Enjoyment Beyond the Pleasure Principle:

Antigone, Julian of Norwich, and the Use of Pleasures

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This paper argues that the received wisdom concerning the antagonism between Foucauldian and psychoanalytic approaches is an oversimplification: (a) that Foucault’s work as exemplified in his reading of Plato’s Symposium is not opposed to psychoanalysis per se but rather offers a historicization of it (b) that insofar as it offers a historicization, it represents a critique of normalizing tendencies in psychoanalytic thought and in favor of a model of reciprocal exchange predicated on bodies and pleasures; and (c) that the psychoanalytic response to the Foucauldian model be found in the refusal of its own discursive history, but precisely in terms of that which lies beyond any model of rational exchange. This beyond of the pleasure principle, which Freud names the death drive and which many would label madness, is, I argue, decisively represented in two examples of a discourse that cannot be reduced to the normative: Antigone’s suicidal “no” and Julian of Norwich’s hallucinatory identification with a suffering, feminized body of Christ.
In this paper I want to argue for a new way of reading the Book of Margery Kempe (c.1438) as a document in the history of madness. I draw on psychoanalytic understandings of madness that derive from Jacques Lacan’s work on psychosis, chiefly Darian Leader’s What is Madness?, which explores the links between delusion and everyday life, refuses the discourse of mental health and illness, and argues that madness is a way for the subject to make meaning for herself. I wish to revisit the frequent and problematic labelling of Kempe as “mad,” not with the desire to pathologize her, and thus to explain away her behaviour and her text, but with the aim of viewing her Book as an historically valuable account of someone trying to make meaning for herself, of someone trying to describe what their own reality consists of. Unlike her contemporary Hoccleve, who in his Complaint (c.1421) confesses openly to a mental “seekenesse,” Kempe does not see herself as mad. But why has the Book so seldom attracted close analysis as a unique record of a mental state, as Hoccleve’s work has done? In the historical literature on psychosis, why has Kempe never been accorded the dignity of, say, Judge Daniel Paul Schreber, whose Memoirs of my Nervous Illness (1903) is one of the most striking modern accounts of psychosis? In pulling the Book into a different genre and critical conversation (and of course flying in the face of Kempe’s intention), I want to ask what such a reading can open up about the text. And what can psychoanalysis learn from a fifteenth-century account of psychosis?
Philosophical Approaches to Shakespeare’s Work:

An Overview

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Recent years have seen an upsurge of interest in the ways in which philosophers have engaged with Shakespeare’s work over the past few centuries. This paper will attempt an overview of what has been said on this topic, and in doing so will ask about the status of “reason” and its antitheses (madness, ecstasy, and so on) in the plays themselves, and in the critical and philosophic tradition inspired by them.
Early Modern Madness and Ecophobia

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Tomaso Garzoni begins *Hospitall of Incurable Fooles* (1600) with a startling description that draws together images of monstrosity and sheer ugliness with the general category of “folly,” at once defining madness as female, monstrous, and polluted, while representing a composed mind as male, pure, and, oddly, passive. Discourses of madness form a foundational base on which much Shakespearean exoticism and otherness is grounded. The commodification of this exoticism in characters as varied as Caliban, Shylock, Portia, and Antonio reveal an interdependence of oppressions, each contingent in their varying ways, on ecophobic ethics. My talk will delve into the topic of how ecocriticism gives access to the processes that write otherness in confluence with a generalized fear and contempt for the natural environment. I will show how ecophobia works and how it helps to write geographical and social difference in early modern texts. Ecocriticism gives access to seeing what sorts of relationships we might expect between historical contexts and the staging of ecophobia as well as between the connections ecocriticism and postcolonial theory are currently developing with each other. I will show how discourses that produce difference in terms of commodifiable attributes configure corporeal diffraction as the normative ideal for the body of the Other; yet theorizing this corporeal diffraction does not address the ways in which discourses of less-apparent corporeal significance (specifically discourses of madness) spatialize, transcode, and commodify bodies. The transcodings between the Other and the bestial in discourses of madness, as this talk will show, is at once speciesist and ecophobic, and there is a generalized environmental loathing implied in the exoticization of early modern Others.

Violence, Theatricality and Madness in Shakespeare

Jonathan Locke Hart
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Madness has many dimensions in Shakespeare. Hamlet feigns madness whereas King Lear loses his mind. Edgar pretends to be mad as Tom of Bedlam, and Ophelia goes mad. There is a political dimension to mad members of the royal families or to those in the aristocratic circles close to the throne. The family and the state play a role in this private-public dimension of madness. The representation of madness has theatrical, personal and public dimensions in Shakespeare and is connected closely to generational relations, such as those between Polonius and Ophelia, Hamlet Senior and Gertrude and Hamlet, Gloucester and Edgar, Lear and his daughters. Madness can affect the sacred office of the king. Madness shakes the family and state. Why is this madness any more threatening than violence as occurs in Rape of Lucrece and Titus Andronicus, not to mention Hamlet and King Lear? In this last work, the putting out of Gloucester’s eyes is a graphic representation of cruelty and violence but is not represented as madness. The apparently abnormal violence is not something Shakespeare treats as madness, but it is Senecan yet is also, from our vantage, a kind of theatre of cruelty avant la lettre. What is the spectrum between the destabilizing of family and state through violence and that through madness. The theatricality of violence and madness affects the knowledge of characters and audience, so there is a role for dramatic irony and epistemology in this examination of the private and the public.

The Dialectic Ageing Process:

Madness and Sanity in Shakespeare’s King Lear

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Ageing, as Mike Hepworth defines, means “ageing into old age”; it occurs when the “individuals attempt to make sense of later part of life” by interacting with the “collective social beings” to produce “a symbolic construct.” To Hepworth, the ageing process is not a fixed, lineal life-course process but a dynamic process involving the three indistinct factors—“biological (body),” “psychological (self),” and “society (culture and social structure).” It is through the use of symbols either verbal or visual images that each individual can undergo a specific ageing process and attain the cultural meanings given to his own body and self. Shakespeare’s aged King Lear, an
egocentric “child-changed father” (4.6.16), goes mad, rushing to the wilderness in a stormy night after his wicked daughters, Goneril and Regan, deprive him of his authority and abandon him. Lear in the state of insanity interacts with the Fool and mad poor Tom, learning about something wise and empathy for other people’s misery. He does not lose his logical thinking entirely by showing his “Reason in madness” (4.5.187). The brief moment he reunites with his favorite daughter, Cordelia, he restores sanity without caring about power and authority, humbly begging her to forgive his banishing her. Yet, he goes mad again and dies of broken heart after Cordelia’s death, which embodies the loss of his half self, his reflective “looking-glass” (5.3.262). In terms of Lear’s mind dynamically flowing between madness and sanity, this paper attempts to apply Hepworth’s ageing theory to fully investigate Lear’s dialectic ageing process in the aspects of body, self and socio-culture. It will mainly discuss Hepworth’s ageing theory and the ideas of some gerontologists like Erik Erikson, Paul R. Rassmussen, and W. Andrew Achenbaum first and then analyze thoroughly how Lear’s consciousness fluctuates between or across the borderline of madness and sanity, which can be termed the passage to self-realization and enlightenment.

Keywords: ageing, madness, sanity, wisdom, symbolic interaction

**Poor, Bare, Forked: Madness and Truth in *King Lear***

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Scholars have been demonstrating that the issue of madness is central to a proper understanding of Shakespeare’s *King Lear*, where the portrayals of madness are vividly and dramatically revealed. As famously known, the play begins with a public spectacle in which Cordelia’s poetic love is repudiated in favor of Goneril and Regan’s flattery. Lear’s blunt decision, hastily made in the state of confusion between love and law, leads to his own tragedy, where he, being indifferently banished from the court into the heath by his elder daughters, goes mad and clinically insane.

The paper, however, does not attempt to pathologize Lear’s madness, but to eulogize the limit-experience of madness in its very insight to penetrate some profound truth. I will attend to the use of animal imagery, especially in articulating how Lear’s animalistic existence will transform itself into his perception of truth.
Further, the relationship between madness and truth will be made problematic by implicating that the fundamental truth can be radically unraveled, at least to some degree, by mental derangement, as fully represented in Lear’s bare life in the heath. Madness as an excess of life experience, I argue, helps reevaluate his past conception of Cordelia’s love. The truth inherent in madness can be further manifest in the end of the tragedy where madness metamorphoses itself through Lear’s capability for profoundly acknowledging her poetic love. The critical exploration of madness, combined with animal studies, I hope, will contribute to a newer facet of the studies on madness in *King Lear*.

Keywords: Shakespeare, *King Lear*, madness, truth, animal studies
Representing Madness in Medieval Musical Iconography

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From the results obtained in the indexing of medieval images as part of both the Musiconis (musiconis.paris-sorbonne.fr) and Musicastallis (www.plm.paris-sorbonne.fr/musicastallis/) research programs, we shall identify the various representations of madness - fols and folie scenes - in the stalls and in the illuminations (XIIth-XVIth c.) while paying a particular attention to the possible relationships of madness with sounds, music and a specific "fol" instrumentarium. The discussion will also focus on the difficulty in distinguishing "mad attitudes" from the contorsioned movements of the acrobats and the dancers.

Medieval Musical Iconography of the Fol'amor in the Digital Ages

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In the medieval Occitan vocabulary, the two notions of fol'amor and fin'amor tend to express a medieval conception of sentimental relationship deeply rooted in the chivalry and the Arab-Andalousian tradition. Fin'amor and fol'amor, are new syntagms, philosophical concepts and social behaviours disseminated by the troubadours and trouvères in France during the XIIth and XIIIth c.. They are also deeply linked with vocal and instrumental musical practice. In addition to poetry and music, it is not unusual, therefore, to observe existing medieval images with references to the fol'amor; in illuminations, wood carvings, ivories, sculptures and stained glasses, up until the end of the XVth c. In this paper, we will show how madness, understood through one of its medieval meanings – fol – is associated in texts and images to music, through the fol'amour, and how this notion can be analyzed in the medieval musical iconography. In order to achieve this task, we shall try to define and organize the musical iconography of the fol'amor, of the fol and its
medieval social digressions – tintamarre, charivari, world upside down – using the iconological methodology developed in the Musiconis project.

Then, we will observe how these information can be translated into an web-based ontology in order to determine the relationships between all aforementioned elements (textual references, images, music). This exercise will help us better define the notion of madness related to music and love in the Middle Ages, as we will create an ontology that is open, flexible and reusable, associating elements from literature, visual arts and musical/poetic composition.

This paper will also show how an ontology-based tool can be used in any type of scientific investigation in the humanities; and how it may be enriched using the current academic knowledge about the notion of madness, translated from all fields of the arts as well as from social, legal and medical sciences.

Music and Madness in Medieval Illuminations:

Sacred and Profane Representations of the Musician Fool in Illuminated Manuscripts of the Thirteenth through Fifteenth Centuries in France, England and Burgundy

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Jingle bells and bagpipes, together with bellows and cauldrons, are the “musical instruments” of madness in medieval illuminated books. The musician fools – or those associated with music – appear in forms that vary among religious and secular books: the singer and blasphemer of the insipiens type in a thirteenth-century psalter, the hybrid creatures in a fourteenth-century book of hours, and the court jester in a fifteenth-century historical chronicle. These representations raise the question: Why do the fools appear in fine manuscripts that are the pillars of knowledge for the clergy of the Church, the scholars of the universities, and the aristocratic laity? To answer this question, we must retrace cultural genealogies and retrieve the shared foundation of music and madness.

Blending classical knowledge (philosophy, medicine), the Bible (letters of Paul), patristics, theology and poetry, illuminators expressed the general principles of madness and of music, the movement either ordered or disordered and the proportion
either rational or irrational that are incarnated in the fools’ bodies and harmonised in the fools’ sounds. Employing the figurative model of inversion, illuminators depicted the tensions between madness and wisdom, music and crying, noise and silence. For spiritual and moral aims, they reminded the reader that love is the very essence of both madness and music, and all the more of the reader’s own humanity. And so they transformed the illuminated book into a mirror of divine harmony, of the disorders of the world, and of humanity’s non-fulfillment of the imago Dei.

How Music Was Able to Soothe the Mental Illness in the Middle Ages

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In the field of music, there are many theoretical writings which mention certain medical effects of music on illness, including some types of madness. In the section dedicated to the utility of music, for example, the author(s) of a plainchant treatise of the thirteenth century *Summa Musice* wrote: “musica itaque medicinalis est et mirabilia operatur. Per musicam morbi curantur, precipe per melancholiam et ex tristicia generate” (ed. by Ch. PAGE, p. 145). We find similar passages in other musicological treatises of the period, with a range of vocabulary designating madness, as insania, furor, amentia etc. In many cases, the part dedicated to these healing effects was not so detailed, but the authors often tried to explain the reason why music can soothe the mental illness. It is true that many auctoritates, like Boethius, Isidorus of Seville or Macrobius, had already mentioned such effects, and even, in that period, the very core of music consists in the proportio, which, as a kind of abstract principle, can be applied to the famous three levels of music – musica mundana, musica humana and musica instrumentalis –, our authors’ manners of contextualising these effects attract our attention. The above-mentioned *Summa Musice*, for example, enumerates a series of animals – including birds and fishes – to describe the effects of music on the humans. Does it mean that we share the mechanism for receiving music and reacting to it with these animals? And, if so, did they consider the cause of madness to be located in some part that we share with these animals – body or sensitive soul? We will investigate musicological corpus to try to answer these questions.
On Trimalchio’s Misappropriation of Declamation:

Sovereign and Verbal Madness Unbound

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During the feast of Trimalchio (cenaTrimalchionis) in Petronius’ Satyricon, an episode which has given rise to Fitzgerald’s creation of the character Gatsby, conversation topics turn to something rhetorical. Trimalchio, in between dishes, asks the teacher of rhetoric Agamemnon which controversia (a fictive legal case) he has declaimed that day. Given the social function of declamation in molding Romans into vir bonus (a good man as conceived in the Roman society), Trimalchio’s perhaps lighthearted inquiry here might very possibly humiliate himself unawares—since declamation, if recited, is sure to corner him in the world of the abject. However, Trimalchio’s responses imply a desire to subvert the stringent social hierarchy imposed on him. He imitates and reiterates certain rhetorical moves that effectively subjugate Agamemnon’s “symbolic” declamation. He asks about the peristasis (circumstances) of the controversia and also the definition of a term crucial to the discussion of the case. Both moves are apparently application of rhetorical devices. He even launches a sophistic argument that recalls Meno’s paradox to terminate Agamemnon’s speech. Therefore, in provoking declamation, Trimalchio actually asserts his subjectivity by disclaiming declamation through his verbal extravagance. That is, he demonstrates a madness that neglects order, tradition, and discipline—characteristics representative of a Roman. Trimalchio’s assertion of subjectivity via rhetorical moves looks even more special when one considers that a slave-turned-orator is extremely rare in the Empire, the only extant example being L. Voltacilius Pilutus. Hence, this study aims to tease out the subtlety of Trimalchio’s “anti-social” propensity through mimicking an orator cleverly and cunningly, and implicitly—because his image is all crudeness and vulgarity. It is hoped that an understanding of this propensity can contribute to the grasp of the intricate dialogue between the text Satyricon and the context of the Roman World.
John Milton and Madness:

A Case of Social Criticism

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Arguably the writer who embodies the culmination of English Renaissance, John Milton (1608–1674) is also one of the most self-conscious, outspoken, and serious example among English writers and poets. Perhaps for this reason, madness, though seemingly a foreign and befitting entity for such writer, represents a target which Milton criticizes in this turbulent time where radical social and political changes occurred. Such conception of madness not only diverges from the traditional view in seeing madness as a sign for the divinely inspired, but also contrasts with the modern belief (propounded by Foucault, for example) that madness is predominantly a socially determined concept. To delineate Milton’s use of the idea of madness given each particular context, I will cite various examples of madness, both from his earliest college exercises and to his late masterpieces such as Paradise Lost and Samson Agonistes. Also, by revisiting important secondary works, I will conclude how such use results to a rhetorical strategy in establishing Milton as the lone voice of reason amidst the many who do not agree with his view of propriety. Finally, in view of Michel Foucault’s History of Madness, an important treatise on the topic, I will conclude how such strategy possibly establishes Milton as the lone voice of madness for later writers and readers who either look up to or criticize such figure.

The Power of Ambivalence:

Re-Framing Francesco I de’ Medici

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Isolated and melancholy, Francesco I de’ Medici, second Grand Duke of Tuscany (r. 1564-87), has historically appeared as a deviant, mad prince. Fascinated by natural philosophy and transformative processes, Francesco engaged daily in alchemical and
technological experimentation in the granducal laboratories, where he and his assistants developed products ranging from metallurgy to medicine. Francesco was equally fascinated with collecting objects reflecting nature's transformative powers, which he displayed in a secretive studiolo and in the halls of the Uffizi Gallery, which he founded in 1583. Francesco's personal fascination with early modern science has, however, been misunderstood, with the prince historically depicted as a caricature -- a sinister, lonely, and sexually depraved figure, so obsessed with tinkering in his labs and collecting strange objects that he neglected the running of his government.

The concept of ambivalence offers a more productive lens through which to understand Francesco's subtle approach to governmental power. Although personally uncomfortable with the constant visibility that accompanied his inherited role of Grand Duke, Francesco nonetheless remained a committed and capable ruler. Rather than overtly proclaiming his authority, Francesco commissioned sites of collecting, including his studiolo and the Uffizi Gallery, that communicated the wealth, power, and stability of the ruling Medici dynasty. These commissions reflected and built upon Francesco's ambivalence by serving simultaneously as personal sanctuaries for the prince and as assertions of political authority. The subliminal political power of these cultural forms demonstrates Francesco's calculated embrace of his ambivalence.
Disability Studies, finally accepted as a valid category of scholarly analysis, can focus with profit on the Graeco-Roman world, where until recently, scholarly inquiry addressed predominantly physical disability. Recent works on intellectual disability, emotions and mental disorders in antiquity are redressing the balance, but for understanding disability in the ancient world two caveats are paramount: the modern notion of mind/body split should not be superimposed on the past, nor should retrospective diagnosis (using 21st century categories to schematize individual behaviour). To demonstrate the importance of approaching ancient disability on its own terms we examine the work of the Hellenistic medical writer Celsus (25 BC-AD 150), which bridges early Greek Hippocratic writings and those of Galen (AD 130 – 200). Like the Hippocrates and Galen, Celsus describes mental illness in terms of its physicality; the connection between organic balance and behavioural carriage is a given. The four main types of insanity identified by Celsus compel us to focus on this assumed connection for they are depicted as corporeal events as well as behavioral displays and the therapies he recommends are based on physiological aetiologies, yet tailored to individual circumstances and constitutions. Of these four types of insanity (phrenesis, tristitia, prolonged hallucinatory insanity and delirium from sudden shock), in the interest of time, we will focus here on tristitia (chronic sadness, or depression) and its interactions with the four humors, especially black bile.

“The Cause Was to Be Found Chiefly in the Diseased State of Their Minds”:

Madness, Epidemic Disease, and Societal Interpretation of Behavior during the Plague of Athens, the Justinian Plague,
and the Modern Ebola Outbreak

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Writing in the fifth century CE, Procopius describes the spread, symptoms, and tragic social breakdown associated with the Justinian plague. Defying medical predictions, the disease killed many and spared few, raging erratically and illogically throughout the Empire. Society itself became plagued with collective madness as abnormal behaviors became the norm: the staggering number of bodies necessitated that “all the customary rites of burial were overlooked”, for example. Procopius attributes the erratic behaviors of the sick to the plague’s invasion of their minds and the unconscionable behaviors of the healthy to the extent to which they were overwhelmed and terrified by the disease. The natural orders of the individual body and the social body were disturbed, inverted, and driven mad. Thucydides, too, writing in the fifth century BCE, records a similar phenomenon of madness, disorder, and social inversion as a consequence of epidemic disease (indeed, his plague narrative likely influenced that of Procopius). Plague imposes upon society a situation in which behaviors typically considered mad find bizarre justification through the lost battle for survival. Echoes of Procopius’ and Thucydides’ words may be heard in the news reports covering today’s Ebola epidemic, in which, to quote one physician working in Liberia, the disease “transforms tradition into transmission”. With reference to ancient and modern sources, this paper will discuss the ways in which epidemic disease imposes upon individuals and societies situations that necessitate behavior deemed ‘mad’ or otherwise socially deviant, arguing that recognition of this social tendency is essential for controlling the disease.

Madness, Melancholy and Genius:

From Antiquity to Humanism—

A Tribute to Francisco de Holanda (1517-1585)

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The association between madness, melancholy and artistic personality has its origin in the ancient "theory of the four humors". Up to today, melancholy has been something of varied interpretations: astrological, theosophical, and philosophical. Aristotle had the "merit" of interpreting melancholy as a result of a certain personality and physiological nature: the excess of black bile in the organism. Is mainly from the Aristotelian view that the Melancholy enters a new paradigm where mental illness, creative furor, and saturnian inclination are promoted to strength and power, as a characteristic of a personality that stands out in many areas of knowledge.

The contributions of Aristotle and Marsilio Ficino must have been, perhaps, the most relevant fountains of Francisco de Holanda, a portuguese artist and humanist of the XVI century, in his attempt to characterize the artistic personality, that begins to gain aspects of "genius", similar to the understanding that this concept will acquire in modernity, namely in Romanticism. In Francisco de Holanda's work the association of artistic genius, exeptionalism, solitude and lack of social understanding, leads us to a melancholic temperament that since the beginning of time had been associated with madness and that the Renascence glorifies as "genius".

We can say is that the result of this amalgamate of influences, along with a tendency of the period, results in na elevation of the figure of the painter that is synthesized in Francisco de Holanda's work through the compliment of the persona and personality of Michelangelo.
Madly in Love:
Launcelot’s Transgression and Spiritual Journey

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In courtly romance, ‘love’ plays an essential role in the shaping of ideal knightly images. A knight’s love for his lady may inspire him to perform great deeds, or frustrated, may lead him to madness as shown in Chrétien’s The Knight with the Lion (Yvain). I will examine the paradoxical aspects of love in relation to knightly masculinity and identity in Malory’s Le Morte D’Arthur. For Guinevere’s love, Launcelot aspires to win higher status at court. His love for the queen is a supportive force in Camelot, contributing to the male-bonding of the Round Table Fellowship. However, as their courtly love evolves into a sexual relationship, Launcelot’s affection for Guinevere becomes destructive as demonstrated in his madness after Guinevere expels him from court because of his unintentional sexual relationship with Elaine.

Launcelot’s role as the best knight and an illicit lover also deviates from the spiritual knightly ideal. Launcelot’s love for the queen bespeaks his sins: lust, pride, and spiritual sloth. It’s only through the miracle of the Grail that his madness is cured. Further, his love for Guinevere is emasculating because he fails the Grail quest. As a result, Galahad displaces Launcelot as the best knight. This paper will conclude that despite Launcelot’s love for Guinevere being condemned in the context of spiritual knighthood, the ennobling aspect of their love eventually brings him salvation.

Keywords: madness, courtly love, knightly masculinity, Launcelot

Was Tristram Really Mad?:
Insanity and Identity in Arthurian Romance

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Medieval madness is often characterized in part by a loss of identity. This loss is often accompanied by a separation from civilization or a departure into the wilderness. Matthias Henze begins his analysis of the madness of Nebuchadnezzar with a reference to the madness of Merlin in Geoffrey of Monmouth’s *Vita Merlini*, noting “the central theme of the legend, the royal hermit who finds solitude in the wilderness and turns into a wild man” (2). This theme, with its roots in the ancient Near East, emerges in various forms in Arthurian romance. Merlin, Tristram, and Lancelot all go mad, as does Roland in a later Renaissance story influenced by the Arthurian material, Ariosto’s *Orlando Furioso*. An examination of these depictions of madness will reveal the interrelatedness of insanity and identity as the characters negotiate the tensions between the individual and society, seeking accommodation with the expectations that arise from their class and gender.

**Sir Gowther’s Untamable Madness:**

**From Emotional Excess to the Obscurity of Border**

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In the fourteenth-century medieval romance, *Sir Gowther*, madness is displayed as overwhelming anger, uncontrollable violence, and animalistic state. A hybrid between human mother and devil father, Sir Gowther manifests extreme brutality and physical violence in his childhood and youth; however, upon knowing his true parentage, he resolves to set off for Rome for penance, and yields to the Pope’s commend to eat nothing but food taken from the mouths of dogs. His madness thus transforms from emotional dimension to the madness of action and ostensible irrationality.

Critics like David Salter and M. J. Huxtable read this story from religious perspective, regarding Gowther’s close affinity with dogs as his penitential suffering and the way to return to God’s love. Francine McGregor and Jane Gilbert, on the other hand, probe into the issue by adopting psychoanalytic framework, suggesting that Gowther’s wild destructiveness is the result of the Duke’s inability to fulfill the paternal function, and therefore God’s intervention fills up the role of the “Name-of-the-Father.” Jeffrey Jerome Cohen, however, interprets Gowther’s
becoming-dog from both psychoanalytical and Deleuzian lens, considering it an alternative way to reunite with the symbolic, masculine and chivalric order—by learning to become a proper dog, Gowther finally learns to become a proper man.

In response to previous scholars, who read Gowther’s experience as a journey from madness to order, this paper argues instead that Gowther’s life manifests madness in its various forms, from emotional madness to social, structural and conceptual madness, from externally discernible madness to madness in disguise. By providing a conversation between medieval text and Deleuzian theory, this paper suggests that not only is Gowther’s behavioral and emotional excess the demonstration of madness, his process of becoming-dog and his re-unification with human society also obscure the border between human and non-human, self and other, thereby indicating a conceptual madness.

Keywords: Sir Gowther, madness, border, excess, Deleuze, becoming

**Love and Madness in the Medieval Romance**

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Madness is a sine qua non of the romance knight’s biography. Great knights of the chivalric romance—Lancelot, Tristan, Yvain, and, yes, Orlando—all suffer from madness at some point in their “professional” career, typically because of their lovesickness. Notwithstanding their total mental breakdown, mad knights follow a surprisingly well-established pattern of behavior in the world of the romance: once they lose their reason, they go naked and wander into the woods, apparently discarding all vestiges of civilization, but in fact skirting clumsily yet threateningly along its frontier, until they bump into a person to cure them. This paper will attempt to reconstruct the chivalric superego of the romance hero by analyzing representative cases of its most spectacular malfunction—that is, madness.
Flying without Wings:

Presumption and Folly in Dante’s Commedia

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A major theme in the tradition of Occitan and Italian lyric love poetry, to which Dante belonged, was the contrast between the measured, refined love (fin’amor) that should characterise the poet’s relationship with his lady, and the uncontrolled, crazed love (fol’amor) that always threatens to erupt and overwhelm the reason of the lover, a notion that has its roots in classical philosophy. While Dante does offer a rich and subtle treatment of the perils of irrational love in Inferno 5, in the Commedia, the term folle (folly, madness) is generally reserved for another sense, that of presumption, of believing that that through human virtue alone one can scale the heights and achieve salvation.

In this paper I shall consider some of the multiple ways in which Dante explores the disastrous consequences of hubris, whether it be in his personal struggle to overcome his limitations and limitedness in the face of his epic enterprise, while at the same time avoiding both pusillanimity and pride, or in those figures whom he sets up as exemplars of excessive belief in human capacity, most famously Ulysses in Inferno 26. I shall argue that, in the Commedia, Dante goes beyond the traditional association of folly with an overthrowing of reason, instead identifying it with a failure to recognise that to rely on human endeavour without seeking God’s grace is like trying to fly without wings (“volar sanz’ ali”, Par. 33.15).

Madness, Lunatics and Exorcism in Early Christianity:

Textual Sources and Iconography

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During Late Antiquity, madness is not considered as a medical phenomenon.
Indeed, the most often, madness is supposed to be caused by the intervention of a
demon, a bad spirit which takes possession of the body and soul of a healthy man. Our
lecture will try to show how madness and lunatics were seen in the Early-Christian
world, through the study of the few stories of exorcisms reported by the Gospels.

In a first time, our lecture will present the conception of madness through the
textual sources. With an interdisciplinary approach, we’ll cross biblical text, patristic
exegesis (mostly Origen and Tertullian), medical contemporary textbooks (especially
Galen) and Greek magical papyri, in order to fully understand the concept of madness
at this time.

In a second time, we will study few representations of lunatics in the first
Christian art. Between the third and the sixth century, lunatics are almost always
represented naked, a phenomenon that asks the question of the links between madness
and sexuality. Lunatics are also frequently represented enchained, with their hair
wildly standing on their head. This particular iconography will lead us to study how
the lunatics stand outside of the human society, breaking with social conventions.

In a third time, we will study the healing process of madness in the Gospels.
We’ll see that Christ manages to heal lunatics thanks to his rhetorician capabilities. He
casts out demons not because of his thaumaturgical powers, but thanks to his divine
Word. Thus, to finish, we’ll focus on the place of language and dialogue in the cure of
madness, and on some associated representations in the first Christian art.

“If We Are out of Our Mind, It Is for the Sake of God”:
The Emergence of Holy Madness in Christian Mysticism

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Holy madness is a religious or philosophical phenomenon in which highly sacred
persons are known as “madmen” in the view of the mundane world; for they appear
strange or deranged to the ordinary people. And this phenomenon is often referred to
as “beside oneself,” “out of one’s mind,” “crazy wisdom,” or “foolishness for Christ.”
And the acts or lives of the holy madmen have received at once all kinds of mockery
and reverence from their contemporaries. But, more importantly, they have become a
perennial inspiration for later mystics and believers.

From this angle, the present proposal will examine the following issues or
The present proposal will explore the various shades or meanings of madness in these individual cases and, meanwhile, the significance of some of its related themes like ecstasy, contemplation, and mystical experience.

Keywords: Mysticism, ecstasy, divinity, contemplation, holy madness, and mystical experience

Christina Mirabilis: Mad or Saintly?

The Narration of the *Vita S. Christinae Mirabilis Virginis*

by Thomas de Cantimpré

Lu Jiang 江璐
Assistant Professor, Sun Yat-sen University

In biblical tradition madness is associated with demonic possession. But in Christianity, there is also a tradition of Fool for Christ and Divine Madness. Church Fathers, as their writings suggest, knew about the difference between demonic possession and normal mental illness, while writing explicitly about the possibility of the salvation of the mentally ill. This paper shall examine the special case of Christina Mirabilis (1150-1224), Patron Saint of the insane. She was famed in her life time for her bizarre behavior in such extremity that people considered her to be possessed by demons. Nevertheless, among others, two most learned and distinguished men of the Church, Cardinal Jacque de Vitry and the Dominican Theologian and Philosopher Thomas de Cantimpré of University of Louvain considered her worthy of the Sainthood, the latter being the author of her Vita. Notably Thomas authored an influential comprehensive work on nature (*De natura rerum*) which has the human body, illnesses and their treatment, and the human soul as the subjects of its first and second book. In my paper I shall explore the rhetorical strategy used by Thomas de Cantimpré to describe Christiana’s unusual behavior in order to justify her as divine inspired in the course of his narration, then I shall investigate the questions in how far
his narration is in accordance with his philosophical theory of human body and soul, and according to this theory, in what exactly the divine madness differs from a normal mental illness.

Holy Fire: Madness, Ergotism, and Religious Experience in the Medieval Period

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Ergotism, known during the Medieval Period as Holy Fire or Saint Anthony’s Fire, is caused by the ingestion of rye bread infected by the fungus Claviceps purpurea. Ergotism has both gangrenous and neuropsychiatric symptoms, including mania and psychosis. Hundreds of ergot epidemics occurred in Medieval France and Germany, and were frequent by the year 1000 (Packer 230).

This paper presents the impact of ergotism on the Medieval religious imagination, alongside other neurological phenomena such as fasting-induced hallucinations, epilepsy and migraine. Sharon Packer has revealed close links between ergotism and the rise of Jewish mystical movements, readily explicable insofar as ergot-induced hallucinations, manias and heightened suggestibility all lend themselves to religious interpretation (Packer 236). Medieval Christian art also recorded the impact of ergotism, particularly the depictions of the Temptation of Saint Anthony, and the swarm of demons that tormented him, painted by both Matthias Grünewald (c. 1475 – 1528) and Hieronymus Bosch (c. 1450 – 1516).

The paper first outlines what is known of ergotism and other forms of hallucinatory intoxication and experience in the Medieval period, and how the inability to distinguish hallucinated experience from reality was a defining characteristic of the Medieval worldview. The paper then responds to William James’s positive and enormously influential assessment of chemically induced mystical states, as presented in his Varieties of Religious Experience (1902), and Aldous Huxley’s association of the Christian Medieval mystical tradition with his own mystical experiences with psychoactive drugs. While James, Huxley and others associate altered states of awareness with enlightenment and experience of the divine, this paper will show how closely aligned this association has been with superstition, misery and madness.
I also respond to Weston La Barre and Peter Furst, for whom the ritualistic use of hallucinogens is foundational to all religion. I note that the historical evidence suggests that the role played by drug use in religious life, as opposed to, say, dreams, food poisoning and fasting, may be relatively minor outside the Americas.

Keywords: ergotism, mysticism, madness, psychoactive substances.
Panel 4A: Madness in Epic and Tragedies

New Evidence for Madness in Greek Tragedy:

Euripides’ *Ino* and Beyond

Patrick Finglass
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We had always known, thanks to a summary in Hyginus (Fab. 4), that Euripides’ lost play *Ino* ended with the slaying of Learchus by his maddened father Athamas, and his wife Ino’s leap into the sea with their other child, Melicertes. The publication in 2012 of a fascinating new ancient manuscript of the play (P.Oxy. 5131, from the third century AD; Luppe and Henry (2012)) allows us to see more clearly how Euripides handled the theme of madness in the drama. Crucially, unlike in most accounts of the myth, Athamas recovers from his madness soon after his son’s death; Ino is therefore given the opportunity to sing a lament over Learchus’ body when it is carried on stage, again in contrast to other accounts, in which Athamas is still mad when Ino hears the news, forcing her to flee immediately with her other son in fear for their lives (Finglass (2014) 73, 76; Finglass (2015)). This paper looks in more detail at the place of madness within Euripides’ play, and in particular the recovery from madness, a theme found in other Euripidean plays, such as Heracles and Bacchae, but also outside Euripides, such as Sophocles’ *Ajax*. What emotional effects can the playwright create through his presentation of a character’s recovery from madness? How unusual is the handling of this idea in Euripides’ *Ino*? And how can the study of fragmentary drama more generally assist our understanding of this topic in tragedy as a whole?

“Madness” in Homer: A Preliminary Study

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Talking about madness in Greek literature, the most abiding images might include Plato’s description of the inspired poet in the *Ion*, his description of the three kinds of madness in the *Phaedrus*, or the madness inflicted upon tragic heroes at the
height of Attic theatrical performance. Past criticisms have demonstrated that there is little “madness” in Homer, or that madness in Homer is in nature different from the madness in later literature described with explicit terms such as λύσσα and μαίνομαι. With due respect to these critics, the present article aims to discuss the “madness” in Homeric epics, its terminology, its representation, and its significance in Homeric theology. I first define what I mean by “madness” in Homer; then discuss Homeric madness in the following aspects: first, an analysis of the words (or phrases) in the two epics that the poet uses to describe “madness”, and the context of their usages; second, the different kinds of “mad” behaviors in both epics, such as Agamemnon’s quarrel with Achilles in the Iliad and the suitors’ reckless and impious actions in the Odyssey; and thirdly, gods’ inferences in human “madness”. Through these analyses, I wish to contribute to the topic of madness from the start of European literature, to supplement previous discussions of Homeric madness, and if possible, to enlarge the connotation of madness that has been represented in literature.

Frenzy and Religion:

Vocabulary of Madness and Its Meaning

in the Greek Tragedy

Krzysztof Bielawski
Associate Professor, Jagiellonian University

Madness as an important element of the ancient Greek culture can be seen, understood and interpreted from various points of views: literary, medical, psychological, anthropological, philosophical and others. In the Plato’s understanding of frenzy or madness (Phaedrus 244) any possible types of mania remain inside religious context and vocabulary. The texts of the Greek tragedians confirm this interpretation. In my opinion any further anthropological and literary research of the subject can be possible only under two conditions: 1. correct understanding of the basic vocabulary of madness in its literary context, including etymology, semantics and syntactic functions; 2. correct understanding of the religious experience of Greeks at least in Archaic and Classical periods, including prophecy mystery cults and initiation rites.

The aim of this paper is to collect, to order and to interpret in context any
possible – direct and metaphorical – terminology connected to the idea of madness in the texts of the Greek Tragedy. The interpretation is to be based on the point of view focused on the specific Greek religious attitude and experience. The list must contain, among others: mania (mainomai and compounds), lyssa, oistros (oistrao), anoia, parakope, aphrosyne, bakcheia (and compounds).

The Implication of King Hrothgar’s Sermon in Beowulf

Dongill Lee
Professor, Hankuk University

“Beowulf” is fundamentally a product of pagan times and deals mainly with heroic idealism, in which glory acquired through one's heroic deeds matching his heroic vows is highly desired. However, King Hrothgar's Sermon (Beo 1700-85) deals with heroic principles as well as Christian doctrines referring to sin, soul and devil. This kind of combination often puzzles scholars as to what the real moral doctrine is and where the poet's intention lies. The moral of Hrothgar's sermon is a warning about this worldly phenomenon of change from joy to woe and back to joy. It is also about how to administer one's gifts properly, both treasure and personal talents, and to guard against the inevitable tragedy. And the sermon ends with the compelling necessity for the epic hero to understand and be ready to live close to death. There is a deliberate juxtaposition whose purpose is to illustrate a contrast in theme between the transience of this world and the changelessness and security of the heavenly kingdom. However, this kind of heterogeneity does not hamper the unity of the sermon owing to the masterful adoption of change motif controlling the structure of the sermon. King Hrothgar's sermon consists of the main theme of change(edwenden) and its subordinate theme of pride(oferhygd, ofermod). Pride can be interpreted either as positive or negative in heroic poetry whilst pride is always rendered as negative in religious sense. The combination of heroic idealism and Christian doctrine seems to be deliberately designed by the poet, who is trained in Christian culture and is deeply conscious of heroism, and suggests a perspective of life surpassing heroism and similar to Christianity.
The Dark Night as Madness

Michael McGlynn 孟克禮
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16th-century Spanish poet and mystic John of the Cross’ phrase “Dark Night of the Soul” has become proverbial in both theology and popular culture. In its original sense, it refers to a radical psychological change, called “kenosis” in traditional Christian theology. The “Dark Night” is characterized by a lack of consolation, a complete disorientation, which feels like madness to those experiencing it.

In this paper I will examine how John constructs the term in his works of the same name and how recent studies in cognitive science and comparative religious studies help elucidate John’s Christian statement of an apparently universal human experience of subjective madness.

“If I Went Round, Saying I Was an Emperor”:

Madness and Political Commentary

in Monty Python and the Holy Grail

John Lance Griffith
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If he made such a claim, says the peasant, “They’d put me away,” though who “they” are and exactly where they would put him – in bedlam or in prison – is left unstated. Regardless, Arthur, having already gone around saying he was a king, clearly agrees the peasant has crossed some kind of line; the peasant’s claim to an empire is maddening and a madness of some form or another. But of the many strange figures Arthur encounters on his journey, how does one separate the insane from the absurd, the delusional from the merely annoying who hold views contrary to his own? This paper examines the way in which the Pythons, by using the Middle Ages as the
setting for their story about a world gone mad, comment on the relationship between
medievalism and modernity, in particular the way in which the structure of popular
medieval stories exposes the absurd nature of modern social and political systems.

Keywords: medievalism; Monty Python; madness and politics; subversion

Denethor’s Unforgetfulness and Madness

in The Lord of the Rings

Minwoo Yoon
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Denethor, the steward of Gondor, aims at making Gondor the centerpiece for the
age to come. Through the stone of Palantír, as it turns out, Denethor witnessed the
enormous strength of Sauron’s army in Mordor, which brought him into thinking of
the Ring as the sole means for him to avoid being abandoned to despair. Denethor is
never able to nullify this knowledge about Mordor and too much obsessed by the
projected future of Gondor. His desperate seeking after the Ring, when it fails him, is
turned into serious defeatism, and his despairing mind ends up in the state of madness.
Thus, he attempts to perform a morbid ritual by burning himself and his son as a
living sacrifice to his own despair. According to Georges Bataille, knowing is about
an object and its utility which will appear in the future, and it follows “the inevitable
calculation of reason.” In contrast, “unknowing” nullifies anticipation and remains in
the present, like laughter, tears, poetry, dance and love. In this regard, Denethor’s
insane ritual of death to which his “melancholia” led him has a certain positive quality.
Fear of extinction of his kingdom has had Denethor prepare “humanly” and rationally
for the future; but in the madness and despair (acknowledging his total loss), he
unexpectedly loses that knowledge, as if at the moments of eroticism and ecstasy. At
this aesthetic and orgasmic moment, albeit brief and tragic, Denethor is freed from the
yoke of apprehensions about future and becomes his own sovereign.
Love, Madness, and Poetry:
A Metacognitive Reading of Shakespeare’s Sonnets
and *A Midsummer Night’s Dream*

Chih-chiao Joseph Yang 楊植喬
Associate Professor, National Dong Hwa University

While Plato in *Phaedrus* points out that divine madness, associated with creative insanity of seers and poets, must closely connect with reason in both love and art, Shakespeare in his sonnets and plays, especially *A Midsummer Night’s Dream*, displays the intriguing interaction among love, madness, and poetry. In “Sonnet 140,” for example, the speaker threatens his mistress with his madness and mad words that result from his unrequited love for her and suggests to the mistress a common pathological communication between a couple. To the speaker, a prudent lie seems to be the solution of maddened love. On the other hand, in *A Midsummer Night’s Dream*, Theseus, as the representative of wisdom, reason, and civilization, claims that lovers, madmen, and poets are “of imagination all compact” and that their words are ridiculous and incomprehensible; however, Hippolyta, won by Theseus with his love and violence, seems to be able to see through this inconstancy, which is nevertheless “strange and admirable.” While Theseus appears rational and just, his passion and sexual ethics make him go beyond the boundaries of law and reason. He cannot justify his love for Hippolyta by ignoring the true love between Lysander and Hermia and sentencing Hermia to death if she disobeys her father’s order and refuses to marry Demetrius. Meanwhile, the four couples of lovers create their best poetry when they are madly in love. Like the speakers in the sonnets, these lovers reveal their insanity when they talk about love. As a poet and the playwright, Shakespeare seems to mock at himself for composing those fantastic visions; however, when the reader or the audience recognize the extraordinary wonders in his works and the coexistence of love, madness, and poetry, the idea of divine madness has been embodied and recreated in the experience of reading/seeing.

Key words: *A Midsummer Night’s Dream*, love, madness, poetry, Shakespeare, sonnet

On the Theme of Madness in Elizabethan Tragedy

Hong Shen 沈弘
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Madness by definition is an unbalanced state of mind or mental derangement which prevents a person from knowing right from wrong, or renders him unaware of the nature of the act when committing it. This mental malfunction often leads a dramatic character step by step towards his own or other people’s destruction. Just as St. Michael reveals to Adam the future of mankind, so that the latter can learn a lesson from it and keep away thenceforward from “...Demoniac frenzy, moping melancholy, /And moon-struck madness” (Paradise Lost XI, 485-6). In reading Elizabethan tragedy, therefore, we must be fully aware of the significance of this tragic flaw on the part of the protagonist.

The present paper sets out to explore the different facets of madness seen in Elizabethan tragedy. Insanity is not merely an overblown passion or obsessive depression, it is sometimes employed as a kind of camouflage by the protagonist to cove his real motive. Hieronimo in Thomas Kyd’s The Spanish Tragedy pretends to be mad, in order to find out the real murderer of his son. So does Hamlet in order to take revenge for the murderer of his father. On the other hand, King Lear, in his lunatic state of mind, sees more clearly social relations and the nature of filial piety. The theme of madness culminates in John Webster’s Duchess of Malfi (1623), where the senseless murder of Ferdinand is eventually prevailed over by the integrity of the Duchess of Malfi. All of the above comments on madness point to the root of this notorious “age of disease.”

Sexual Abstinence, Paranoid Fantasy, and Male Hysteria:

Reading Leontes’s Madness in The Winter’s Tale

Sheng-yen Yu 余盛延
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Critics of *The Winter’s Tale* have been confronted with a controversial yet important question: What is the cause of Leontes’s madness? Although, as John Ellis observes, “Leontes’ sudden jealousy in *The Winter’s Tale* seems all too generally accepted as the poet’s overriding of probability, either to secure startling, effective drama, or to shadow forth some obscure allegory on, say, sanctifying grace, or the Christian life” and “[t]he historical critics in particular are sometimes prone owlishly to dismiss . . . any attempts to analyze what they conceive to be the ‘wildly improbable’ behavior of Shakespeare’s characters,” the question is nevertheless pivotal because, as Ellis adds, “[t]he action of *The Winter’s Tale* is complicated by Leontes’ sudden and enduring passion” and “there would be no play without Leontes’ passion, his angry denunciations and murderous plots.” In view of this fact, exploring Leontes’s madness is crucial to our understanding of *The Winter’s Tale*. In “Hysterical Men: The Hidden History of Male Nervous Illness,” Mark S. Micale points out that “[s]ince ancient times, physicians, philosophers, and natural scientists closely observed and extravagantly theorized female weakness, emotionality, and madness. What this long procession of male experts signally failed to see, to acknowledge, and to ponder was the existence of masculine nervous and mental illness among all social classes and in diverse guises.” In light of Micale’s remarks, it is noticeable that while Polixenes becomes anxious about the state of his kingdom as the play opens, Leontes is soon afterward suddenly seized with a fit of hysteria triggered by his paranoid fantasy of Hermione’s infidelity. Given these phenomenal complications in the play, I want to suggest that during Polixenes’s long stay in Sicilia and Hermione’s pregnancy, Leontes, together with Polixenes, is constrained to practice sexual abstinence, which contributes to Polixenes’s anxiety and Leontes’s paranoia and hysteria. In short, I will argue that Leontes’s sudden madness results fundamentally from his sexual abstinence during Hermione’s pregnancy and his concomitant affliction of paranoid fantasy.

Keywords: Shakespeare, *The Winter’s Tale*, abstinence, paranoia, hysteria

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**Confused Contentiousness in Jonson’s *Bartholomew Fair***

**Hui-chuan Wang 王慧娟**  
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Ben Jonson’s *Bartholomew Fair* (1614) depicts a fair day when visitors come to Smithfield to indulge themselves in eating and shopping while vendors and petty
criminals expect to make a profit. The Fair is energized by uncontrollable urges to satisfy one’s appetite for foods, drinks, objects, novelty, and excitement. However, not only is appetite taken care of, but aggression also finds outlets in the Fair. Characters shout abuse at each other or even come to blows.

Compared with Jonson’s other comedies, *Bartholomew Fair* has more characters of a quarrelsome nature. Many quarrels break out: the characters are uninhibited in expressing their dislike, disagreement, rivalry, or hostility. Yet, most of the aggressive behaviour hardly seems necessary. Unlike *Volpone* or *The Alchemist*, where large fortunes are thought to be at stake, *Bartholomew Fair* presents the ordinary commercial activities of a single day. What’s more, most characters gain or lose little by their verbal combats. Hence, the name-calling and arguments in this play are just a lot of pointless noises.

The contentious spirit that prevails in *Bartholomew Fair* can be seen to reflect the contentiousness in the society where this play was produced. Religious, political, and social controversies were rife, and the flourishing printing industry allowed opinions to spread widely in pamphlets.

Although the ranting of a hypocritical puritan preacher represents a highly satirical portrait of puritans, Jonson does not limit his satire to religious fanatics. The playwright dramatizes ordinary people’s tendency to quarrel, with or without cause, particularly in the “game of vapours” in which the logic of argumentation is pushed to the point of absurdity. To waste one’s intellect in mindless disputes is madness indeed.

Key words: contentiousness, game, early modern England
“We Are Fools for Christ’s Sake”:

The Figure and the Function of the Holy Fool in Byzantium

Marina Bazzani
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The σαλός, the holy fool, a person -usually a man- who serves God in disguise, feigns madness, acts foolishly or even indecently, and lives at the edges of society is a familiar presence in Late Antique and Byzantine religious histories and hagiographical writings. From its first mention in Palladios’ Lausiac History in the early fifth century, the figure of the holy fool acquired an ever greater visibility throughout the centuries, as well as the power to influence both society and politics deeply. Though being a more common feature of the early and middle Byzantine times, the holy fool continued to be part of society until the fourteenth century and to play his highly controversial role. The present paper looks at the development of and changes in the figure of the holy fool from Late Antique to the Palaeologan times, and it aims to broaden our understanding of the social and political effects that the σαλός exerted during his life time. In particular, this paper wants to focus on the resistance that holy fools frequently aroused among their contemporaries, and on the often open hostility with which their provocations were met especially by the established authorities both secular and religious.

Mania and Demonic Possession: Ancient Pathosformel in the Image of the Medieval and Renaissance Female Possessed

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The aim of this paper is to analyze how some artists of the Middle Ages and Renaissance depict a specific form of madness, that is the demonic possession,
sometimes using formulas of pathos, that had been elaborated in Antiquity to
represent the maenad, a follower of Dionysus. According to Plato’s Phaedrus,
Dionysus causes a special type of mania, that is the ritual delirium of his followers,
especially of the maenad. In the images of Antiquity, she is effectively represented
wearing fluttering robes, while she executes broken and disjointed gestures, during
the inebriation, interpreted as a Dionysian possession. This image, that we can call
Pathosformel (using an expression introduced by Aby Warburg in the
historical-artistic lexicon), is sometimes reused in the art of the Middle Ages and the
Renaissance, to depict the delirium of the demon-possessed female, considered in the
contemporary theological thought as a crazy woman. The operation performed by
these artists, who in a sense seem to compare, as modern anthropologists, two
different phenomena (the Dionysian mania and the demonic madness), confirms,
through the images, that the demonic possession was interpreted, between Middle
Ages and Renaissance, as mania (and madness); these images document also how
some formulas of pathos, which came from the Antiquity, were consciously used even
in the Middle Ages.

Madness & Iconography during Late Middle Ages:

Depicting the Mad Man within Religious Images

Marianne Argoud

Lecturer, Champagne-Ardenne University

This paper intends to question the relationship between image and madness
through the medieval mental mirror. It seems indeed important to investigate the
definition of madness during this specific period, which is about to change
dramatically. The problematic of a crazy person, physically or mentally ill, is often
depicted with the representation of possession whereas the illness is perceived also as
a sin or a vice. The images document a consistency or at least a continuity in the
general perception of the mad person during Medieval Times. The mad one is
considered like a marginalized character, which us ostracized by an out-of-standards
behavior, being out-of-his/her-normal-mind; if madness as a deviation of social
standards, where one can be an aggression for him/herself or the others.

We will explore through some specific examples – the possessed man and
woman within hagiographic martyrrial cycles but also saints’ hallucinations – what are
the medieval and modern perceptions of madness, and how it evolves through time and space. In Occidental Europe, some areas such as the Alps are really interesting to study with this kind of problematic, for mountains result to be quite a set for acculturation phenomena between beliefs, mental representations and cultural perceptions.
Panel 6: Madness in Classical Philosophy and History

“We’re All Mad Here”:

Insanity in Seneca

Sam McVane
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Because of the Stoics’ paradoxical claim that all unwise men are insane, their notion of madness, particularly vis-à-vis “medical” madness (i.e. melancholia), is of great interest. However, scholarship has largely left Seneca, in whose works madness plays a leading role, out of the picture, or, in the case of Margaret Graver (2007), only a small facet of Seneca is considered. This paper investigates Seneca’s account of insanity in both his prose works and tragedies. I will compare the standard Stoic model, which separates medical insanity caused by physical imbalance from paradoxical insanity caused by ignorance, with Senecan depictions of both types of insanity. To do this, I will explore the Epistulae Morales, De Ira, the Medea, and the Hercules Furens, and I will discuss the essential features that Seneca attaches to cases of madness. I argue that Seneca’s illustrations blur the line between the two types of madness. Seneca focuses on the epistemic failures that unite both notions of insanity – misperception, ignorance of one’s self, etc. – and shows how external, physical causes, such as drunkenness, exacerbate one’s ignorant insanity and how emotions (pathē), a feature of Stoic insanity, can lead to pathological insanity. Instead of two distinct categories, madness resembles a sliding scale, with insanity as ignorance on one end, where the insane fool misperceives salient features of the objects around him, such as their value, lastingness, etc., and pathological insanity on the other, where the madman grossly misperceives the world around him, e.g., seeing Furies where there are none.

Insanity of the Main-d:

The Cultural Implications of Mainomai

in Herodotus’ Histories

Ronald Orr
MA Student, Texas Tech University, USA

Herodotus’ Histories treats many cultural constructs that allow us to understand the culture of the Greeks as well as the Persians. Within these allusions to culture, we can better understand what the Greeks considered as “insane.” We can see within the Histories that those who were considered insane (mainomai) were punished with insanity for some violation against custom. We can see from Herodotus' work that custom was one of the most important aspects to his understanding of the world around him. Herodotus goes as far as to quote the Greek poet Pindar who penned, "Custom is the king of all" (Hdt. 3.38) showing the significance of custom to him. From this study, we shall be able to understand better Herodotus’ thoughts on culture through his treatment of those who violate custom. In this paper, I shall examine five case studies: Cambyses, Cyrus the Great, Skyles, Cleomenes, and Charlios, of whom four merit the term mainomai and violated custom. From this examination, I believe, we will be able to place insanity within a framework that offers a better glimpse of the cultural surrounding Herodotus Histories.

Lepidus the Archiereus of Pontus:

Guardian of Amastris against the Cult of Glykon?

Ching-Yuan Wu 吳靖遠
PhD Student, University of Pennsylvania

Lucian’s short pamphlet Ἀλέξανδρος ἢ Ψευδόμαντις (Alexander, or The False Prophet) gives an account on how a conjurer by the name of Alexander concocted a syncretistic snake oracle to victimize Paphlagonians. Alexander met resistance, however. Lucian claims that Amastris in particular was Alexander’s most despised city in Pontus, because “the followers of Lepidus and others like them were numerous in the city; and he would never deliver an oracle to an Amastrian” (Luc. Alex. 25). While the snake oracle is widely attested on coins, statues and iconography, there is no corroborating evidence on Alexander of Abonuteichos and Lepidus of Amastris beyond Lucian’s text. Yet, scholars used two inscriptions mentioning a Tiberius Claudius Lepidus (CIG 4149 & 4150, now lost) to establish Lepidus as a historical figure (Robert 1980: 146; Marek 1993: 98; Gordon 1996: 114; Victor 1997: 151). The rationale behind this identification, however, seems to have only been based on the
identical cognomen and the hypothesis that the inscribed Lepidus, being an archpriest of Pontus (ἀρχιερεύς τοῦ Πόντου), controlled both the sacred and the profane domains of Amastris.

After a literature review concerning the historicity of Lucian’s Alexander and Lucian’s Lepidus, this paper presents a close reading of the Lepidus inscriptions from Amastris previous studies. Since previous studies seldom considered the definitions and functions of the different types of archpriesthood found in Amastris, this paper studies Amastronian inscriptions and associated literature to establish context. A reassessment of the hypothesis that Lepidus controlled the religious domain of Amastris during the Antonine period will conclude the paper.

The Epicurean Understanding of Madness

Clive Edward Chandler
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Seneca preserves a statement of Epicurus (= fr. 484 Us.) that immoderate anger gives rise to madness. His statement implies that there is an inevitable progression from an extreme emotional state to a complete loss of sanity. This statement invites a reconsideration of the evidence available for the epicurean view of madness. A careful examination of texts from Lucretius On Nature and Philodemus On Anger reveals that later Epicureans, certainly, tended to maintain a careful distinction between the irrational emotions and behaviours connected with anger and the mental impairment characteristic of madness or insanity, even if the physiological states underlying both conditions, along with the behaviours exhibited, were ultimately similar.

Hallucination in Epicurean Sense Perception

Matthew James Shelton
PhD Student, University of St. Andrews

This paper provides an account of the physical soul according to Epicurus and Lucretius and argues for a theory of perception in which various epistemological
aspects (preconception, mental selection, belief and judgement) are shown to be included within the perceptual minimum and responsible for the ‘total effect’ in Epicurean perception. The accounts of Lucretius and Diogenes of Oenoanda on dream visions show the conditions in which synaesthesia or hallucination takes place within Epicurean physics and show that a necessary condition is the simultaneous disturbance and impairment of the rational soul (animus) and irrational soul (anima). This physical framework is key to understanding the delusional aspects of psychological madness in Epicureanism and might be used to explain the psychogenesis or origins of a diseased mental state in the first place.