

BJPsych

The British Journal of Psychiatry



Dangerous and severe personality disorder
Conor Duggan

Revascularisation and mortality rates following acute coronary syndromes in people with severe mental illness: comparative meta-analysis
Alex Mitchell and David Lawrence

Polymorphism of the 5-HT transporter and response to antidepressants: randomised controlled trial
Glyn Lewis *et al*

Age and birth cohort differences in the prevalence of common mental disorder in England: National Psychiatric Morbidity Surveys 1993–2007
Nicola Spiers *et al*

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Cover picture

Théodore Géricault (1791–1824).
Portrait of a Woman with Monomania of Envy: the Hyena of the Salpêtrière

This is one of ten portraits of mental hospital patients made by the French Romantic painter between 1820 and 1824. Not intended for public display, they were painted for his friend Étienne-Jean Georget, a student of Esquirol and chief psychiatrist at the Salpêtrière at the time. Five have been lost but those that remain portray patients with different forms of monomania, a particular interest of Esquirol's and a subject of research by Georget. The other forms of monomania depicted are of delusions of military command, compulsive child kidnapping, kleptomania and compulsive gambling.

Georget's early view of mental illness as a physical disorder of the nervous system later approached that of his mentor Esquirol, who held a broader view which included the usefulness of physiognomy in helping 'to define the character of the ideas and emotions that fuel the lunacy of the mentally ill'. Géricault had already shown an interest in the expression of extreme emotion, visiting Beaujon hospital 'to follow with ardent curiosity all phases of suffering . . . and to study the traces they imprint on the human body' in preparation for his best-known painting, the *Raft of the Medusa*, depicting a contemporary shipwreck.

Géricault had a strong family history of mental illness and had himself experienced depression accompanied by paranoid delusions. During 1819 he was described as believing that bargemen and people on the riverboats were enemies spying on him and plotting his ruin.

The paintings in this series are objective rather than sentimental but show empathy and respect: they appear faithful portraits of each individual rather than romanticised or melodramatic portrayals of the insane. Their meticulous objectivity is in line with the increasing application of medical science to the clinical observation and study of mental illness that was developing. From an art historical perspective, following initial obscurity, they are now regarded as important early works of modern painting.

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We are always looking for interesting and visually appealing images for the cover of the *Journal* and would welcome suggestions or pictures, which should be sent to Dr Allan Beveridge, British Journal of Psychiatry, 17 Belgrave Square, London SW1X 8PG, UK or bjp@rcpsych.ac.uk.

