

## Death Dissection And The Destitute

When Frankenstein appeared in 1818 it was well known that the medical profession lent silent support to the grave-robbing gangs who regularly sold the surgeons newly-buried bodies for dissection. This resurrection trade led to the sensational Burke and Hare case, which revealed that the bodies of murder victims had been passed to the Edinburgh surgeon Dr Robert Knox with his connivance.

With the intrigue of a psychological thriller, Camus's masterpiece gives us the story of an ordinary man unwittingly drawn into a senseless murder on an Algerian beach. Behind the intrigue, Camus explores what he termed "the nakedness of man faced with the absurd" and describes the condition of reckless alienation and spiritual exhaustion that characterized so much of twentieth-century life. First published in 1946; now in translation by Matthew Ward.

On bookshelves around the world, surrounded by ordinary books bound in paper and leather, rest other volumes of a distinctly strange and grisly sort: those bound in human skin. Would you know one if you held it in your hand? In *Dark Archives*, Megan Rosenbloom seeks out the historic and scientific truths behind anthropodermic bibliopegy—the practice of binding books in this most intimate covering. Dozens of such books live on in the world's most famous libraries and museums. *Dark Archives* exhumes their origins and brings to life the doctors, murderers, and indigents whose lives are sewn together in this disquieting collection. Along the way, Rosenbloom tells the story of how her team of scientists, curators, and librarians test rumored anthropodermic books, untangling the myths around their creation and reckoning with the ethics of their custodianship. A librarian and journalist, Rosenbloom is a member of The Order of the Good Death and a cofounder of their Death Salon, a community that encourages conversations, scholarship, and art about mortality and mourning. In *Dark Archives*—captivating and macabre in all the right ways—she has crafted a narrative that is equal parts detective work, academic intrigue, history, and medical curiosity: a book as rare and thrilling as its subject.

Beloved, best-selling science writer Mary Roach's "acutely entertaining, morbidly fascinating" (Susan Adams, *Forbes*) classic, now with a new epilogue. For two thousand years, cadavers – some willingly, some unwittingly – have been involved in science's boldest strides and weirdest undertakings. They've tested France's first guillotines, ridden the NASA Space Shuttle, been crucified in a Parisian laboratory to test the authenticity of the Shroud of Turin, and helped solve the mystery of TWA Flight 800. For every new surgical procedure, from heart transplants to gender confirmation surgery, cadavers have helped make history in their quiet way. "Delightful—though never disrespectful" (Les Simpson, *Time Out New York*), *Stiff* investigates the strange lives of our bodies postmortem and answers the question: What should we do after we die? "This quirky, funny read offers perspective and insight about life, death and the medical profession. . . . You can close this book with an appreciation of the miracle that the human body really is." —Tara Parker-Pope, *Wall Street Journal* "Gross, educational, and unexpectedly sidesplitting." —*Entertainment Weekly*

*Death, Dissection and the Destitute* University of Chicago Press

A first-year medical student describes an anatomy class during which she studied the donated body of a cadaver dubbed "Eve," an experience that profoundly influenced her

subsequent studies and understanding of the human form.

In 2002, Neil Whitehead published *Dark Shamans: Kanaimà and the Poetics of Violent Death*, in which he applied the concept of poetics to the study of violence and observed the power of violence in the creation and expression of identity and social relationships. *The Poetics of Processing* applies Whitehead's theory on violence to mortuary and skeletal assemblages in the Andes, Mexico, the US Southwest, Jordan, Ethiopia, Egypt, and Turkey, examining the complex cultural meanings of the manipulation of remains after death. The contributors interpret postmortem treatment of the physical body through a poetics lens, examining body processing as a mechanism for the re-creation of cosmological events and processing's role in the creation of social memory. They analyze methods of processing and the ways in which the living use the physical body to stratify society and gain power, as evidenced in rituals of body preparation and burial around the world, objects buried with the dead and the hierarchies of tomb occupancy, the dissection of cadavers by medical students, the appropriation of living spaces once occupied by the dead, and the varying treatments of the remains of social outsiders, prisoners of war, and executed persons. *The Poetics of Processing* combines social theory and bioarchaeology to examine how the living manipulate the bodies of the dead for social purposes. These case studies—ranging from prehistoric to historic and modern and from around the globe—explore this complex material relationship that does not cease with physical death. This volume will be of interest to mortuary archaeologists, bioarchaeologists, and cultural anthropologists. Contributors: Dil Singh Basanti, Roselyn Campbell, Carlina de la Cova, Eric Haanstad, Scott Haddow, Christina Hodge, Christopher Knusel, Kristin Kuckelman, Clark Spencer Larsen, Debra Martin, Kenneth Nystrom, Adrienne Offenbecker, Megan Perry, Marin Pilloud, Beth K. Scaffidi, Mehmet Somel, Kyle D. Waller

The grim history of England's bodysnatching trade: "Lennox's thorough exploration is riveting" (Naomi Clifford, author of *The Disappearance of Maria Glenn*). From the string of murders committed by Burke and Hare, a pair of ghouls who are still the stuff of pop culture legend, to the lesser-known but equally gruesome grave-robbing exploits of Henry Gillies, William Patrick, and Joseph Grainger, here is the fascinating true chronicle of England's "Resurrection Men." During the winter months of 1742–1832, selling fresh cadavers to anatomists up and down the country, all in aid of medical advancement, was the surest way to earn a living for desperate men. After all, anatomy schools would pay high prices for corpses to dissect—the fresher the better. And they asked no questions as to their origins. This resulted in the criminal underworld of the "Sack 'em up Men" who left behind disinterred churchyards and burial grounds, and spread fear and horror throughout the United Kingdom. In *Bodysnatchers*, Suzie Lennox unearths the truth behind the macabre tales, separating fact from folktale, and setting the record straight about Britain's gruesome, often forgotten history.

*Colonial Pathologies* is a groundbreaking history of the role of science and medicine in the American colonization of the Philippines from 1898 through the 1930s. Warwick Anderson describes how American colonizers sought to maintain their own health and stamina in a foreign environment while exerting control over and "civilizing" a population of seven million people spread out over seven thousand islands. In the process, he traces a significant transformation in the thinking of colonial doctors and scientists about what was most threatening to the health of white colonists. During the

late nineteenth century, they understood the tropical environment as the greatest danger, and they sought to help their fellow colonizers to acclimate. Later, as their attention shifted to the role of microbial pathogens, colonial scientists came to view the Filipino people as a contaminated race, and they launched public health initiatives to reform Filipinos' personal hygiene practices and social conduct. A vivid sense of a colonial culture characterized by an anxious and assertive white masculinity emerges from Anderson's description of American efforts to treat and discipline allegedly errant Filipinos. His narrative encompasses a colonial obsession with native excrement, a leper colony intended to transform those considered most unclean and least socialized, and the hookworm and malaria programs implemented by the Rockefeller Foundation in the 1920s and 1930s. Throughout, Anderson is attentive to the circulation of intertwined ideas about race, science, and medicine. He points to colonial public health in the Philippines as a key influence on the subsequent development of military medicine and industrial hygiene, U.S. urban health services, and racialized development regimes in other parts of the world.

Author Alix Strauss takes a provocative look at the self-imposed deaths of the famous and infamous in *Death Becomes Them*. In this fascinating and intimate chronicle of celebrity suicides, the spotlight shines on the lonely last moments of Kurt Cobain and Ernest Hemingway, Abbie Hoffman and Adolf Hitler, Dorothy Dandridge, Sigmund Freud, Hunter S. Thompson, and others. *Death Becomes Them* explores their sadness and madness, their accomplishments and the circumstances that led to their irreversible decision, and wishes them all a fond final good-bye.

Gray's *Anatomy* is probably one of the most iconic scientific books ever published: an illustrated textbook of anatomy that is still a household name 150 years since its first edition, known for its rigorously scientific text, and masterful illustrations as beautiful as they are detailed. *The Making of Mr Gray's Anatomy* tells the story of the creation of this remarkable book, and the individuals who made it happen: Henry Gray, the bright and ambitious physiologist, poised for medical fame and fortune, who was the book's author; Carter, the brilliant young illustrator, lacking Gray's social advantages, shy and inclined to religious introspection; and the publishers - Parkers, father and son, the father eager to employ new technology, the son part of a lively circle of intellectuals. It is the story of changing attitudes in the mid-19th century; of the social impact of science, the changing status of medicine; of poverty and class; of craftsmanship and technology. And it all unfolds in the atmospheric milieu of Victorian London - taking the reader from the smart townhouses of Belgravia, to the dissection room of St George's Hospital, and to the workhouses and mortuaries where we meet the friendless poor who would ultimately be immortalised in Carter's engravings. Alongside the story of the making of the book itself, Ruth Richardson reflects on what made *Gray's Anatomy* such a unique intellectual, artistic, and cultural achievement - how it represented a summation of a long half century's blossoming of anatomical knowledge and exploration, and how it appeared just at the right time to become the 'Doctor's Bible' for generations of medics to follow.

In the early nineteenth century, body snatching was rife because the only corpses available for medical study were those of hanged murderers. With the Anatomy Act of 1832, however, the bodies of those who died destitute in workhouses were appropriated for dissection. At a time when such a procedure was regarded with fear

and revulsion, the Anatomy Act effectively rendered dissection a punishment for poverty. Providing both historical and contemporary insights, *Death, Dissection, and the Destitute* opens rich new prospects in history and history of science. The new afterword draws important parallels between social and medical history and contemporary concerns regarding organs for transplant and human tissue for research.

This open access book is the culmination of many years of research on what happened to the bodies of executed criminals in the past. Focusing on the eighteenth and nineteenth centuries, it looks at the consequences of the 1752 Murder Act. These criminal bodies had a crucial role in the history of medicine, and the history of crime, and great symbolic resonance in literature and popular culture. Starting with a consideration of the criminal corpse in the medieval and early modern periods, chapters go on to review the histories of criminal justice, of medical history and of gibbeting under the Murder Act, and ends with some discussion of the afterlives of the corpse, in literature, folklore and in contemporary medical ethics. Using sophisticated insights from cultural history, archaeology, literature, philosophy and ethics as well as medical and crime history, this book is a uniquely interdisciplinary take on a fascinating historical phenomenon.

Speculating that one out of a hundred people were buried alive a century ago, this fascinating book uses folklore, history, and literature to explore the nineteenth-century fears associated with this disturbing fact. Reprint.

Collects vivid historical photographs of medical students engaged in dissection-related studies as performed between the mid-nineteenth and the mid-twentieth centuries, in a volume that offers insight into both period dissection practices and medical portraiture. This literary and cultural study explores the practice in nineteenth-century Britain of treasuring objects that had belonged to the dead.

With rapid developments in reproductive medicine, transplant ethics and bioethics, a new 'ethic of parts' has emerged in which the body is increasingly seen as a commodity which can be bartered, sold or stolen. This book combines perspectives from anthropology and sociology to offer compelling new readings of the body.

The first book to provide a detailed analysis of the body-trafficking networks of the dead poor that underpinned the expansion of medical education from Victorian times. With an even-handed approach to the business of anatomy, Hurren uses remarkable case histories which still echo a vibrant body-business on the internet today in a biomedical age.

Examines the post-mortem journeys of bodies, body-parts, organs, and brains in modern British medical research. This title is also available as Open Access.

Arthur Munby (1828–1910) was a Victorian gentleman from a respected family of Yorkshire lawyers. He left behind diaries that record his life-long obsession with working-class Victorian women, whom he interviewed, photographed and wrote about. This obsession led to his relationship with, and eventual secret marriage to, his maidservant Hannah Cullwick. Working women fascinated Munby because they disrupted his Victorian ideal of femininity: their bodies were altered by physical exertion and dirt, and they were also often deformed by disease. Drawing not only on the diaries but also on a vast, untapped archive of documents, photographs, poems and sketches, *Watching Hannah* is far more than an account of a compulsive observer of working women and a fetishist of hard-working female hands, however. The author analyzes Munby's

obsessions in relation to changing definitions of gender, sexual identity and class to reveal wider male preoccupations with femininity, the body, deformity, masculinity and – most of all – sexuality, at a pivotal point in European history.

An exploration of the natural history of evil.

*A Traffic of Dead Bodies* enters the sphere of bodysnatching medical students, dissection-room pranks, and anatomical fantasy. It shows how nineteenth-century American physicians used anatomy to develop a vital professional identity, while claiming authority over the living and the dead. It also introduces the middle-class women and men, working people, unorthodox healers, cultural radicals, entrepreneurs, and health reformers who resisted and exploited anatomy to articulate their own social identities and visions. The nineteenth century saw the rise of the American medical profession: a proliferation of practitioners, journals, organizations, sects, and schools. Anatomy lay at the heart of the medical curriculum, allowing American medicine to invest itself with the authority of European science. Anatomists crossed the boundary between life and death, cut into the body, reduced it to its parts, framed it with moral commentary, and represented it theatrically, visually, and textually. Only initiates of the dissecting room could claim the privileged healing status that came with direct knowledge of the body. But anatomy depended on confiscation of the dead--mainly the plundered bodies of African Americans, immigrants, Native Americans, and the poor. As black markets in cadavers flourished, so did a cultural obsession with anatomy, an obsession that gave rise to clashes over the legal, social, and moral status of the dead. Ministers praised or denounced anatomy from the pulpit; rioters sacked medical schools; and legislatures passed or repealed laws permitting medical schools to take the bodies of the destitute. Dissection narratives and representations of the anatomical body circulated in new places: schools, dime museums, popular lectures, minstrel shows, and sensationalist novels. Michael Sappol resurrects this world of graverobbers and anatomical healers, discerning new ligatures among race and gender relations, funerary practices, the formation of the middle-class, and medical professionalization. In the process, he offers an engrossing and surprisingly rich cultural history of nineteenth-century America.

A study of alliances between prostitutes and feminists and their clashes with medical authorities and police.

"Demographic and technological trends have yielded new forms of work that are increasingly more precarious, globalized, and brand centered. Some of these shifts have led to a marked decrease in the visibility of work or workers. This edited collection examines situations in which technology and employment practices hide labor within the formal paid labor market, with implications for workplace activism, social policy, and law. In some cases, technological platforms, space, and temporality hide workers and sometimes obscure their tasks as well. In other situations, workers may be highly visible--indeed, the employer may rely upon the workers' aesthetics to market the branded product--but their aesthetic labor is not seen as work. In still other cases, the work occurs within a social interaction and appears as leisure--a voluntary or chosen activity--rather than as work. Alternatively, the workers themselves may be conceptualized as consumers rather than as workers. Crossing the occupational hierarchy and spectrum from high- to low-waged work, from professional to manual labor, and from production to service labor, the authors argue for a broader

understanding of labor in the contemporary era. This book adopts an interdisciplinary approach that integrates perspectives from law, sociology, and industrial/labor relations"--Provided by publisher.

A timely, authoritative, and entertaining history of medicine in America by an eminent physician Despite all that has been written and said about American medicine, narrative accounts of its history are uncommon. Until Ira Rutkow's *Seeking the Cure*, there have been no modern works, either for the lay reader or the physician, that convey the extraordinary story of medicine in the United States. Yet for more than three centuries, the flowering of medicine—its triumphal progress from ignorance to science—has proven crucial to Americans' understanding of their country and themselves. *Seeking the Cure* tells the tale of American medicine with a series of little-known anecdotes that bring to life the grand and unceasing struggle by physicians to shed unsound, if venerated, beliefs and practices and adopt new medicines and treatments, often in the face of controversy and scorn. Rutkow expertly weaves the stories of individual doctors—what they believed and how they practiced—with the economic, political, and social issues facing the nation. Among the book's many historical personages are Cotton Mather, Benjamin Franklin, George Washington (whose timely adoption of a controversial medical practice probably saved the Continental Army), Benjamin Rush, James Garfield (who was killed by his doctors, not by an assassin's bullet), and Joseph Lister. The book touches such diverse topics as smallpox and the Revolutionary War, the establishment of the first medical schools, medicine during the Civil War, railroad medicine and the beginnings of specialization, the rise of the medical-industrial complex, and the thrilling yet costly advent of modern disease-curing technologies utterly unimaginable a generation ago, such as gene therapies, body scanners, and robotic surgeries. In our time of spirited national debate over the future of American health care amid a seemingly infinite flow of new medical discoveries and pharmaceutical products, Rutkow's account provides readers with an essential historic, social, and even philosophical context. Working in the grand American literary tradition established by such eminent writer-doctors as Oliver Wendell Holmes, William Carlos Williams, Sherwin Nuland, and Oliver Sacks, he combines the historian's perspective with the physician's seasoned expertise. Capacious, learned, and gracefully told, *Seeking the Cure* will satisfy armchair historians and doctors alike, for, as Rutkow shows, the history of American medicine is a portrait of America itself.

Imagine performing surgery on a patient without anaesthetic, administering medicine that could kill or cure. Picture dissecting mouldering cadavers purchased from the resurrection man... Welcome to the World of the Surgeon-Apothecary. During the Eighteenth and nineteenth centuries, significant changes occurred in medicine. New treatments were developed and medical training improved. But, with a physician's fees out of the reach of ordinary people, most relied on the advice of their local apothecary. These men were the general

practitioners of their time, making up and prescribing pills and potions for everything from a toothache to childbirth. Many famous names trained as surgeon-apothecaries, including the poet John Keats, who worked at Guy's Hospital in London. *Death, Disease & Dissection* examines the vital role these men played, during their training and within their communities. It details many of the treatments they offered, both reputable and 'quack' and sets their lives against the shocking sights and sounds they would have experienced in workhouse infirmaries, hospitals and operating theatres of the time. Suzie Grogan transports readers through 100 years of medical history, offering a picture of the daily life of a surgeon-apothecary from the making of pills and mixing of potions to tooth-drawing and blood-letting. This book reveals the world of medicine at the time in all its gory detail, exploring the impact of illness and death and bringing the experiences of the surgeon-apothecary vividly to life. This book investigates the relationship between the fascinating and misunderstood penny blood, early Victorian popular fiction for the working class, and Victorian anatomy. In 1832, the controversial Anatomy Act sanctioned the use of the body of the pauper for teaching dissection to medical students, deeply affecting the Victorian poor. The ensuing decade, such famous penny bloods as *Manuscripts from the Diary of a Physician*, *Varney the Vampyre*, *Sweeney Todd*, and *The Mysteries of London* addressed issues of medical ethics, social power, and bodily agency. Challenging traditional views of penny bloods as a lowlier, unreadable genre, this book rereads these four narratives in the light of the 1832 Anatomy Act, putting them in dialogue with different popular artistic forms and literary genres, as well as with the spaces of death and dissection in Victorian London, exploring their role as channels for circulating discourses about anatomy and ethics among the Victorian poor.

"Sue Black confronts death every day. As Professor of Anatomy and Forensic Anthropology, she focuses on mortal remains in her lab, at burial sites, at scenes of violence, murder and criminal dismemberment, and when investigating mass fatalities due to war, accident or natural disaster. In *All That Remains* she reveals the many faces of death she has come to know, using key cases to explore how forensic science has developed, and what her work has taught her. Do we expect a book about death to be sad? Macabre? Sue's book is neither. There is tragedy, but there is also humour in stories as gripping as the best crime novel. Our own death will remain a great unknown. But as an expert witness from the final frontier, Sue Black is the wisest, most reassuring, most compelling of guides."--Amazon.com.

Rates of organ donation lag far behind the increasing need. At the start of 2006, more than 90,000 people were waiting to receive a solid organ (kidney, liver, lung, pancreas, heart, or intestine). *Organ Donation* examines a wide range of proposals to increase organ donation, including policies that presume consent for donation as well as the use of financial incentives such as direct payments, coverage of funeral expenses, and charitable contributions. This book urges

federal agencies, nonprofit groups, and others to boost opportunities for people to record their decisions to donate, strengthen efforts to educate the public about the benefits of organ donation, and continue to improve donation systems. Organ Donation also supports initiatives to increase donations from people whose deaths are the result of irreversible cardiac failure. This book emphasizes that all members of society have a stake in an adequate supply of organs for patients in need, because each individual is a potential recipient as well as a potential donor.

The anatomy theater is where students of the human body learn to isolate structures in decaying remains, scrutinize their parts, and assess their importance. Taking a new look at the history of anatomy, the author places public dissections alongside private ones to show how the anatomical theater was both a space of philosophical learning and a place where students learned to behave in a civil manner towards their teachers, their peers, and the corpse.

This title brings together curators and scholars to open up new perspectives on the past, present and future of medical museums in Europe and North America. The recent discovery that as a young man Charles Dickens lived only a few doors from a major London workhouse made headlines worldwide, and the campaign to save the workhouse from demolition caught the public imagination. Internationally, the media immediately grasped the idea that Oliver Twist's workhouse had been found, and made public the news that both the workhouse and Dickens's old home were still standing, near London's Telecom Tower. This book, by the historian who did the sleuthing behind these exciting new findings, presents the story for the first time, and shows that the two periods Dickens lived in that part of London - before and after his father's imprisonment in a debtors' prison - were profoundly important to his subsequent writing career.

Those convicted of homicide were hanged on the public gallows before being dissected under the Murder Act in Georgian England. Yet, from 1752, whether criminals actually died on the hanging tree or in the dissection room remained a medical mystery in early modern society. *Dissecting the Criminal Corpse* takes issue with the historical cliché of corpses dangling from the hangman's rope in crime studies. Some convicted murderers did survive execution in early modern England. Establishing medical death in the heart-lungs-brain was a physical enigma. Criminals had large bull-necks, strong willpowers, and hearty survival instincts. Extreme hypothermia often disguised coma in a prisoner hanged in the winter cold. The youngest and fittest were capable of reviving on the dissection table. Many died under the lancet. Capital legislation disguised a complex medical choreography that surgeons staged. They broke the Hippocratic Oath by executing the Dangerous Dead across England from 1752 until 1832. This book is open access under a CC-BY license.

The meaning of our concern for mortal remains—from antiquity through the twentieth century The Greek philosopher Diogenes said that when he died his body should be tossed over the city walls for beasts to scavenge. Why should he or anyone else care what became of his corpse? In *The Work of the Dead*, acclaimed cultural historian Thomas Laqueur examines why humanity has universally rejected Diogenes's argument. No culture has been indifferent to mortal remains. Even in our supposedly disenchanted scientific age, the dead body still matters—for individuals, communities, and nations. A remarkably ambitious history, *The Work of the Dead* offers a compelling and richly detailed account of how and why the living have

cared for the dead, from antiquity to the twentieth century. The book draws on a vast range of sources—from mortuary archaeology, medical tracts, letters, songs, poems, and novels to painting and landscapes in order to recover the work that the dead do for the living: making human communities that connect the past and the future. Laqueur shows how the churchyard became the dominant resting place of the dead during the Middle Ages and why the cemetery largely supplanted it during the modern period. He traces how and why since the nineteenth century we have come to gather the names of the dead on great lists and memorials and why being buried without a name has become so disturbing. And finally, he tells how modern cremation, begun as a fantasy of stripping death of its history, ultimately failed—and how even the ashes of the victims of the Holocaust have been preserved in culture. A fascinating chronicle of how we shape the dead and are in turn shaped by them, this is a landmark work of cultural history.

This book is open access under a CC BY 4.0 license. This book provides the most in-depth study of capital punishment in Scotland between the mid-eighteenth and early nineteenth century to date. Based upon an extensive gathering and analysis of previously untapped resources, it takes the reader on a journey from the courtrooms of Scotland to the theatre of the gallows. It introduces them to several of the malefactors who faced the hangman's noose and explores the traditional hallmarks of the spectacle of the scaffold. It demonstrates that the period between 1740 and 1834 was one of discussion, debate and fundamental change in the use of the death sentence and how it was staged in practice. In addition, the study provides an innovative investigation of the post-mortem punishment of the criminal corpse. It offers the reader an insight into the scene at the foot of the gibbets from which criminal bodies were displayed and around the dissection tables of Scotland's main universities where criminal bodies were used as cadavers for anatomical demonstration. In doing so it reveals an intermediate stage in the long-term disappearance of public bodily punishment.

Until 1832, when an Act of Parliament began to regulate the use of bodies for anatomy in Britain, public dissection was regularly and legally carried out on the bodies of murderers, and a shortage of cadavers gave rise to the infamous murders committed by Burke and Hare to supply dissection subjects to Dr. Robert Knox, the anatomist. This book tells the scandalous story of how medical men obtained the corpses upon which they worked before the use of human remains was regulated. Helen MacDonald looks particularly at the activities of British surgeons in nineteenth-century Van Diemens Land, a penal colony in which a ready supply of bodies was available. Not only convicted murderers, but also Aborigines and the unfortunate poor who died in hospitals were routinely turned over to the surgeons. This sensitive but searing account shows how abuses happen even within the conventions adopted by civilized societies. It reveals how, from Burke and Hare to today's televised dissections by German anatomist Dr. Gunther von Hagens, some people's bodies become other people's entertainment.

In this volume of 15 articles, contributors from a wide range of disciplines present their analyses of Disney movies and Disney music, which are mainstays of popular culture. The power of the Disney brand has heightened the need for academics to question whether Disney's films and music function as a tool of the Western elite that shapes the views of those less empowered. Given its global reach, how the Walt Disney Company handles the role of race, gender, and sexuality in social structural inequality merits serious reflection according to a number of the articles in the volume. On the other hand, other authors argue that Disney productions can help individuals cope with difficult situations or embrace progressive thinking. The different approaches to the assessment of Disney films as cultural artifacts also vary according to the theoretical perspectives guiding the interpretation of both overt and latent symbolic meaning in the movies. The authors of the 15 articles encourage readers to engage with the material, showcasing a variety of views about the good, the bad, and the best way

forward.

A decimated Shiite shrine in Iraq. The smoking World Trade Center site. The scorched cityscape of 1945 Dresden. Among the most indelible scars left by war is the destroyed landscapes, and such architectural devastation damages far more than mere buildings. Robert Bevan argues herethat shattered buildings are not merely “collateral damage,” but rather calculated acts of cultural annihilation. From Hitler’s Kristallnacht to the toppling of Saddam Hussein’s statue in the Iraq War, Bevan deftly sifts through military campaigns and their tactics throughout history, and analyzes the cultural impact and catastrophic consequences of architectural destruction. For Bevan, these actions are nothing less than cultural genocide. Ultimately, Bevan forcefully argues for the prosecution of nations that purposely flout established international treaties against destroyed architecture. A passionate and thought-provoking cri de coeur, *The Destruction of Memory* raises questions about the costs of war that run deeper than blood and money. “The idea of a global inheritance seems to have fallen by the wayside and lessons that should have long ago been learned are still being recklessly disregarded. This is what makes Bevan’s book relevant, even urgent: much of the destruction of which it speaks is still under way.”—Financial Times Magazine “The message of Robert Bevan’s devastating book is that war is about killing cultures, identities and memories as much as it is about killing people and occupying territory.”—Sunday Times “As Bevan’s fascinating, melancholy book shows, symbolic buildings have long been targeted in and out of war as a particular kind of mnemonic violence against those to whom they are special.”—The Guardian This book is open access under a CC BY 4.0 licence. This book is a multidisciplinary work that investigates the notion of posthumous harm over time. The question what is and when is death, affects how we understand the possibility of posthumous harm and redemption. Whilst it is impossible to hurt the dead, it is possible to harm the wishes, beliefs and memories of persons that once lived. In this way, this book highlights the vulnerability of the dead, and makes connections to a historical oeuvre, to add critical value to similar concepts in history that are overlooked by most philosophers. There is a long historical view of case studies that illustrate the conceptual character of posthumous punishment; that is, dissection and gibbetting of the criminal corpse after the Murder Act (1752), and those shot at dawn during the First World War. A long historical view is also taken of posthumous harm; that is, body-snatching in the late Georgian period, and organ-snatching at Alder Hey in the 1990s.

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