The relationship between the arts and medicine

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Abstract
In this paper some of the intriguing links between the arts and medicine are explored. As a starting point I consider the notion of whole person understanding as articulated by Downie in an article entitled “Literature and medicine”, published in the Journal of Medical Ethics in 1991.1 I suggest that the arts can contribute to whole person understanding in at least three ways. The arts may stimulate: (a) insight into common patterns of response (shared human experiences); (b) insight into individual difference or uniqueness, and (c) enrichment of the language and thought of the practitioner.

Much literature which explores the relationship between the arts and medicine tends to focus on the value of the arts in increasing our understanding of the particular individual, “whole person understanding” in Downie’s sense of the word. This, however, assumes that “whole person understanding” should focus only on the unique in the individual. This view is, I think, mistaken. If we take the notion of “whole person” seriously then we must recognise that which is unique but also that which humans may share. I suggest that this broader view is of the greatest importance in any consideration of the relationship between the arts and medicine.

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Introduction
My initial interest in the links between the arts and medicine derived from an examination of various approaches to teaching ethics to undergraduate nursing and medical students. While examining the literature on the teaching of health care ethics, I began to discover a difference in the pattern of approach between the United Kingdom (UK) and the United States of America (USA). Within the UK when ethics was taught in nursing or medical programmes a professional philosopher and/or a hospital chaplain was engaged to teach a specified number of sessions, usually on topics such as abortion, assisted reproduction, euthanasia and the ethics of transplants. Such programmes were becoming increasingly sophisticated and might also include some sessions on Kantian duty-based moral theory and Utilitarianism. In the late 1980s when Kenneth Boyd was completing The Pond Report, all ethics teaching in medical curricula in the UK was on an elective basis. The United Kingdom Central Council for Nursing, Midwifery and Health Visiting (UKCC) had gone much further by insisting that in the development of new nursing and midwifery programmes a certain number of contact hours must be spent on professional, ethical and legal issues in nursing.3

However, in the USA increasingly the teaching of ethics, particularly to medical students, tended to be embedded in more broad-based medical humanities programmes which included history, law, and the arts (with a particular focus on literature) as well as philosophical ethics.

Why turn to the arts in medical or nursing education? Surely there is already enough in these respective curricula without demanding even more content be added and absorbed? Perhaps so. Indeed, when I began to use literature and film in my teaching of health care ethics, initially I did it for the simple reason that this seemed to be a more effective way to help students identify and consider ethical issues.

In her book Heroism as a Nursing Value Vassiliki Lanara draws attention to the influence which classical Greek Literature had on the development of nursing and particularly on the development of nursing’s focus on holistic patient care. From my
first contact with nursing I was brought up on a
diet which emphasised (a) the vocational influ-
ence of the religious orders with its elevation of
service and obedience, and (b) the army influ-
ence, again focusing on service, obedience and
adding discipline. In 20th century versions of
nursing history the most prominent character in
the development of nursing in Ireland and the UK
is Florence Nightingale. Thus Lanara’s emphasis
on the impact of early Greek literature provided
an entirely new insight into nursing’s historical
evolution.

Lanara’s argument supports the claim of Eric
Cassell (in his classic work, The Place of the
Humanities in Medicine) that the humanities have
always been part of medicine. Cassell goes on to
state:

“They (the humanities) will play an increasingly
important, necessary and specific role as medicine
evolves beyond its present romance with technol-
gy towards a more balanced view of the origin
and treatment of illness.”

Perhaps Cassell is right at least to the extent that
the humanities will be increasingly important for
medical and health care education. There is a
growing interest in this area around the UK. This
is evidenced for example in the development of
the Centre for the Arts and Humanities in Health
and Medicine at the University of Durham. New
medical curricula appear to leave open the possi-
bility of a strong humanities influence in under-
graduate medical education. There are also a
number of nursing programmes that include
elements of the humanities as part of the core
curriculum.

Why the humanities?

However, it does need to be asked why we should
applaud a swing to increased humanities input in
health professionals’ education. Perhaps we may
take as a starting point for this discussion a paper
by Downie entitled “Literature and medicine”. In
this article Professor Downie suggests that there
are four types of connection between literature
and medicine. One type of connection benefits lit-
erature; another provides entertainment value; a
third type potentially provides insight to the vari-
ous professions regarding how they stand in the
public perception; and finally a fourth type can be
helpful to the practice of medicine (and, I suggest,
nursing) by providing glimpses of what Downie
terms “whole person understanding”.

Downie points out that many authors and
poets, indeed some who have made significant
contributions, were also medical doctors, for
example Dante and Chekhov. A number of these
have brought to their literary works the insights
which the practice of medicine provides. Illness,
disease and the medical context also provide the
mixture of emotion, drama, irony, humour, blood
and gore which is grist to the mill of the novel,
play, film and indeed TV serial. They are also
meat and drink for the artist.

Public stereotype

It is within a similar context that insight may be
gained in terms of the public stereotype and
standing of various professional groups. Indeed
there are a number of glimpses of different
approaches to the practitioner-patient relation-
ship in films such as Passionfish and Whose Life is
it Anyway? I have found that the presentation of
crips from these two films generates considerably
more discussion, and seems to leave a much
stronger impression, than simply suggesting that
students read and discuss the models of profes-
sional-patient relationships described in
Szasz and Hollander Veatch or Morse. Such
insights into particular approaches to that rela-
tionship are probably of general interest to profes-
sional bodies; beyond this they are of direct inter-
est to the neophyte practitioner attempting to find
useful role models for practice.

It is the fourth type of connection between the
arts and medicine, discussed by Downie, which
interests me in particular. Downie argues that it is
this connection which illuminates what he refers
to as the “whole person approach” to medical
practice. He contrasts the whole person approach
with the scientific approach to medicine. The lat-
er, he suggests, sees medicine’s concerns as
focused on general patterns, order and uniformity.

Downie goes on to suggest that one of the rec-
ognised strengths of medicine is its science orien-
tation: the attempt to move between observation
of patterns, hypothesis testing and theory (or
model) development regarding the causes and
potential treatments for disease. The primary
focus is on the body, body systems and general
patterns of disease and response. This focus is
useful, necessary, and has brought important
advances in diagnosis and in chemotherapeutic
and surgical intervention. However, Downie
claims that this approach, while valid and clearly
useful, is insufficient. While the focus is on the
general pattern, the specific need and particularity
of the individual patient is in constant danger of
being missed. Greenhaugh and Hurwitz provide
a number of useful examples of this supposedly
reductionist type of practice. (There is an
interesting debate to be undertaken regarding the
accuracy of describing medical science as reduc-
tionist. It might be argued to the contrary that
medical research is in fact largely systems-based and therefore holist in the classic social science sense of this term.16 However, this debate is for another day.)

For the purposes of our present discussion let us grant that Downie is correct in his claim, that because of the focus on general patterns of disease and response in medical science and practice, the specific need and particularity of the individual patient is in constant danger of being missed. Downie argues that “whole person understanding” requires two things: (i) knowledge of the person’s biography (or extended case history), and (ii) some imaginative sympathy with that biography.

He argues that the disciplines which develop and extend whole person understanding are “history and literature in all its aspects... The humanities rather than the social sciences, are concerned with the particularity of situations and with their meaning and that concern is the way to whole person understanding.”17

Whole person understanding
It seems apposite at this point to consider why one would want “whole person understanding” in medicine or nursing. I suggest that nurses have never found dealing only with general patterns of response as easy as Downie seems to suggest—as it were in some sense divorcing the mind from the body and dealing only with the physical. Despite our current literature’s many references to the ills of the task-allocation method of organising nursing work,10 the notion of providing comfort and care has permeated the nursing approach—at least in terms of rhetoric and education. The notion of comfort and care has traditionally been articulated in terms that made the psychosocial and spiritual dimensions of patient care explicit. For example, in the development of nursing research over the past 20 years, one sees a clear shift in the USA, Australia, and the UK. This shift is away from the traditional scientific research methodology, found in medicine and social science, to more narrative-based methodologies such as grounded theory,17 phenomenology18 and hermeneutics.19 The move indicates clear at-

Contribution of the arts
The arts, particularly literature, may contribute here in at least three separate, but inter-linked, ways. The arts may stimulate: (a) insight into common patterns of response (common or shared human experience); (b) insight into individual difference or uniqueness, and/or (c) enrichment of language and thought.

(A) INSIGHT INTO COMMON PATTERNS OF RESPONSE
A work of art potentially provides one with sufficient imaginative insight to recognise general patterns of emotion and human response, which are not reducible to purely physical, biological mechanisms. Therefore while literature provides us with rich characterisation which can provide role models, it also appeals to something akin to the Jungian collective unconscious, to the archetypal stories of human existence. As Gardner argues: “Art rediscovers, generation by generation, what is necessary to humanness.”20

Therefore it is not simply the case that science, medical science included, forces one to focus on general patterns of disease, behaviours and response, while the arts force us to focus on the particular. Literature also includes some image of the general, some often strong image of that which we share as human beings; some insight into the human condition as such—otherwise one would have difficulty relating to much literature and works of art. I believe I disagree with Downie on this last point. Downie’s focus is exclusively on the particular, which he argues gives “whole person understanding”. He suggests that to argue that literature can do more, within this context, is merely to fall into the danger of being accused of suggesting that the arts do badly what science does well. Yet he does in passing state the follow-

“Whereas science, including social science, proceeds by induction from specific instances to generalised (often idealised) patterns, literature explores unique situations which may include conflict of values. It thereby enables us to acquire insights into universal human predicaments.”17

I am challenged at this point to consider the difference between Downie’s specific instances of
inductive thought and the unique situations which he suggests leads to insight into aspects of “universal human predicaments”. Are exploration and insight solely confined to the arts, and is induction the preserve of science? Scientists such as Ian Fleming or the astronomer Jocelyn Bell may well recognise more of the artistic in scientific discovery than Downie’s analysis would suggest. I think perhaps a more accurate suggestion is that the arts do differently that which science sometimes does well. If one considers medical science or human sciences in general—psychology, sociology and so forth—all of these sciences are concerned with human behaviour and/or experience. Is this a subject matter different from that which concerns the artist? The contrasting notion that the arts do badly that which science does well would seem to be based on a mistaken assumption that what is of interest regarding human perception, emotion, awareness and response is entirely individualistic, utterly unique and particular. However, it may be useful to use a piece of literature to challenge this stance. Reflect for a moment on one’s response to the following passage from John Bayley’s account of trying to cope with his wife, the late Iris Murdoch, while she suffered Alzheimer’s disease.

“The agony of travel nowadays. ... I am fumbling in my wallet, checking the tickets. They are hard to separate, and after shuffling them wildly again and again I can still find only one return ticket. The whole system is absurd; why must they give us four separate tickets when two would do? It’s definitely not there. I rush to the ticket office, where a queue is made to unwind in serpentine fashion between rope barriers. My ticket man has drawn his little curtain and gone off. The customer at the other guichet seemed to want a round the world ticket, and to be in no hurry about getting it. He and the ticket clerk canvass the possibilities in leisurely fashion. Iris clutches me anxiously, urging us to run to a train which has just come in, the wrong train I hope. At last the ticket man is free. I produce the receipt and the delinquent tickets. No, he can do nothing—it wasn’t his sale. I turn away in despair. Why can’t we just go home?

“Iris has not understood the problem and keeps urging me towards the wrong train. ... On the train I keep counting the tickets. The elderly couple opposite look sympathetically at Iris. I am clearly the one who’s become a problem. “Utterly exhausted and drenched in sweat. Vague heart sensations too. And the whole thing so trivial.”

Personally this passage stimulates a vivid enteric sympathy based on memories of similar personal struggles to retain control in public—amidst toddler, baby, buggy, and bags in busy train and underground stations, with awkward narrow turnstiles, jostling crowds, bewildered children and personal isolation. Neither experience, Bayley’s nor mine, is entirely unique; each is at least partially an image of a common human sense of personal isolation and powerlessness.

INSIGHT INTO INDIVIDUAL DIFFERENCE/UNIQUENESS

The second way in which the arts may contribute is by providing detailed insight into the lives and concerns of others. Thus exposure to the arts may help produce a tolerance for ambiguity and individual difference. Downie suggests that:

“We learn from literature by imaginative identification with the situations or characters in literature, and by having our imaginations stretched through being made to enter into unfamiliar situations or to see points of view other than our own. Learning of this kind is generative of a deep understanding which is essential to humane doctoring.”

Why then is this deeper understanding essential to humane practice? I have argued elsewhere that the answer to this question is connected to issues of role enactment and moral strategy. Imaginative identification or, as I term it, activity of the moral imagination is essential to good health care practice. It is activity of the moral imagination that enables the practitioner to connect with a patient at the level of human understanding and compassion. This understanding and compassion is a necessary element in humane nursing or medical practice.

An important relationship between art and nursing or medicine is therefore one that enables the moral imagination of the practitioner to be stimulated and developed in such a manner that sensitive, compassionate, constructive care is the likely result. Alzheimer’s disease or herpes encephalitis are clear examples of the humanly devastating conditions the diagnosis and treatment of which highlight the importance of rigorous scientific investigation. Such investigation seems fundamental to any attempt to find a treatment for (or means of preventing) the human misery and loss wrought by these conditions which attack a human life and produce physical evidence of destruction and atrophy in the cerebral cortex. How this brain destruction is connected with the changes of human personality and intellect is little
understood, except we know that human memory is crucially involved. How these conditions are experienced by sufferers is also little understood, though there is mounting evidence of the distress, fear and anxiety which may exist in both sufferers and their loved ones.

"There are so many doubts and illusions and concealments in any close relationship. Even in our present situation they can come as an unexpected shock. Her tears sometimes seem to signify a whole inner world which Iris is determined to keep from me and shield me from. There is something ghastly in the feeling of relief that this can’t be so: yet the illusion of such an inner world still there—if it is an illusion—can’t help haunting me."27

Bayley goes on aptly to describe the problem for medicine as science and art:

"Showing me a tracing from the most elaborate of the brain scans Iris underwent a year or so ago, the doctor indicated the area of atrophy at the top. The doctors were pleased by the clearness of the indication. I thought then—the old foolish idea of the amazon—that her brainworld had lost its unknown mysteries, all the hidden life that had gone on in it. It had been there, physically and geographically there. And now it had proved to be empty. The grey substance that sustained its mysteries had ceased to function, whatever a ‘function’, in there, can possibly mean.

"Twice Iris had said to Peter Conradi that she feels now that she is ‘sailing into darkness’. This notion of the importance of language and the connections between the language we use and the manner in which we think has long occupied scholars in a number of disciplines from cognitive developmental psychology to moral philosophy. In the area of moral philosophy, the late Iris Murdoch—for example the image of “sailing into darkness”. This notion of the importance of language and the connections between the language we use and the manner in which we think has long occupied scholars in a number of disciplines from cognitive developmental psychology to moral philosophy.

In the area of moral philosophy, the late Iris Murdoch herself29 and the philosopher Cora Diamond30 have, among others, argued that we are suffering from a vocabulary so reduced in the relevant concepts that it cannot support appropriate discussion of the moral problems and crises which confront human beings.

Having a sufficiently rich vocabulary to support a language of patient care is, I believe, profoundly important. This is because of the as yet poorly understood connection between thought and language. That thought and language are connected is undeniable. How that connection works is another question. As the Russian psychologist Vygotsky states: “Thought undergoes many changes as it turns into speech. It does not merely find expression in speech; it finds reality and form.”31

In a similar vein the philosopher of education P H Hirst reminds us: “In so far then as we can meaningfully be said to think in anything—we think in words”.32 We need many words to think beyond demyelination or dysfunctional neurotransmitters to begin to appreciate the human being, experience and triumphs of our patients.

In terms of patient care I suggest that one of the most useful assignments to set students who have just covered the pathophysiology of a chronic debilitating illness is to read Kafka’s Metamorphosis,33 or, for the student of depressive illness, Janice Galloway’s The Trick is to Keep Breathing.14
Conclusion
There are numerous works of literature which provide rich characterisation and role models as food for the spirit, and stimulus to the moral imagination. There are also numerous works which provide, sometimes ironically, insight into the practitioner-patient relationship and indeed into the human condition. Good literature will also enrich our language with words, concepts and visions of human existence. This I believe summarises the relationship between the arts and medicine.

“True art is moral: it seeks to improve life and not debase it. It seeks to hold o...”

Is this not also the goal of nursing and medicine? M Therese Southgate—physician and former deputy editor of the Journal of the American Medical Association may usefully have the final word:

“Medicine and art have a common goal: to complete what nature cannot bring to a finish... to heal creation. This is done by paying attention. The physician attends the practitioner-patient relationship and indeed into the human condition. Good literature will also enrich our language with words, concepts and visions of human existence. This I believe summarises the relationship between the arts and medicine.

“True art is moral: it seeks to improve life and not debase it. It seeks to hold off, at least for a while, the twilight of the gods and us!”

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