and soundness of mind. In a nation where 95 percent of all inmates are released from prison and return to our communities, this is a practice that punishes us all.

*Metaphors of Confinement: The Prison in Fact, Fiction, and Fantasy* offers a historical survey of imaginings of the prison as expressed in carceral metaphors in a range of texts about imprisonment from Antiquity to the present as well as non-penal situations described as confining or restrictive. These imaginings coalesce into a 'carceral imaginary' that determines the way we think about prisons, just as social debates about punishment and criminals feed into the way

carceral imaginary develops over time. Examining not only English-language prose fiction but also poetry and drama from the Middle Ages to postcolonial, particularly African, literature, the book juxtaposes literary and non-literary contexts and contrasts fictional and nonfictional representations of (im)prison(ment) and discussions about the prison as institution and experiential reality. It comments on present-day trends of punitivity and foregrounds the ethical dimensions of penal punishment. The main argument concerns the continuity of carceral metaphors through the centuries despite historical developments that included major shifts in policy (such as the invention of the penitentiary). The study looks at selected carceral metaphors, often from two complementary perspectives, such as the home as prison or the prison as home, or the factory as prison and the prison as factory. The case studies present particularly relevant genres and texts that employ these metaphors, often from a historical perspective that analyses development through different periods. Set in an experimental hospital for the criminally insane in the 1950s, *CONFINEMENT* is loosely based on the author's one year residency in a psychiatric center, when lobotomies and other equally cruel treatments were rampant, and when the highly-experimental "Insulin Therapy" was in vogue. The focus of the story is Duffino, an attractive girl in her early 20s, sent to the mental hospital when she refuses to defend herself at trial for the highly publicized, gang-related murder of her boyfriend's rival. Refusing to speak, Duffino is ordered locked-up until she's willing to talk. The richness of the story unfolds with Duffino's relationship to the other inmates, all in for violent crimes, including her obese roommate, Charlotte, who was sentenced for murdering a nun. Charlotte becomes obsessed with Duffino, and will not let up until she speaks. Throughout the course of the story, we see flashbacks of Duffino's romantic life on the gang-infested streets, juxtaposed with flashbacks of Charlotte's severe life in the convent; after much tribulation, the inmates slowly come to learn why they did the crimes they did, as they make us question the true nature of guilt. Between the horrifying treatments, the group therapy sessions, the flashbacks to violent crimes, the question of whether Duffino will talk, and the constant hope of escape, *CONFINEMENT* is a page-turning psychological thriller, in the vein of *One Flew Over the Cuckoo's Nest*.

"When I testify in court, I am often asked: 'What is the damage of long-term solitary confinement?' . . . Many prisoners emerge from prison after years in solitary with very serious psychiatric symptoms even though outwardly they may appear emotionally stable. The damage from isolation is dreadfully real." —Terry Allen Kupers Imagine spending nearly twenty-four hours a day alone, confined to an eight-by-ten-foot windowless cell. This is the reality of approximately one hundred thousand inmates in solitary confinement in the United States today. Terry Allen Kupers, one of the nation's foremost experts on the mental health effects of solitary confinement, tells the powerful stories of the inmates he has interviewed while investigating prison conditions during the past forty years.

Touring supermax security prisons as a forensic psychiatrist, Kupers has met prisoners who have been viciously beaten or raped, subdued with immobilizing gas, or ignored in the face of urgent medical and psychiatric needs. Kupers criticizes the physical and psychological abuse of prisoners and then offers rehabilitative alternatives to supermax isolation. *Solitary* is a must-read for anyone interested in understanding the true damage that solitary confinement inflicts on individuals living in isolation as well as on our society as a whole.

In *Love and its Vicissitudes* André Green and Gregorio Kohon draw on their extensive clinical experience to produce an insightful contribution to the psychoanalytic understanding of love. In Part I, 'To Love or Not to Love - Eros and Eris', André Green addresses some important questions: What is essential to love in life? What, in the psychoanalytic method, is related to it? Should we understand love by referring to its earliest and most primitive roots? Or should we take as our starting point the experience of the adult? He argues that while science has made no contribution to our understanding of love, art, literature and especially poetry are the best introduction to it. In Part II, *Love in the Time of Madness*, Gregorio Kohon provides a detailed clinical study of an individual suffering a psychotic breakdown. He describes how the exclusive as well as the intense lasting dependence to a primary carer create the conditions for a "normal madness" to develop. This is not only at the source of later psychotic states and the perversions but also at the origin of all forms of love, as demonstrated in its re-appearance in the situation of transference. *Love and its Vicissitudes* moves beyond conventional psychoanalytic discourse to provide a stimulating and revealing reflection on the place of love in psychoanalytic theory and practice. What is the strange eros that haunts Foucault's writing? In this deeply original consideration of Foucault's erotic ethics, Lynne Huffer provocatively rewrites Foucault as a Sapphic poet. She uncovers eros as a mode of thought that erodes the interiority of the thinking subject. Focusing on the ethical implications of this mode of thought, Huffer shows how Foucault's poetic archival method offers a way to counter the disciplining of speech. At the heart of this method is a conception of the archive as Sapphic: the past's remains are, like Sappho's verses, hole-ridden, scattered, and dissolved by time. Listening for eros across fragmented texts, Huffer stages a series of encounters within an archive of literary and theoretical readings: the eroticization of violence in works by Freud and Eve Kosofsky Sedgwick, the historicity of madness in the Foucault-Derrida debate, the afterlives of Foucault's antiprison activism, and Monique Wittig's Sapphic materialism. Through these encounters, *Foucault's Strange Eros* conceives of ethics as experiments in living that work poetically to make the present strange. Crafting fragments that dissolve into Sapphic brackets, Huffer performs the ethics she describes in her own practice of experimental writing. *Foucault's Strange Eros* hints at the self-hollowing speech of an eros that opens a space for the strange.

A shocking expose of the appalling abuse and experimentation carried out on

vulnerable children at Aston Hall Hospital, Derbyshire, in the 60s and 70s.

In its exploration of legal issues presented in novels of the Brontë sisters, this book represents a significant and original contribution to the study, not just of the Brontës and the mid-nineteenth century 'woman's novel', but also the situation of women in nineteenth century English law and the debates which moved around its prospective reform.

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The high society of Stuart England found Frances Coke Villiers, Viscountess Purbeck (1602-1645) an exasperating woman. She lived at a time when women were expected to be obedient, silent, and chaste, but Frances displayed none of these qualities. Her determination to ignore convention contributed in no small measure to a life of high drama, one which encompassed kidnappings, secret rendezvous, an illegitimate child, accusations of black magic, imprisonments, disappearances, and exile, not to mention court appearances, high-speed chases, a jail-break, deadly disease, royal fury, and - by turns - religious condemnation and conversion. As a child, Frances became a political pawn at the court of King James I. Her wealthy parents, themselves trapped in a disastrous marriage, fought tooth and nail over whom Frances should marry, pulling both king and court into their extended battles. When Frances was fifteen, her father forced her to marry John Villiers, the elder brother of the royal favourite, the Duke of Buckingham. But as her husband succumbed to mental illness, Frances fell for another man, and soon found herself pregnant with her lover's child. The Viscountess paid a heavy price for her illicit love. Her outraged in-laws used their influence to bring her down. But bravely defying both social and religious convention, Frances refused to bow to the combined authority of her family, her church, or her king, and fought stubbornly to defend her honour, as well as the position of her illegitimate son. On one level a thrilling tale of love and sex, kidnapping and elopement, the life of Frances Coke Villiers is also the story of an exceptional woman, whose personal experiences intertwined with the court politics and religious disputes of a tumultuous and crucially formative period in English history.

Aristocratic women flourished in the Victorian literary world, their combination of class privilege and gendered exclusion generating distinctively socialized modes of participation in cultural and political activity. Their writing offers an important trope through which to consider the nature of political, private and public spheres.

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