Introduction

DAWNE McCANCE

Georges Didi-Huberman's *Invention of Hysteria* is a remarkable study of Jean-Martin Charcot's late-nineteenth century use of the camera as a Cartesian tool with which to master so-called "hysteria" and the (female) inmates of the Paris Salpêtrière who were said to be suffering from the disease. In 1877, under the editorship of Désiré-Magloire Bourneville and Paul Regnard, Charcot published the first issue of the *Iconographie photographique de la Salpêtrière,* with other issues to follow, all featuring serial photographs (mostly portraits) of hysteria patients captured by the camera in freeze-frames that supposedly gave their symptoms away—photographs that Charcot used to develop a complete and "scientific" nosography of the "disease." The *Iconographie* images were "supposed to serve a memory," Didi-Huberman points out. "Or rather, the fantasy of a memory—a memory that would be absolute," described by Charcot's assistant Albert Londe as "like all graphic representations, a faithful memory that conserves, unaltered, the impressions it has received" (Didi-Huberman 45). The ideal of such "absolute photographic memory" is, Didi-Huberman suggests, "an uncontestable Trace, incontestably faithful, durable, transmissible" (48). And yet, although Charcot wanted the camera to "deny all paradoxical effect" (59), the *Iconographie* photographs emerge from Didi-Huberman's study as betraying slippage and inversion, these movements as the very (strange) operation of memory (154).

A similar "paradox of evidence" links image and memory in some of the essays in this issue, in Mary Beth Tierney-Tello's "Remembering Childhood: Critical Memory Through Text and Image in Miguel Gutiérrez's *La destrucción del reino,*" for example, where both photo*graphing* and narrative writing inscribe a loss and temporal haunting that they share with memory. As this essay argues, memory (here of a Peruvian childhood, entered through photographs of a child's veiled face) "is always partial or incomplete, the veil symbolizing the impossibility of full access or easy referentiality." Kristin Dykstra's "'A Just Image': Poetic Montage and Cuba's Special Period in *La foto*

del invernadero," for another example, relates Reina Maria Rodriguez's practice of poetic montage to the instability of memory, its shifting, inversions, and reassemblage of fragments. Dykstra relates Rodgriguez's poetry and explorations of memory to Roland Barthes's study of photography in *Camera Lucida,* tying Barthes's reflections on memory in *The Winter Garden Photograph* to Rodgriguez's poem, "The Photo of the Greenhouse," and suggesting through this juxtaposition that referential truth is an impossibility. In yet another example, Bruce Suttmeier in "Assassination on the Small Screen: Images and Writing in Ōe Kenzaburō" uses the televised assassination of the Chairman of the Japan Socialists in 1960, along with a work of short fiction linked to that event, to examine questions of repetition and *techné,* as bound up with both image-making and memory.

Six additional essays are included in this issue, each of which, in some way, explores the word-image-memory thematic: the (traumatic) imagery of electrified bodies; textual-visual propaganda displaced onto the Empire State Corporation and King Kong; text-image and static-dynamic hybridity in Rodolphe Töpffer's sequential art; literary trauma theory; visual memory and layered narrative in *Life of Pi;* and word-music-image hybridity in Edith Sitwell's *Façade*.

Look for the next issue of *Mosaic,* a special collection on *Antigone,* the figure and the play, in contemporary literary and critical theory.

WORKS CITED

Didi-Huberman, Georges. *Invention of Hysteria: Charcot and the Photographic Iconography of the Salpêtrière.* Trans. Alisa Hartz. Cambridge, MA: MIT Press, 2003.