Jean François Beaunier, "The Dance of Death," 1505

Source: "The Dance of Death" by Jean François Beaunier, 1505
THE JOURNAL OF HUMANISTIC PSYCHIATRY

Editor in Chief
Fernando Espi Forcen, M.D., Department of Psychiatry, The University of Chicago

Guest Copy Editors
Matthew Brown, D.O., M.B.A., Department of Psychiatry, The University of Chicago
Steve Dush, Graduate from University of Florida, Gainsville
Richie Loeb, M.D. Candidate, The University of Chicago
Barbara McCullough, Graduate from University of Texas, Austin
Blake Merrian, M.B.A., M.A., Graduate from Loyola University, Chicago, IL and Lund University, Sweden
Douglas Opler, M.D., Department of Psychiatry, Rutgers New Jersey Medical School, Newark, NJ

Editorial Board
Khalid Afzal, M.D., Department of Psychiatry, The University of Chicago
William Breitbart, M.D., Department of Psychiatry, Memorial Sloan-Kettering, New York, NY
Emil Coccaro, M.D., Department of Psychiatry, The University of Chicago
Howard Gottesman, M.D., Department of Psychiatry, MetroHealth Medical Center, Cleveland, OH
Juan Jaramillo, M.D., Department of Psychiatry, University of Tennessee, Memphis
Joshua Kellman, M.D., Department of Psychiatry, The University of Chicago
Peter Nierman, M.D., Department of Psychiatry, The University of Chicago
Karam Radwan, M.D., Department of Psychiatry, The University of Chicago
Alejandro Santos Leal, M.D., Chase Brexton Health Services, Columbia, MD
John Sargent, M.D., Department of Psychiatry, Tufts Medical Center, Boston, MA
Steve Smith, M.D., Division of Medical Oncology, University of Washington School of Medicine, Seattle

International Editors At Large
Giuseppe Bersani, M.D., Department of Psychiatry, University of La Sapienza di Roma, Italy
Carlos Espi Forcen, Ph.D., Department of Art History, University of Murcia, Spain
Susan Hatters Friedman, M.D., Department of Psychological Medicine, University of Auckland, New Zealand
Joaquin Nieto Munuera, M.D., Ph.D., Department of Psychiatry and Social Psychology, University of Murcia, Spain
Edward Shorter, Ph.D., Department of History, University of Toronto, Canada
Simon Wein, M.D., Pain and Palliative Care Service, Davidoff Cancer Center, Petach Tikva, Israel

Editorial Office
Linnea Duckworth, M.R.P., Department of Psychiatry, The University of Chicago

The Journal of Humanistic Psychiatry, Vol. 2/Iss.3
Index

Editor’s Note

- The Healing Power of Music

Icons of psychiatry

- Dancing with Death
- Haldol Classic

Essays

- The Riot
- Narcissus in DSM
- What Can Eminem and Rihanna’s “Monsters” Tell Us about Psychiatry?
- One Fine Thing

Articles

- Still Here! Syd Barrett and Pink Floyd
- While My Guitar Gently Weeps: Rock and Psychiatry
- Music Therapy: Indian Perspective

Cinema and psychiatry

- Forensic Psychiatry Aspects of Chicago, The Musical
- The Cave of Forgotten Dreams and The Origins of Art and Music
- Woody Allen, A Documentary

Book/Paper Reviews

- Social Reinsertion For The Poor and The Mentally Ill By Giginta
- Psychopathology, Limit Situations And The Abandonment Of The Authtentic Being
The Healing Power Of Music

Music has been used as a therapeutic tool since ancient times. For instance Aesculapius, the god of medicine was said to use music to heal his patients. Plato believed music could affect one’s character and Aristotle described music as a force that could purify emotions. It is believed that In 400 B.C. Hippocrates played music for patients who had mental struggles.

In an early account of the Old Testament, David played the harp for Saul to relieve his suffering caused by the action of a demon. (figure)

In 1993, Rauscher et al. published a study in Nature in which they could prove an enhancement of spatial reasoning as measured in the spatial reasoning subscale of Stanford-Binet IQ test, while listening to Mozart’s music. These results gave birth to the term known as the “Mozart effect.” (1)

Recent studies show music can increase Brain Derived Neurotrophic Factor (BDNF), a biological marker reduced in depression, in the hippocampus of mice. (2) Furthermore, music has been shown to have anxiolytic properties in BDNF Met/Met transgenic mice (3) and enhance the expression of BDNF in perinatal exposure. (4)

In psychiatry, at times we have failed to emphasize the potential healing effect of music, relying more on other therapeutic alternatives. I remember a patient stating that during the most difficult times, only the music of Bach would give him the energy to keep going. One way or the other, most of us have experienced the therapeutic power of music when struggling in our personal lives. Music is good for the brain and it can certainly be healing. Clinicians must reinforce that idea in their patients.

Fernando Espi Forcen, M.D.

References


David Plays the harp for Saul, Lucas Van Leyden 1508
Source:viamsepremitieven.be
The danse macabre or dance of death is an extremely good example of the concept of memento mori (reminder of death). It has some precedents in the Late Middle Ages such as the poems of “The Three Living and the Three Dead” or the depictions of “The Triumph of Death” in 14th century Italian art. The dance macabre is a more complex representation of the same idea: everyone, no matter his age, social status or wealth is going to die. Therefore, it does not make much sense to be attached to material things, everyone should follow a righteous life to be prepared for the visit of death in order to avoid that our souls go to hell. Like the representations of “The Three Living and the Three Dead” and “The Triumph of Death”, the danse macabre has its ultimate origin in the impact of late medieval plagues like the Black Death of 1348. To some extent, it could be considered an evolution of this sort of iconography, since the earliest representation of the danse macabre was executed in the Holy Innocents’ cemetery of Paris in 1424. It gained prestige and it was diffused all over Europe during this century.

A classical danse macabre would have skeletons, as an allegory of death, dancing and smiling while they hold the hands of men of different age and status to take them to the afterlife. Emperors, kings, cardinals, priests, doctors, noblemen, peasants, women and children are equal before the presence of death. The cycle of Clusone (Bergamo, Italy) is worth noting since it accompanied by a depiction of “The Triumph of Death”, the legend of “The Three Living and the Three Dead” and a Last Judgment. Thus, it perfectly renders the idea that everyone should be prepared for the Second Coming of Christ at the end of this age. There are other important cycles in Italy (Bienno, Pinzolo), adjacent Istria (Beram, Hrastovlje), France (Alvernia, Plouha, Yonne), Germany (Lübeck, Berlin), Estonia (Tallin) and Spain (Morella, Cartagena).

Slightly different to all these canonical danse macabres are the cycles where death personally visits a man of a particular social status. A good example of this sort is the fresco where Death is playing chess with a man on the walls of the church of Täby (Sweden) that makes perfectly clear that death
checkmates any of its opponents. Likewise, Hans Holbein executed between 1523 and 1525 a whole cycle of engravings in which death is privately visiting men and women of every social condition.

The image on the cover is an engraving by Michael Wolgemut for the Nuremberg Chronicle published by Hartmann Schedel in 1493. Several corpses, in different states of decomposition, dance, smile and play music to celebrate the triumph of death over the futility of life.

Bibliography


Mixed Metaphors. The Danse Macabre in Medieval and Early Modern Europe, Cambridge Scholars, 2011

Haldol Classic

Douglas J. Opler, M.D., Department of Psychiatry, Rutgers New Jersey Medical School, Newark, NJ

A leading figure in the pop art movement, Andy Warhol did not like psychiatrists. In 1966, Warhol and the band The Velvet Underground performed at The New York Society for Clinical Psychiatry’s 43rd annual dinner. The New York Times summed up the view of the attendees as almost unanimously negative, portraying it more as an assault by Warhol and his disciples than it was an amicable interaction (Glueck 1966). “It couldn’t have happened to a better group of people,” Warhol later commented (Warhol and Hackett 1980).

Warhol similarly portrayed psychiatrists negatively in his account of the emergence of the pop art movement when he recounted an anecdote of “a famous psychiatrist couple,” Hildegard and Irwin, a pair of “straight eclectic Freudsians.” Warhol tells us how Hildegard mocked and destroyed a painting by minimalist American artist Frank Stella. Following the destruction, Irwin sheepishly offered to replace the defaced painting with a work by the abstract expressionist Robert Motherwell, which Warhol implied was an insultingly inadequate compensation (Warhol and Hackett 1980).
In addition to presenting psychiatrists as crude and culturally-ignorant, the artists Stella and Motherwell are proxies for anti-psychological versus psychological approaches to art. Stella rejected a psychological interpretation of art. “What you see is what you see,” Stella once remarked (Cooper and Luke 2006), which was in line with Warhol’s approach to pop art: “The only thing that counted was what showed up on canvas—not where the idea came from” (Warhol and Hackett 1980). Motherwell, whose art is presented in the account as worthless compared to Stella’s, employed the technique of automatism, or the use of free association, in the creative process. Motherwell has also cited his experiences undergoing psychoanalysis as a lifesaving intervention (Motherwell 1974). The incident and the artworks involved confirm Warhol’s vehement dislike of psychiatrists and psychological outlooks.

While Warhol’s reasons for his animosity towards the field were not clearly stated by him, it is certainly true that the history of medicine is rent with errors and his view of psychiatrists should be considered in the context that he was a gay man at a time when the DSM included homosexuality as a disorder. Regardless of Andy Warhol’s view of our profession, certainly we can still pay homage to his work. Andy Warhol discussed pop art as being “recognizable to the everyman” (Warhol and Hackett 1980). As the included image of a Haldol-branded soda can might lack some significance to the non-psychiatrist, it only subsyndromally takes cues from pop art without fully meeting Warhol's diagnostic criteria for the genre. It does echo his iconic use of the Coca-Cola brand, however. The image further divorces itself from Warhol's approach by referencing history rather than simply being an image without a back story. Haldol and the other typical antipsychotics were predicted to be replaced by the atypical antipsychotics following the introduction of the newer generation drugs (Marder 1999). Just as Coca-Cola Classic rose phoenix-like from irrelevance when threatened by New Coke in 1985, the typical antipsychotics earned a stay against their predicted execution when studies such as CATIE and CUtLASS showed that, with the exception of clozapine, the view of the conventional antipsychotics as having inferior efficacy had been overstated (Lewis and Lieberman, 2008). Andy Warhol, on the other hand, has never been threatened with irrelevance and remains in the public eye and cultural consciousness almost three decades after his death.

References


Essays
The Riot

Steve Dush, Graduate from University of Florida, Gainsville

Ah, the summer of 1977. Vivid still is Friday, June 3. Six of my friends each had a ticket for Tampa Stadium that hot summer day.

At mid-morning Alex and I were counting the few dollars we earned mowing lawns that week. We needed gas money for the '71 Fairlane, and for booze. There could have been weed involved, too. I couldn’t say.

The other parts of “we” were Lisa, Julie, I think Marilou, and Jeff. This group didn’t need much money and we managed to pull it together enough for a great chance at a memorable day.

To me Led Zeppelin was still awesome though “old school”, a term not yet over-used in this pre-punk, post Nam, early disco and Aerosmith era. Often I played Zeppelin on my bedroom speakers with the volume at 11. Zeppelin was heavy, in an Iron Butterfly Inagaddadavida way. In my young eyes, they were so 1969. But Zeppelin was still big time.

I don’t know how we got the six tickets, which read "RAIN OR SHINE". It rains most afternoons in Tampa in the summer. Then the clouds roll by and it shines. We didn’t think to bring umbrellas.

We stationed somewhere near midfield around 2 pm, surrounded by partiers much more drug-induced than any of us. Our ice melted in the Fairlane before we got there, so we drank warm beer and gin. Uriah Heap, Cream, Jethro Tull and Clapton blared over the giant speakers on either side of the stage as we moved through the afternoon under layers of sweat. We all haphazardly strayed and returned to home base freely.

Finally, dusk set in. Electricity began to energize the stadium as it filled, only partly because legendary songbirds Robert Plant, Page, Jones and Bonham were imminent to arrive on-stage, where British roadies were tuning instruments. The loud-speaker music was gone but endless shirtless dudes -
and chicks in daisy- duke - cutoff - shorts - were swaying, dancing, and getting in quite the mood. But there was clearly a disturbing sense about the deep purple skies. Thunder rumbled not so far away and one could almost literally feel the electrical charges in the air.

The most excited fans were packed like sardines up front, as we leaned threateningly against a flimsy wall in front of the stage. Finally, close to 7:30, the band appeared and the drums and thunder rolled.

The fans were so jammed together between the 30 and the stage, Alex said he was lifted off his feet. It was raining and people were putting tarps over our heads, which felt stifling in the heavy humid air. It got so scary that I worked my way to the sideline by the time Zeppelin was into their “Swan Song”.

Page asserted to the unruly crowd that they were “excited to be here” as Plant rolled his eyes upward to the ominous sky. Three songs into it the sky broke and with a clap thunder struck. The band jumped, then unceremoniously back-peddled off-stage.

It was after that when the stage barrier broke. Bottles were being hurled to the stage. Riot police, perhaps 30 to 40 of them, clubs extended, poured over the walls and from around the stage. From my sideline spot I witnessed billy clubs making contact with skulls, blood, some screaming and one shirtless guy being pulled by his long Plant-esque hair. No one was killed, though many went to the hospital. Led Zeppelin never returned.

I walked outside, where Lisa sat conspicuously on the Fairlane hood with a gleam in her eye, eating an apple. She said she was having an awesome time. So was I. Life could have been much worse.

I sit here today, listening to Zeppelin online. I think about my friends from that day. I heard Lisa married her high school sweetheart David after high school. Marilou and Julie are Facebook friends. Alex and I became college roommates and talk on occasion to this day. He’s a father of two. I’m not sure what happened to everyone else but the drummer died in his vomit two years later. I saw Mr. Plant in a record store in Austin TX one day – in 2010.
Page, Jones and Plant were recently given a spectacular tribute at The Kennedy Center and performed brilliantly in a reunion concert in 2012. Our paths all varied in the long-run. I guess the band really never sold their souls. As I research this event online I found a picture that includes me, in the stands after the melee, wearing a blue shirt, upper right, here:

Remembering this day helps me feel thankful for all the roads I’ve been on. For the band, their song remains the same. For all of us, sometimes we got what we came for; sometimes not.
Narcissus In DSM:
Bridging Ovid’s Narcissus And Narcissistic Personality Disorder Through Song

Richie Loeb, M.D. Candidate, The University of Chicago

A few years ago, I read an article in the New York Times about narcissistic personality disorder. The piece described a controversial proposal to strike the disorder from the latest edition of the Diagnostic and Statistical Manual of Mental Disorders (DSM-5). As a premedical student, I didn’t know much about narcissism and even less about technical diagnostic criteria. I did, however, think it interesting that one could simply strike a diagnosis—an illness for that matter—from an esteemed professional manual, just as one would erase a careless pencil stroke. This seemed rather, well, creative.

I had read Ovid’s Metamorphosis and been moved by the tragic tale of Narcissus, gazing in adoring agony at his reflection in the pond. It occurred to me to be creative too: why not write a song combining the Narcissus in Ovid’s masterpiece with the endangered diagnostic profile of the narcissist in the DSM?

So, with the DSM criteria and the myth side by side, I began to pen the lyrics for a song. I threaded together the elements of self-absorption, lack of empathy and grandiose fantasy common to both sources. I tried to fit into each line the narcissist of the modern DSM and the doomed youth of Ovid’s myth. I was startled by how effortlessly my song came together. The medical and mythical seemed to coalesce naturally. The guitar part—a driving, dark staccato—emerged easily and melded with the words just as fluidly. The whole process was organic.

In fact, even now, every time I play the piece a slightly different face appears, like that of a living, growing being. A word, a trill, a whole line may sneak in. Some days I find the song changed almost completely, with unexpected chord structures. It dons new clothes with each replaying, morphing in my hands.

And maybe this natural changeability is true of the epic myth itself. Ovid certainly didn’t invent the tale of Narcissus. The myth was ages old when he tried his hand at it. His Hellenic forbears surely told it in their own way, as did the likes of Dante and Shakespeare when they told the tale. Through the ages—all the way to me, in fact—the myth has retained something eternal and essential, an element so compelling that it has enticed authors again and again. Yet the myth has changed all the while. Its exterior transforms and the story undergoes a metamorphosis, but its essence remains intact across language, culture and time.

And perhaps the DSM is also caught in this process of telling and retelling, of radical growth spurts, of metamorphosis. Maybe medical science is learning to tell the story of narcissistic personality disorder, among other illnesses. In this sense, diagnosis (from the Greek διάγνωσις, “discernment”), in addition to being the art of recognizing illness, is also the art of describing illness. In the controversial
and bitterly fought revisions of psychiatry’s diagnostic manual, medical science is telling and retelling the complex and often subjective world of mental disease. And the language we use, the story we craft, is changing.

Maybe someday medicine will come to scientific certainty about narcissistic personality disorder. Everyone will agree on what to call it, how to diagnose it, and even what to do about it. The infighting among psychiatrists will end and the final chapter will be written in the final iteration of the DSM. Until then, there will be creativity in this corner of medicine as there is in all of science. We are all storytellers in a way. Whether we sing or write or dance or study, we describe and interpret the world we see. Some descriptions are more objective and some less, but they are all a way of telling the story of the world around us. And that story, despite its essential object, changes ceaselessly.

Please find the lyrics to “Narcissus” by Richie Loeb below:

Cover up the shambles And now she longs to see me
Whitewash my decay Longs to sing my praise
In glimpses of my beauty Rightfully she grovels
Oh Narcissus by the lake Oh Narcissus by the lake

The dream becomes the body I mustn’t stir the surface
Substantial in its way In stillness we will lay
Perfection they will call me And I will never hold him
Oh Narcissus by the lake Oh Narcissus by the lake

For I’m the daffodil reflected in my dream For I’m the daffodil reflected in my dream
The stillest waters paint me as I seem The stillest waters paint me as I seem
And Echo whispers sweetly what I speak And Echo whispers sweetly what I speak
It’s not enough It’s not enough

And the link to the song:
https://soundcloud.com/richardloeb/narcissus
What Can Eminem And Rihanna’s “Monsters” Tell Us About Psychiatry?

Stephanie Pope, M.D., Department of Psychiatry, Case Western Reserve University, Cleveland, OH

This past fall, the popular rapper, Marshall Mathers, a.k.a Eminem, released his latest album. Eminem teamed up with the pop singer Rihanna for the fourth single from this album entitled “Monster.” Eminem, who also presents himself as his alter ego Slim Shady, is known for his lyrics, Academy Award for Best Original Song, and struggle with addiction. Meanwhile, Rihanna, one of his more frequent collaborators, is known for her chart topping hits as well as her very public tumultuous relationship with her boyfriend, another well known rapper and pop star. Despite their tribulations, the pair’s song has climbed the pop charts quickly and can be heard on countless radio stations this winter. The lyrics and accompanying music video make several references to Psychiatry and even specific mental illnesses. Furthermore, it begs the question: what can this pop culture hit tell Psychiatrists about the public’s perception of Psychiatry?

The music video opens with Eminem laying on a couch while Rihanna, presumably the Psychiatrist, dressed in a seductive black dress plays a video in front of him, and with a flat affect, takes notes on a pad of paper. The video includes clips from Eminem’s previous music videos, a dramatization of his family members fans would recognize, along with flashings of the words “Violence,” “Family,” “Insanity,” “Death,” “Fame,” and “Addiction.” Among these brief flashes of images is a close up of a single human eye. One could deduce that this was either the symbolic All-seeing Eye or The Eye of Horus, a reference to healing and wisdom. This opening scene, by using the public’s perception that therapy is about reviewing your past under the All-seeing Eye with an unattached Psychiatrist, lays the foundation for several messages in the song.

The chorus, as sung by Rihanna, includes such lyrics as “I’m friends with the monsters under my bed. Get along with the voices inside of my head. You’re trying to save me-stop holding your breath. And you think I’m crazy [well that’s not fair].” This message about the entitled “Monsters,” a reference to psychiatric symptoms, subjects a person to what some may seem as unfair judgment. This is not a new idea to those who have met someone not troubled by their illness or not interested in Psychiatric treatment. It is a clever wink at those who study mental development in regards to a child’s magical thinking and fear of a monster under the bed. If one was to take this a step further, this lyric, along with the following line referring to voices inside someone’s head, is also making a statement in regards to how perspective is in the eye of the beholder. Meanwhile the second half of the chorus addresses the deeper topics in our field of empathy, autonomy, insight, and judgment from the perspective of the patient not interested in Psychiatric treatment. For these lyrics to ring through this popular song illuminates how some
members of the public hold such complex ideas. Some of us in the field of Psychiatry have heard a similar drum beat in the protests of those committed involuntarily or labeled with poor insight. Rihanna gives voice to those without such power while introducing the public to such complex concepts.

Alternating with Rihanna’s chorus, the composer, Eminem completes a variety of verses with his monothematic idea: his desire to be applauded for his music but remain out of the public eye has caused him significant distress. To use his words, “I’m so big I need a shrink” and later “I need an intervention in this to intervene between me and this monster and save me from myself and all this conflict cause the very thing that I love is killing me”. Along with naming several mental illnesses and conditions such as OCD, insomnia, hallucinations, and suicide, there is an extrapolation that mental illness is caused by stresses in one’s past. In one particular moment in the song, Eminem raps, “So I keep conjuring sometimes I wonder where these thoughts spawn from” while a lower seemingly unknown voice answers “Yeah, ponder it. Do you wonder? There’s no wonder you’re losing your mind the way you were brought up?” In a depiction of an auditory hallucination, the voice is reasonable and recognizes the psychosocial toil of his childhood. Meanwhile the biological component of the named diseases is not answered. Within these lyrics, as in the public’s perspective, the recognition of the biological component to mental illness is minimal.

Other images in the music video including the couch and Eminem wearing a straight jacket remind those in the field of Psychiatry that such images are symbolic of Psychiatry for good or for bad. Other musical elements, such as the word “cuckoo”, the subtle whistling of a coo-coo bird, remind Psychiatrists that the past impacts us as well as our patients. In pop culture, Psychiatrists can learn about the field they work in from another’s perspective. Specifically this includes an education about the public’s perception, and Eminem and Rihanna’s “Monster” does just that.

References:


Your eyes are closed while listening to Vivaldi’s “Winter”. Think of large fluffy snowflakes floating to the ground. (not hard considering this past winter) Now open your eyes and it is a dry sunny day. Can you put the snow back in your mind? I can. Music has always affected me as a way to transport myself wherever my heart desires. It can be healing if you’ve had a hard day, just as it can be further uplifting if you’ve had a wonderful day.

Cacophony, dissonance, the desire in the mind for resolution is a particularly effective transportation device. J.S. Bach did this at a very high level and before you even realize you are looking for resolution, it presents itself. Those resolutions create feelings of completion and harmony. Other composers go further with it and depending on your personality, you may give up on the composition, or wait to see where it is leading. In some compositions you will never feel the resolution of which your mind is in search. Still I propose it has engaged the mind.

I almost consider music a drug, not unlike food, or pharmaceuticals. Certain types of music can have a negative effect on someone who is already close to, or in a crisis. I believe music greatly influences the psyche and pertaining to a person who is already in distress in other areas, certain types of music can be harmful and fueling. I have seen this first hand and I’m sure many of you have also. It is disturbing and a hard battle to fight. However, there is great healing in music, and can be life changing.

Given that music has such a large effect on people individually, pertaining to their walk in life, what is our responsibility especially in this field? I propose an introduction to genres not necessarily available to some. It can be a difficult process, at times met with negativity and needs to be presented in a way, non threatening, but as something of excitable discovery. I believe this is especially true for those who have high intellect, perhaps socially inept, but open minded enough to accept just the hook. I also believe every human being can appreciate beauty. Let’s expose everyone to the beauty of music. Direct, guide, and let music do it’s due diligence.
Roger Keith “Syd” Barrett was the lead guitarist, singer and chief composer of Pink Floyd. Syd was born in 1946 in Cambridge, U.K. He met Roger Waters during primary school and David Gilmour during his teenage years. After returning back to Cambridge from London and having played in a few bands in 1965, he formed Pink Floyd. Barrett suggested this name as he was quite fond of blues musicians Pink Anderson and Floyd Council, owning many of their records in his collection. (1)

After an agreement with EMI, in 1967 they released their first album “The Piper at the Gates of Dawn,” in which Barrett composed nearly all the songs and was the lead guitarist and singer. The album has been renowned as a masterpiece of psychedelia. The band quickly became successful in the U.K. and soon they were touring in San Francisco with Janis Joplin’s Big Brother and the Holding Company. After their initial success however, Syd’s approach to writing and performing – spontaneous, one take only, no repeating- became incompatible with the more conservative fan base, especially outside London. (1) In addition, Syd had begun to experiment with LSD, which resulted in continuous erratic behaviors. For instance, at a concert at the Fillmore in San Francisco he slowly detuned his guitar. He gradually began to forget to bring his guitars to performances and rehearsals. In a dinner with Alice Cooper’s band-mate, guitarist Glenn Daxon remembers he was a very strange person and would not say more than one or two words. In one of their last rehearsals, Barrett came in with a new song and would sing “Have you got it yet?” subsequently he would change the arrangement and then sing again “Have you got it yet?” before changing the arrangement again and again, which Waters recalled later as a “real act of a mad genius.” On stage at times he would refuse to play, or turn his guitar out of tune or do nothing at all. Often, while on stage, Syd would wander around and only join in to play on occasions. They would fly to a concert and he would not bring his guitar, or would not bring any money. Subsequently, an old school friend, David Gilmour, was hired to cover for Syd’s unpredictable behaviors. (2-6)
According to Barrett’s roommate June Bolan, his friends realized that Syd might need help after he locked his girlfriend at the time in a room for three days, only occasionally shoving a ration of biscuits under the door. According to Gilmour, the members of Pink Floyd brought a recorded tape to psychiatrist, Ronald David Laing, who declared his condition “incurable.” During interviews he would often present with a catatonic stare, mute and not answering questions. In other interviews, poverty of speech, loose associations and other negative symptoms are evident. (2,4,5,7)

Due to all these erratic behaviors, Syd agreed to leave the band. Nevertheless Pink Floyd continued to tribute him through the years. Their album “Wish you were here” pays homage to their friend after retirement from his music career. The song “Shine on You Crazy Diamond” talks directly about him. Some people even see some parallels between that song and “Lucy in the Sky with Diamonds,” after all, Barrett’s mental breakdown was thought to be precipitated by excessive amounts of LSD consumption. When the band was recording the theme at Abbey Road Studios in 1975, Syd Barrett showed up unannounced. By this time, Syd was 29 years old, had gained a significant amount of weight, had shaved his head and eyebrows, and was hard to recognize by his former band members. While he was there, he seemed to act detached, and was attempting to brush his teeth while standing in the middle of the room. When Roger Waters recognized Syd, he broke down in tears out of disappointment about what had happened to him. This event is also reflected in their film “The Wall” in which a character shaves his hair and eyebrows after a mental breakdown. Also, Pink Floyd’s album cover “The Division Bell” is a reference to Barrett and Waters who were no longer in the band at the time. (4,8)

Due to his evident illogical, disorganized speech and behavior, prominent negative symptoms and catatonic episodes, it has been long assumed that Syd likely suffered from schizophrenia. However, an official diagnosis was never made public. (4,5,7) Nevertheless, the influence of Barrett in later Pink Floyd albums remained through the years, coping with the departure of their friend had an influence on them, which ended up in the release of great songs and performances such as Live in Pompeii. Pink Floyd has been claimed as the first psychedelic band of all time and perhaps the most sophisticated band of all the great bands in rock’n’roll.

After two haunting solo albums, “The Madcap Laughs” and “Barrett,” which showed the last flickering lights of his genius, his eccentric and creative personality drifted into a psychotic state. (9) Syd Barrett retired from his music career and dedicated the rest of his life to what became his real long life passion: painting. Some years later he agreed to see a psychiatrist at Fulbourn Hospital in Cambridge, but his sister stated that he never took psychiatric medication. In a later interview, Roger Waters stated that it was not only LSD, but the fact that Syd could not deal with the band’s overwhelming success that likely precipitated his outbreak. One way or the other, he feels it would have happened anyway as there was something deeper going on. His sister would recall him as a bit selfish or rather self-absorbed. Sometimes they would go to the seaside together, other times he would go to London alone to see the art galleries. (4)

Syd viewed himself primarily as a visual artist. Similarly to Vincent Van Gogh, Syd Barrett’s pieces of art were, for the most part, unknown until his death. Many of his canvasses have not survived, since his habit was to destroy them or paint over them after completion. (10) However, a recent book
compiles most of the still existing canvases, drawings and photographs, which have been well reviewed by recent critics. For instance, Gillian Gaar from Goldmine said of his work “Unlike other musicians turned artists, Barrett’s work evinces the true emotive quality of a real artist, a passion that’s evident even in a simple illustration of a turtle.” (11)

Art can certainly be an adaptive way of coping with mental struggles, and research supports the use of art therapy as an adjunctive treatment in schizophrenia. Through some of his paintings it is easy to see the artist’s will to communicate a message that he could no longer communicate with words. For instance, the painting in which a mother holds her children with fear while being threatened by ferocious lions in a circus, could easily depict the struggle of dealing with psychotic symptoms such as hallucinations or delusions. Luckily, Barrett’s artwork is now being recovered and brought to awareness. Perhaps in a hundred years from now, Syd will be better known as “the painter” rather than “the musician,” only time will tell. In addition to his own band members, Syd has and will continue to influence many great artists such as Pete Townshend, David Bowie, R.E.M., Smashing Pumpkins and Pearl Jam. (12) In that sense of the word, Syd is still here!

References: Source of art images: Turtle (bengwyn.wordpress.com); Circus (sydbarrett.net)

7.  http://www.youtube.com/watch?v=EV4_YNKFoOM
11. http://barrettbook.com/reviews/
While My Guitar Gently Weeps: Rock And Psychiatry

Vijay Mehtry, M.D., Department of Psychiatry, A.J. Institute of Medical Sciences, Bangalore, India

“Psychotherapy,” “Gimme Shock Treatment,” “I wanna be sedated,” “Teenage Lobotomy”.....Perhaps one would wonder as to why these words and phrases have been put together which hardly makes any sense. The doubt is legitimate. A person who has a flair for rock music will come to know that all these refer to famous songs. The relationship between rock music and psychiatry is hardly studied. First of all, is there any relationship? There have been infinite number of songs in which either the whole theme, or a part of a song is related to psychiatry. There have been many terms in use which could be an analogy for a romantically or a chemically altered state of mind. The Ramones lead singer Joey Ramone's album was based on his experiences when he had a psychotic episode. There have been many deaths among these Rockstars, either directly due to a psychiatric disorder, or due to complications arising from it. Kurt Cobain's suicide at the age of 27 is just one example. So there are enough hinders to make an effort at studying the relationship between rock and psychiatry. Though a complete thorough review is beyond the scope of this article, it strives to enlist certain important aspects.

Psychoanalysis and Rock

Perhaps while listening to rock we don’t readily bring in our mind the visage of Sigmund Freud contemplating the dark secrets of the unconscious mind while smoking his analytical cigar. One commonality is the free expression of feelings and images. Freud would have put his inner forces immediately at work had he listened to Jim Morrison’s wanting to kill his father and possess his mother, or when Mick Jagger shouts out “I can’t get no satisfaction” and Iggy Pop’s “I wanna be your dog”. The term Rock n Roll has a definite reference to sexual intercourse. Though seemingly universe apart, Rock and Psychoanalysis in some ways can be a match made in heaven (Brog, 2002).

Rock format has many advantageous features for facilitating the expression on intra-psychic experience. Music has the capacity to instill deeply many feeling states in the listener. The listener may share the artists’ emotional world and such communication can be considered to be a function of projective identification. Addition of lyrics further adds to the communication. Artistic intertwining or lyrics with music can act as a vehicle for expression on inner experience. In addition, stringing together of songs in a particular album along with the graphical depictions adds numerous other possibilities to the mix. The pattern of arrangement of songs might imply a hidden story line as in the Beatles’ “Who’s Tommy?” Gestault principle of the whole being greater than the sum of its parts holds true here. Gifted performers have raised their inner voice providing affectively charged inner experience. Let’s consider John Lennon’s contributions in the 1968 White album. The Beatles visited India to gain spiritual knowledge from Maharshi Mahesh Yogi. Paradoxically, the band had come to a disappointing conclusion doubting the authenticity of this Yogi whom they had openly
admired previously and returned back without much spiritual enlightenment. It was on their return that the songs of this album were written. Lennon’s contribution to this album can be viewed as his varied reactions to this disappointment. Psychoanalytically, it can be considered that his attempt at making an idealized self-object connection with the Maharshi failed miserably. The songs in the album depict rage towards the Maharshi, the inclination to ridicule pompous figures, depression, reawakened longings for connection with the lost object and ultimately disavowing by letting someone else (Ringo) to sing the song for him (Brog, 1995; Brown and Gaines, 1983).

Beatles is just an example to show that how an artist can advertise his inner psyche. Perhaps we might be surprised at our interpretations if we go on to hear such songs with an inclination towards psychoanalysis.

**Heavy Metal Syndrome?**

There has been a lot of criticism on the deleterious effect of rock music, in particular heavy metal, on the listeners especially the young. The content of these songs including the attitude of the stars, values depicted, behavior portrayed and the lyrics used can undeniably have some amount of influence. Many negative attributes like aggression, misogyny, racism, satanism and drug use have been emphasized in numerous albums. So what is the impact on the so called ‘Hardcore Fans’ who just cannot stay away from such music?

(Source: IMDb)

There are studies which show a positive correlation between exposure to heavy metal music and a gamut of troublesome behaviors. In school, heavy metal fans report more conflict with teachers and other school authorities and perform less well academically in comparison to other students who do not listen to rock music (Christenson & Roberts, 1998). In addition, they tend to be distant from their family and have frequent altercations with their parents (Martin, Clarke, & Pearce, 1993). Students who prefer heavy metal or hard rock music have depressive cognition, suicidal ideations and deliberate self-harm more frequently than others (Martin, Clarke, & Pearce, 1993).

So, do these facts support the notion of a constellation of related traits which can be branded as ‘Heavy Metal Syndrome?’ Let us look at the flip-side of the story. Heavy metal fans are an especially committed, devoted audience. For some, it might be their religion.
They are highly absorbed in their musical identity. There is an alternative explanation based on risk factor approach. In this approach explains that children, who are already at the risk of indulging in violence or suicide, may augment their risk by mixing their already existing thoughts with heavy use of music extolling these themes. For children without any pre-existing risk factors, music with themes of violence or suicide have little short-term effects. But there could be cumulative long term effects like desensitization. Of course, much more research is required before concluding about any long term effects. So, if at all there is a SYNDORME in question, it would aptly be ‘Troubled Youth Syndrome’ and not ‘Heavy Metal Syndrome’ (Wass et al., 1989).

**Suicides and Shooting**

No matter how much it is argued favoring innocence of rock music, there are still certain facts surrounding some tragic events leading to charges that such music are at least partially responsible (Christenson & Roberts, 1998).

It is true that a number of adolescents had immersed themselves into rock music just a few hours before ending their lives. It cannot be denied that youngsters involved in school shootings had been avid fans of Goth Rock including Marilyn Manson. However, it is essential to point out that rock music alone cannot be blamed as a causative factor for such incidents. There is a broad array of risk factors including depression, ease of access to firearms, substance use and so on which seem to be a precursor for such disasters. The function of rock music in such events can be attributed to the primacy affect, in which teens, and most age group, frequently use music as a tool to maintain or change particular states of mood. They readily admit that music had direct and profound effect on their emotions (Christenson & Roberts, 1998).

Another explanation could be the “Amplification Effect,” which is a strong tendency for music to heighten whatever emotional state a listener is in. In short, although it is preposterous to say that all fans of extreme music are troubled kids, who are troubled, are more likely to be fans of extreme music (Gordon et al., 1992).

(Source: IMDb)

**Rock and Substance Use**

Be it “I wanna be sedated”, “Ganja in my Brain” or “The dope show”, there have been numerous references to drug abuse in heavy metal, rap and rave music genres. There are few studies related to correlation between music genres and substance misuse. 'The Yellow Submarine' (The Beatles) was the result of a hallucination under the influence of marijuana.
Forsyth et al. (1997) reported that youth who had preferred for rave (dance) music had substantially higher intake of drugs of all types regardless of their socio-economic background. King (1998) reported that 60 percent of all chemically dependent youth preferred heavy metal music. However, an experimental US study conducted in mid-1980s contradicts the above notion stating that music preference did not have any influence illegal drug use in adolescents (Leming, 1987). The exact influence of music genre on pattern of substance use has not yet been scientifically concluded and requires further in-depth studies.

The Hidden Devil

One theory of origin of Rock music postulates that it was in demonic cults and religions that rock music was first used thousands of years ago and it still continues to be in use. The natives dancing around fire performing various rituals accompanied by music with heavy beats is an analogy to today’s rock music. Thus one popular belief is that the original use of rock music was to accompany pagan and demonic rituals for the purpose of invoking spirits. We can also see on the cover of The Beatles famous album Sgt. Pepper’s Lonely Hearts Club Band, at the upper right hand side, there appears a picture of Aleister Crowley. Crowley was a satanist and he was stated by the British press as “the dirtiest and most perverse character of Great Britain”.

(Source: Wikipedia)

Musicians have always found out new ways to deliver their messages through music and lyrics. But what beats all of these is the concept of backmasking. Backmasking, or masking by inversion or rewind, consists in recording a sound channel backwards to the normal running of the tape. The brain has certain complicated inherent ability to assimilate such information. It is a method of delivering subliminal messages and a form of programming or brainwashing. One such beautiful example of backmasking used in rock music is “Stairway to Heaven” by Led Zeppelin (1971). On playing it reverse, it can be heard: “I live with Satan’ and ‘...my sweet Satan...the other’s little path would make me sad, whose power is faith... he’ll give those with him 666.” Jimmy Page, the lead singer of the band was a collector of so called satanic objects and he went on to buy an allegedly haunted house that belonged to the Satanist Aleister Crowley. Ozzy Osbourne takes the concept of Anti-Christ to a whole new level. We can see crosses turned upside down in his songs and on stage he would go on to behead pigeons and bats with his teeth. He also dedicated a song to Aleister Crowley in his album ‘Blizzard of Oz’ (1980).
There are plenty of examples where in these musicians refer to the Satan, Demon, Anti-Christ and so on. The question is, why are such references so common and so apparent and at times so hidden that they had to use techniques like backmasking? Has it just become stereotypical, is it just a way of gaining publicity or is there something much more sinister to it like the involvement of any cult or a brotherhood? The question goes unanswered.

Conclusion

The need of the hour is a research agenda to clarify a number of key associations before any casual explanations can be established between music and positive or negative mental health. To date, no such study has attempted to link music preferences with mental illness diagnosis (Baker and Bor, 2008). We still don’t know whether vulnerable youth prefer music selections in particular genres, whether a dose response relationship exists and what plays a major role-the music or the lyrics. Rock has been a victim of various accusations related to violence, suicide, crime and substance use. There can be a never ending debate about the pros and cons of Rock. But throughout this criticism and accusations it has survived the test of time and continues to flourish.

References


Music Therapy is an established healthcare profession that uses music to address physical, emotional, cognitive and social needs of individuals of all ages. Music therapy interventions can be designed to promote wellness, manage stress, alleviate pain, express feelings, enhance memory, improve communication, and promote physical rehabilitation (American Musical Therapy Association, 2009).

History

Using music as a healing medium dates back to ancient times which are evident in biblical scriptures and historical writings of ancient civilizations such as Egypt, China, India, Greece and Rome. The oldest known documentation of medical practices, the Kahumpapyrus, refers to the use of incantations for healing the sick. Greek philosopher Pythagoras is considered the founder of music therapy in the 6th century (Nilsson, 2008). First documented use of music as therapy in structured manner for mental disorder was in Turkey. Mental disorders were treated with music and combinations of musical notes “makam” of classical Turkish Music were used to treat different diseases. In Indian classical music, such combination of musical notes is called as “raga”. Following footsteps of unstructured approach as treatment strategy to university courses, music therapy has evolved lot in ages.

Indian Music

The immense potential of the power of Shabda (cosmic flow of sound) hidden in music was well recognised by the ancient Indian sages and they had devised several musical patterns emanating from the "Omkara" for chanting of the Vedic hymns and for distinct spiritual effects. The Shastric schools of music discovered musical octave (sa, re, ga, ma, pa, dha, ni, sa) indwelling in the subtle sounds of Nature and invented the basic classical ragas for activating specific streams of natural powers and effects; a wide variety of musical compositions were generated consequently. Ever since then music has been an integral part of Indian culture with varied applications and forms.

The seven basic swaras (musical notes) of the musical octave have a one-to-one correspondence with the chakras (nuclei of subtle energy). The lower most (in the cauda equina region along the erect endocrine column), viz., the Muladhara Chakra is associated with the swara "sa"; that means, the practice of chanting this particular musical note will have impact on awakening or activation of this particular chakra. Similarly, the chakras successively upwards in this direction namely, the Swadhishthana, Manipura, Anahata, Vishuddha, Agya and the top-most Sahasrara Chakra have correspondence respectively with the swaras "re", "ga" "ma", "pa", "dha" and "ni". Significantly, the order of the compositions of these swaras in the "aroha" (ascending) and "avaroha" (descending) patterns of the musical tunes also match with the top-down (from Sahasrara to Muladhara) and bottom-up (from Muladhara to Sahasrara) directions of the flow of energy. The healing is based on harmonious flow of
energy among these chakras. Following table explains various “swaras” (Indian notes) with comparison to Western music notes and its relation to various “Chakras” and body parts.

<table>
<thead>
<tr>
<th>Western Notes</th>
<th>Indian Notes</th>
<th>Chakras</th>
<th>Body Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>Sa</td>
<td>Muladhara</td>
<td>Legs</td>
</tr>
<tr>
<td>D</td>
<td>Re</td>
<td>Swadhisthana</td>
<td>Reproductive</td>
</tr>
<tr>
<td>E</td>
<td>Ga</td>
<td>Manipura</td>
<td>Stomach</td>
</tr>
<tr>
<td>F</td>
<td>Ma</td>
<td>Anahata</td>
<td>Heart</td>
</tr>
<tr>
<td>G</td>
<td>Pa</td>
<td>Vishuddha</td>
<td>Throat</td>
</tr>
<tr>
<td>A</td>
<td>Dha</td>
<td>Agya</td>
<td>Ears</td>
</tr>
<tr>
<td>B</td>
<td>Ni</td>
<td>Sahastrara</td>
<td>Brain</td>
</tr>
</tbody>
</table>

Table 1: Comparison of Swaras to Western music notes and its relation to body parts

Figure 1: Swaras and corresponding body parts (Source: Wordpress.com)

One of the unique characteristics of Indian music is the assignment of definite times of the day and night for performing Raga melodies. It is believed that only in this period the Raga appears to be at the height of its melodic beauty and majestic splendour. There are some Ragas which are very attractive in the early hours of the mornings, others which appeal in the evenings, yet others which spread their fragrance only near the midnight hour. This connection of time of the day or night, with the Raga or Raginis is based on daily cycle of changes that occur in our own body and mind (biological clock) which
are constantly undergoing subtle changes in that different moments of the day arouse and stimulate different moods and emotions.

Approach

Currently there are varied techniques and approaches practiced in music therapy. Approaches can be active or receptive: active techniques might be used for those who cannot articulate difficult feelings. Here the therapist uses clinical techniques to connect with the participant, which forms basis of an improvised dialogue, which can then act as a springboard to emotional awareness. Receptive techniques involve the use of pre-composed music for relaxation, reflection, guided reminiscence and change of mood state.

Clinical implication

Use of music therapy in mental health is documented in varied disorder. There is documented evidence in form of case reports, observational study, and case control study to Cochrane review for efficacy of music therapy as an adjuvant therapy in mental disorder like schizophrenia, depression, autism, anxiety disorder. Despite of available evidences music therapy is usually tailored to an individual patient and patient’s specific needs more than to a specific clinical diagnosis. Contents of therapy are negotiated with the patient within the process of therapy, based on a variety of individual traits. No direct link between a patient’s clinical diagnosis and the specific techniques used in therapy. (Gold et al, 2009). Music therapy is delivered over a range of time periods from a few weeks to several years. Intensity of treatment also varies from daily to weekly to monthly sessions. People may be seen in groups or individually, they may drop in to an open group (for example in a psychiatric ward setting) or have been referred and assessed by the music therapist before being placed in individual treatment or a closed group. (Silverman M, 2003).
Indian example

Mr. Vivek Joshi, who is Mumbai born Indian classical music player. During his learning period he got inspiration to work as music therapist by playing ‘Sarod’ (An Indian classical string instrument). He has done numerous shows n performance across India. Taking special interest in psychiatric population, he gave many performances in front of psychiatric population in an open group, in which the effects were assessed by psychiatrist were encouraging. It was found to be helpful for patients with insomnia, therapy also found to reduce anxiety and stress, improves concentration and attention span.

How does it work?

Music likely reduces alterations in the hypothalamic-anterior pituitary-peripheral hormone axes that produce cortisol and growth hormone. Music may also increase growth hormone levels, which can induce decreased production of cytokines such as IL-6 by white blood cells. Dopaminergic neurotransmission has also been implicated as a means by which music can modulate the central nervous system. Another commonly accepted theory is that music acts as a distractor, focusing the patient’s attention away from negative stimuli to something pleasant and encouraging. (Nilsson, 2008)

Conclusion

Music therapy is indicated for a broad range of mental disorders. It helps patients to improve global state, symptoms and functioning. It may be an effective therapy for a population which often does not respond easily to traditional approaches. Music has no doubt plays a critical role in the lives of human beings. Incorporating music therapy into regular therapy programs for psychiatric disorders can help speed recovery and also help make therapy a more positive experience. Music therapy is valuable but relatively unexplored asset in the field of psychiatry and psychotherapy.

References:


Cinema and Psychiatry

Forensic Psychiatry Aspects Of Chicago, The Musical

John P. Shand, M.D., Department of Psychiatry, Case Wester Reserve University, Cleveland, OH
Susan Hatters Friedman, M.D., Department of Psychological Medicine, University of Auckland, New Zealand

Chicago, the musical, opened on Broadway in 1975, and is the 3rd longest-running show in Broadway history. The musical, along with the 2002 film version of Chicago has captured an audience of millions. These were preceded by the 1945 film Roxie Hart (starring Ginger Rogers) and a 1927 silent film, both adapted from the original 1926 play written by Maurine Watkins about the acquitted female murderesses Buelah Annan (Roxie Hart) and Belva Gaertner (Velma Kelly). [1] The film Chicago brings to the silver screen concepts related to the field of forensic psychiatry through a well-scored story of the two women’s defense trials for murders for which they confessed, but ultimately were not held responsible. Female psychopaths are not often researched, but society’s fascination with this population may stem from countering stereotyped expectations while portraying women as seductive, unstable, and at times dangerous. [2]

The Crime: The film Chicago opens on a smoke-filled 1920’s Vaudeville stage where Velma Kelly (Catherine Zeta Jones) is arrested for the murders of her sister Veronica and husband Charlie—whom she caught in flagrante delicto moments before the sisters were scheduled to perform a duet on stage. She describes the murder later in the film as an event for which she has amnesia. The character Velma Kelly is based on Belva Gaertner, the thrice divorced cabaret singer whose lover was found shot dead in his car in 1924. Gaertner confessed she was drunk and driving with the (married) man before she was found at home with bloody clothing—stating she did not remember the events of the evening. In the musical number "Cell Block Tango", Velma reports that she caught her sister and husband doing the “spread eagle”. She continues her lyrical recount of the
happenings by stating that she “was in such a state of shock, [she] completely blacked out...I can’t remember a thing, it wasn’t until later when I was washing the blood off my hands I even knew they were dead.” Amnesia is not terribly uncommon in defendants’ recounts of violent felonies. [3] Yet, the landmark case Wilson v US found that in the absence of other mental illness, amnesia itself is not a bar to competency to stand trial. [4]

During the opening sequence of the song ‘All That Jazz’, we are introduced to Mrs. Roxie Hart (Renee Zellweger) while she is engaging in adultery with Mr. Fred Casely. However, the mood turns on their afternoon delight when she shoots him in a fit of rage—after he tells her that he deceived her and could not help her career aspirations of becoming a music star. Initially, Roxie tries to cover up her involvement in the murder by lying to her husband Amos, telling him that they were being burgled. She convinces him to take the rap, as he “was sure to get off” by claiming self-defense. Yet, Casely and Roxie’s affair comes to light, and Amos reports the truth. When Roxie admits to the murder of Casely, she proclaims that she “killed him and I would kill him again!”

To further develop the characters in ‘Cell Block Six’—women who demonstrate psychopathic traits—we hear each inmate’s story of how they murdered their husbands or lovers, and report how “they had it coming” without guilt, remorse or empathy, but rather a sense of pride. These characters were an archetype that Maurine Watkins created in the 1920’s surrounding the examples of Annan and Gaertner. One inmate sings about how she poisoned her lover with arsenic after she found out he had six wives. Another boasts about murdering her husband with a shotgun after he was popping his bubblegum to her annoyance. The ‘Cell Block Tango’ beautifully demonstrates the familiar double-denial of responsibility (denying the crime, while also excusing it) through the lyrics: “I didn't do it, but if I did it; How could you tell me that I was wrong?”

In the 1920’s, the female population in prisons was approximately 5%, with little change in the surrounding decades. [5] However, Chicago was focused on highlighting female murder and the surrounding circumstances. Despite both songs ‘Cell Block Tango’ and ‘We Both Reached for the Gun’ having violent crimes at their core, the lyrics satirically portray causes for the crimes and make reasons for murder seem trivial. Yet, Chicago does portray women’s violence being more emotionally-driven and relationship-based than men’s. Similarly, the USDOJ reported that whereas approximately 62% of female violent offenders had some sort of relationship with their victim, only 36% of men who had known their victim. [6]

**The Defense and Trial:** The film introduces us to Chicago-based defense attorney Billy Flynn (Richard Gere) who proclaims that all he cares about is love, but the viewer clearly notes that what he cares most about his $5,000 fee to defend each woman of Murderess Row. In the 1920’s, the combination of alcohol, jazz and adultery became newspaper headlines and turned the women’s unit of the Cook County Jail into entertainment. In the film, this was accentuated with the comment by Matron
"Mama" Morton (Queen Latifah), with her comment “in this town, murder’s a form of entertainment”. In the 1920’s, juries were usually male, and wealthy white women were expected to be incapable of being convicted of murder; It was noted at the time of the real crimes on which the story is based, female defendants would get themselves dolled-up for their day in court to improve their odds of acquittal. [1] This was well portrayed through Roxie dying her hair to be more attractive and Velma plotting to “flash [the jury] a bit of thigh”.

The media, mainly portrayed by Mary Sunshine (Christine Baranski), are of heavy import to the tale. This ‘sensationalist reporter sings of Roxie Hart’s crime in a duet with defense attorney Flynn as “perfectly understandable...Not a bit reprehensible...It’s so defensible!” What has been dubbed "trial by media", describing how media coverage can influence trial, is far from a new phenomenon. In the case of Roxie and the other murderesses, the media’s goal was clearly pushing toward acquittal for the more popular inmates. A study of three years of federal murder trials found an increased probability of conviction with lower levels of publicity with moderate publicity being associated with a better outcome for the defendant than no publicity. [7] The newspaper coverage of the real-life femmes fatales’ cases was overshadowed by the Leopold and Loeb murders of 1924.

In the trial reporting of Beulah Annan, note was taken of her attempts at defense through changing her story (as we also saw vividly in the film.) Maurine Watkins, writing for the Chicago Tribune, noted that "Annan's story changed over time: first, she confessed to the murder; later, Annan claimed she had shot Kalstedt in self-defense, fearing rape...her later versions, he told her he was leaving her, she reacted angrily and then she shot him...her final story at the trial was that she had told Kalstedt she was pregnant, they struggled, and they both reached for the gun" [8]. The wandering details of the night in question were sung about in “They Both Reached for The Gun”; the similarity to Roxie’s story is impressive. As the fable is being spun on stage by attorney Flynn, Roxie appears as a ventriloquist’s dummy on his knee as he is singing her words, with the media all as puppets on strings writing and recanting the story for the American public.

The verdict: Finally, Roxie has her day in court. She and Flynn pull out all the stops at the trial including using sex appeal, faking a pregnancy, staging fake journals for immunity deals and what Flynn describes as “the old razzle-dazzle” for the jury to "never catch wise" in the trial he calls a "three ring circus". Flynn's strategy and "hocus-pocus" (which he claims would have changed the outcome of Jesus Christ's day in court) wins the jury over for Roxie. As Beulah Annan was, Roxie is acquitted of her crimes. At the end of the trial, Flynn proclaims: "you're a free woman, Roxie Hart. And God save Illinois." Indeed, the manipulation, deceit and injustice served does make the viewer lose faith in the state's ability to put their biases, emotions and fascination with the macabre aside to serve justice.

In the 1920's, there was concern over the fairness of a verdict being undermined by the attractiveness of women who allegedly killed. Indeed, the only woman of the six merry
murderesses of Chicago’s Cook County Jail to be hanged for her crime was the Hungarian woman who convincingly pleaded her innocence in her mother tongue. Watkins wrote in the Chicago Tribune on the day of the Annan's sentencing: “Beulah Annan, whose pursuit of wine, men, and jazz music was interrupted by her glibness with the trigger finger, was given freedom by her beauty-proof jury.”

Profiting from a crime is another topic of interest, as Roxie and Velma both vie for attention from the media and the public to catapult them into stardom. After both are found Not Guilty, Roxie and Velma are introduced before their own Vaudeville act with an announcer proclaiming: "You've read about them in the papers and now here they are! Chicago's own killer dillers, those scintillating sinners". Currently, the law attempts to prevent criminals from profiting from their crimes. Nicknamed the "Son of Sam" law, it was initially used after the media reported on profitable book deals being offered to serial killer David Berkowitz.

**Conclusion:** Maurine Watkins’ satirical humorous tongue about real-life murderesses from the 1920’s Chicago Tribune turned Broadway musical and Oscar winning film, has remained popular for almost a century. The murderesses of Chicago’s Cell Block Six faced their charges in a different era. However, several lessons can be learned from their misadventures today, including about female psychopathy, double-denial of responsibility, amnesia and media attention to trials. Audiences are certainly entertained, if not educated by ‘the old razzle-dazzle’ and ‘all that jazz’.

**References:**

1. Eig J. The Real-Life Murderesses’ Row: Before Velma and Roxie in 'Chicago,' there were Beulah and Belva and a bevy of other good-looking inmates. The New York Times. Updated Aug. 13, 2010
The Cave Of Forgotten Dreams And The Origins Of Art And Music

Fernando Espi Forcen, M.D., Department of Psychiatry, The University of Chicago

Despite harsh restrictions from the French government, in The Cave of Forgotten Dreams (2011), Werner Herzog was able to film the Chauvet-Pont-D’Arc Cave in Southern France. The cave contains the earliest known human paintings dating from thirty thousand years ago which contain representations of lions, rhinoceros, reindeer and an owl as well as other evidence of Paleolithic life. This era has often been described as the time of the revolution of the modern mind. With the birth of art a human is able to communicate a message to others. Cognitively this is proof that during that time humans were able to represent a preconceived image of an absent referred

As depicted in the caves, 30000 years ago there were rhinoceros, wild horses and lions in south France

Source: theschleinscherpin.com
object with intentional communication. Therefore, art becomes both a visual historic document and a predecessor to writing.

In the film, Herzog also explores other elements found in European prehistoric caves such as musical instruments, which tells us that music has been a constant in our history. In one scene, a German scientist interpretes the United States anthem with a prehistoric flute made with a radial bone. This flute could have been one of the first antidepressants in human history.

Furthermore, with the help of other experts, Herzog discusses the first human art figures, the Venuses, viewed as fertility Goddesses. Perhaps the first human God was a female one. In these sculptures, we see an exaggeration of their sexual attributes, especially their breasts and vagina. Together with the content of the paintings, which are mainly animals or hunting scenes, it is not difficult to understand that the most important drives of the time were food and sex. This also tell us that despite sophistication of our modern society, our drives have actually not changed since prehistoric times.
Woody Allen, A Documentary

Joan Roig Llesuy, M.D., Department of Psychiatry, The University of Chicago

The film Woody Allen, A Documentary (2012) is the first biographical documentary Mr. Allen has agreed to participate. The director Robert Weide has filmed camera-at-hand the creative process of this iconic but otherwise inscrutable man, following his daily work activities between 2010 and 2011.

From a psychiatric standpoint, the interesting part of this documentary is the biographical review of his whole career, which helps us understand better the person and his work. Influenced by the films he viewed passionately as a little boy in Brooklyn, Mr. Allen quit early from studies and started his career as a free-lance writer and monologist comedian. In the film, we follow the steps that took this anxious showman and smart comedian to become a world-renowned film director and the screenwriter that has the most number of American Academy nominations for best original screenplay.

Thanks to the director, we will see Mr. Allen walking by the streets of New York City, showing us where he played as a child, and explaining us some conflictive situations in school. We will sit with him in the room where he writes his screenplays, and will listen to him deciding which scenes are included in his films.

In the documentary many actors, other directors and colleagues have participated. We see the different perspectives of Mr. Allen’s career explained by him and his closest relatives like his sister and his former partner Diane Keaton. Also, an interesting interview that Mr. Allen performed to his mother years ago is included in the film. The documentary is full of memorable movie scenes from one of the best film directors of our times.

In conclusion, this documentary is an opportunity to see the person behind the myth, the worker behind the movies, and to analyze the biography of this outstanding artist in order to understand better his work. Mr. Allen shows himself as a calm, shy, and hardworking person, who enjoys his life and is not interested in success or awards, but only in making good movies. He knows very well what he wants of his films, but prefers feeling the thrill of sport games than being at work until late.
Book/Paper Reviews

Social Reinsertion For The Poor And The Mentally Ill By
Giginta: An Educational Project In XVI Century

Juana Hernandez Conesa, R.N., Ph.D., University of Murcia School of Nursing, Murcia, Spain
Maria Teresa Miralles Sangro, Ph.D., University of Alcala Health Sciences, Madrid, Spain
Enrique Maldonado Suarez, PsyD, History And Science in The Art of Healing, Madrid, Spain

The greatness of this work lies not only in the idea behind it, which is different on the other hand, regarding the issue of “taking in the poor”, but also provides us, above all, with the legacy of a complete, well-founded, exact study on social reintegration via education. This is a work inspired by humanists such as Vives, and with the author’s ingenuity, this work made its way past the “censorship” of the “two Europes”, uniting and complementing those in discord.

Miguel de Giginta was a reformer who wrote a scholarly work in the style of Plato: in dialogue form. A formal defense of the rights of the poor and marginalized, in no way avoiding ironic criticism targeting the social hypocrisy of the affluent, undauntedly putting the excuses and indifferences of the public powers in the mouths of his “three participants in the
dialogue” concerning the subject of the poor-infirm, insane and underprivileged.

**Purpose, Method, Discussion**

For our purposes in this article, the Estudio Introductorio [Introductory Study], for which we are most admittedly indebted to Santolaria Sierra for having written to Giginta’s “Treatise on the Relief of the Poor”, is admirably thoroughly enlightening regarding the subject at hand: how to approach the subject of the social reintegration of the marginalized and based on what moral grounds, as well as the necessary educational, health and welfare implications thereof. The work under study has been put to an analysis as to its narrative characteristics and contents with in the sociopolitical context of the times without overlooking the religious concepts having imbued this time in history with importance in the meaning of marginality and as to how to approach the reintegration of the disinherited.

In this regard, Santolaria Sierra sets out the discussion in the following terms:

[...] The efforts of the Catholic and Protestant moralists to see to the moral demands of Christian living taking root among society as a whole and to reform and put meaning back into the different liturgical events and times of year, such as, for example, Lent. The legal, moral and religious norms for regulating sexuality through marriage and promoting the ideal of family life, stymying the practices of couples living together and premarital relations. The intensification of surveillance and control of individual and social behavior by way of new judicial, administrative and religious instances, having made it possible to refer to a “criminalization of the moral sphere” in the 16th and 17th centuries, further enhanced by the minor degree to which a distinction was made between the categories of crime, immorality and sin. And, in short, the entire effort of catechizing and organizing society entailed in the religious guidelines both by way of the Protestant and Calvinist reforms and by way of the Catholic Counter-Reformation. Within the context of this broad-ranging moralizing and socializing movement, all individuals or social groups putting up resistance to integration into the designed order - whether family-related, religious, moral or economic – would be an “outsider” population which would be necessary to either exclude or confine and try to reintegrate by way of correction and re-education […]

**Giginta’s Proposal: Social Reinsertion Via Education**

The educational model proposed by Giginta in his “Relief of the Poor” includes an extremely innovative social reintegration Project revolving around three educational lines: instruction, work and recreation. The instruction encompasses: doctrine, trade and the arts. The religious training included learning the doctrine and performing pious acts. The “vocational” and “arts” training was based on equipping workshops so that the young boys could learn traditional trades in keeping with their aptitudes, taught by a salaried tradesman serving as a teacher, they thus being able to be placed with masters and get themselves out of destitution. “Those who were to go into the arts” would take two hours of class daily to learn to read, count and write. Young girls would be taught “needle and thread things”. The “recreation” or “enjoyment” project was aimed not at making work easier to bear, but rather at cultivating the
love of knowledge, even though they have been illiterate, and also by way of the “halls of wonders” (cuadras de maravillas) and areas for gardens, aiming at a form of esthetics necessary for every individual’s soul. And, above all, a sensitivity toward human rights is noted by way of the freedom to go out to the “unprohibited amusements”, although this must be understood as being "supervised" freedom.

Conclusions

As a general conclusion, it can be said, first of all, that Giginta’s proposal abounds with arguments in favor of Human Rights, the rights of the disinherit, of the marginalized. Neither is the social reintegration he proposes alien to that of our own times, being based essentially on an educational project taking in people’s attitudes, capabilities and interests without overlooking the esthetic and leisure enjoyment-related aspects. The healthcare dimension is also present in the educational fabric. Similarly, the stigmatizing of the marginalized is also of a moral, social and legal nature. And the involvement on the part of the States is likewise ambiguous and opaque. It thus seeming to us that Giginta’s “Treatise on Relief of the Poor” could very well be valid in our 21st century, if we focus but on the differences in access to education and healthcare between the First World and the Third World.

References:

(1) Giginta, M. “Tratado de remedio de pobres” [Treatise on Relief of the Poor]. Editing and introductory study by Félix Santolaria Sierra. Barcelona: Ariel, 2000.


(3) Hernández-Conesa, JM; Maldonado-Suarez, E; Navarro-Perán, MA; Beneit-Montesinos, JV. “El modelo educativo y sanitario de la España tridentina: entre la Auctoritas y la Potestas”.
Psychopathology, Limit Situations And The Abandonment Of The Authentic Being

Mathew Gildersleeve, Ph.D., Queensland University of Technology, Brisbane, Australia

The purpose of this brief commentary is highlight how Thomas Fuch's recently published paper titled "Existential Vulnerability: Toward a Psychopathology of Limit Situations" can be developed by outlining the importance of Martin Heidegger’s philosophy which can provide a phenomenological and ontological interpretation of Karl Jaspers concepts of Existenz and Limit Situations in relation to psychopathology. In particular, this commentary aims to show that limit situations and psychopathology can be conceptualised to arise through Heidegger's description of ‘falling prey in inauthenticity’ and this can open the way for articulating the resulting implications for psychotherapeutic practice. This commentary is significant for the philosophical and psychological literature as there will be an illustration as to how these two thinkers are compatible and that other areas of their work have the potential to be synthesised in the future.

Fuchs explains Jaspers concepts of Existenz and Limit situations as follows; "Existenz is, for Jaspers, the being of a person at the limit" and "According Jaspers, however, ‘limit situations’ represent the pronounced possibility of becoming aware of one's Existenz; indeed, he writes: ‘Experiencing limit situations and Existing are the same’" (Fuchs, 2013,
Now to understand the ontology of these concepts, we need to look to Heidegger's work. In Being and Time, Heidegger says, as being-in-the-world that understands, Dasein "listens to" itself and to Mitda-sein. However, "it is in the nature of the self-assurance of the majority - the 'they' of being interpreted that under its protection, Da-sein can drift toward an increasing alienation from its ownmost potentiality of being in the world" (Heidegger, 1996, p.166).

Heidegger explains that being-with-others by following their mode of being-in-the-world, neglects the authentic wholeness of individual Dasein [which Heidegger calls thrownness]. Consequently, if Dasein follows the average no-one of the 'they' its understanding for its ownmost thrown project for care goes astray which Heidegger calls "the entanglement of Da-sein" (Heidegger, 1996, p.164). Heidegger's philosophy supports Fuchs' thesis that mental illnesses are connected with limit situations in the following manner: the deep felt impact that 'yanks the carpet away from under one's feet' and that breaks down the 'housing' around one's life plan can also shake the foundations of one's mental constitution to the extent that mental illnesses may result - especially when the limit situation as such remains uncomprehended and does not allow the person concerned any distance and freedom." (Fuchs, 2013, p.303). Heidegger's ontological argument of entanglement also suggests Fuchs is correct to say 'The coherence of the 'housing' breaks down, but this does not allow a leap to a new level of one's selfhood (Selbstsein)" (Fuchs, 2013, p.303). The leap to selfhood cannot be made because Dasein's entanglement 'limit-situation' arises from a lack of authentic understanding of Dasein's own being because of its absorption in taking care of and falling into the outside world. Heidegger says entanglement leads to Dasein "Falling prey to the "world", its absorption in being-with-one-another guided by idle talk, curiosity, and ambiguity" (Heidegger, 1996, p.164). As a result, falling prey may be the constitution of inauthentic existence leading to limit situations and falling prey and "tears understanding away from projecting authentic possibilities" (Heidegger, 1996, p.167).

Furthermore, Heidegger explains that Dasein’s disclosedness of being-in-the-world is established through attunement, understanding, and discourse. However Dasein’s everyday (inauthentic) mode of being is characterized by idle talk, curiosity, and ambiguity. This means Dasein does not possess a genuine discourse of its possibilities from idle talk, attunement is ambiguous to the meaning of mood and understanding lacks the sight of Dasein’s own authentic possibilities because curiosity leads it astray toward what Jasper's would call a 'limit situation'. As Dasein falls prey in inauthenticity from following the 'they', the possibilities of care for its ownmost being-in-the-world are limited and the limit situation becomes salient. This limitation and narrow outlook can lead to a neglect and loss of meaning and existential crisis resulting in psychopathology. Heidegger explains that care is an ontological structure of Dasein’s being, however because Dasein is concerned with its being, it can be led astray inauthentically when Dasein does not possess an authentic ontological understanding of its being.

An important question now appears. Why does Dasein who cares about its being, flee from an authentic being toward an inauthentic limit-situation being? Heidegger explains that
"The absorption of Da-sein in the ‘they’ and in the world taken care of reveals something like a flight of Da-sein from itself as an authentic potentiality for being itself" (Heidegger, 1996, p.172). In this flight, Dasein avoids a confrontation with its authentic existence. When Dasein understands its existence through the ‘they’ it has fallen prey because Dasein has turned away from its authentic thrownness into the world. Heidegger explains this flight from the truth of Dasein's thrownness must have "a threatening character" (Heidegger, 1996, p.174) which is not a threatening character from something in the world because Dasein flees there to escape. Dasein flees from its authentic Self.

Heidegger clarifies that Dasein is attuned to Angst when turned toward authentic existence. In angst one has an "uncanny" feeling that is completely different to the tranquilized feeling of following the average everydayness of the ‘they’. Angst individualises Dasein from other beings to free it for its own authentic possibilities but at the same time Dasein has a feeling of not-being-at-home because of its thrown differences to other beings in the world which Dasein must care for. Dasein has attempted to flee its thrownness by concealing it through existing as others do. When Dasein has been individualised by angst in the understanding of thrown-not-being-at-home-in-the-world, Dasein can resolutely and authenticly understand the possibilities to care for its own existence and other beings because its thrownness has been made explicit. Heidegger proposes that Dasein falls prey to the ‘they’ to flee authenticity as "the they accommodates Da-sein in its tendency to take things easily and make them easy" (Heidegger, 1996, p.120). By falling prey to a meaningless existence and finding oneself in a limit-situation, Dasein finds itself forced to encounter angst that can individuate toward becoming aware of Existenz and "to its ownmost being-in-the-world, which as understanding, projects itself essentially upon possibilities" (Heidegger, 1996, p.176). Importantly for psychotherapy, angst about being-in-the-world as a limit-situation can bring Dasein face to face with the concealed authentic possibilities of existence - concealed by following and falling into the ‘they’.

These brief comments on the relation between Heidegger and Jaspers are important for Fuchs paper as they provide the possibility of widening a psychotherapist's understanding of psychopathology and to guide their approach to treatment for their clients. A key point that this brief report can now bring to light is a recommendation that the psychotherapist should attend to avoiding an 'average, everyday' approach in therapeutic discourse to move toward supporting the clients 'resoluteness' during the angst of limit situations to bring the client's awareness of their Existenz into an ontologically authentic psychotherapeutic session.

Fuchs is in agreement here from his Jaspers perspective of psychopathology when he recommends "the task of a psychiatrist or psychotherapist should include gaining such a competency (at least, in his understanding) in order to help the patient recognize the existential implications of his crisis and, thereby, understand them not only as a self-caused misfortune, but also as an expression of human existence in general, in which we all participate and through which we all suffer. This support can then wake in him the strength
to bear the situation and to cope with it, even if he cannot use it as a 'leap to freedom'.” (Fuchs, 2013, p.308). This 'leap to freedom' can be conceptually strengthened ontologically if we are patient and take care to thoughtfully understand Heidegger in the following two quotations concerning the essence of resoluteness and authenticity; 1. "We shall call the distinctive, authentic disclosedness attested in Da-sein itself by its conscience - the reticent Self-projection upon one’s ownmost Being-guilty which is ready for Angst - resoluteness.” (Heidegger, 2000, p.343) and 2. "In understanding the call [of conscience] Dasein lets its ownmost Self take action in itself.” (Heidegger, 2000, p.334). A leap to freedom can be understood to require an authentic moment of a decisiveness (which has been described by a number of philosophers, see Ward, 2012) arising from an authentic understanding of historical being in the world “The resoluteness of the self against the inconstancy of dispersion is in itself a steadiness that has been stretched along-the steadiness in which Da-sein as fate "incorporates" into its existence birth and death and their "between" in such a way that in such constancy it is in the Moment for what is world-historical in its actual situation.” (Heidegger, 1996, p.357)

In conclusion, the psychotherapists ontological guidance for a client facing a limit situation is vital for the client to ‘resolutely’ and authentically face the truth and meaning of one's individuated Existenz which "means letting oneself be summoned out of one's lostness in the they” (Heidegger, 1996, p.275) and to decisively take a ‘leap to freedom’ through knowing, accepting, and overcoming the thrownness of limit situations through a project of stability, courage, and self-reflection (Fuchs, 2013).

Acknowledgements

I would like to thank Carole Ramsey for her assistance to bring this work to be-in-the-world.

References


Future Issues

- Autumn Issue 2015: Aggression
- Winter Issue 2015: The Future

For further information contact the editor Fernando Espi Forcen at ferespi@hotmail.com or fforcen@yoda.bsd.uchicago.edu