

"There Ain't No Sanity Clause": Nineteenth-century Fiction  
and the Construction of Madness

All men tragically great are made so through a certain morbidness. Be sure of this, O young ambition, all mortal greatness is but disease.

Herman Melville, Moby-Dick

Is there a relationship between madness and the novel? Out of context, this question might appear absurd. One has only to bring to mind, however, Don Quixote to realize that the novel as a genre is fundamentally involved in a relationship with madness.

Shoshana Felman, Writing and Madness

Heathcliff, Ahab, and Raskolnikov--three of the most arresting heroes of nineteenth-century fiction--are bound up in the logic of a madness that inaugurated the new discipline of psychiatry. They and scores of other fictional characters are identified by their authors as monomaniacs. Heroism can easily conceal a corresponding insanity, but the repeated use of the term monomania and its open connection to madness suggest a direct connection between the art practice and the aspiring science. An exciting founding moment in psychiatry may have been snapped up by contemporary fiction but the influence may well

have gone the other way (1).

Running alongside this major argument about nineteenth-century fiction, there is a second on American national character and literature (largely because the subject happened to bifurcate in just that way), an expansion of Richard's Brodhead's identification of Captain Ahab as a "variant on a classic American type": "Monomania, a rare personality disorder in everyday life, has something of the status of a normal state of selfhood in American fiction":

From Charles Brockden Brown's compulsive ventriloquist to Hawthorne's questers after knowledge and Poe's fetishists of tooth and eye to the rigidified regional obsessives of Sarah Orne Jewett and Sherwood Anderson, Faulkner's tracers of unalterable designs, and Flannery O'Connor's involuntary baptisers and tattoo seekers, American fiction's most distinctive fantasies have commonly featured the figure of the monomaniac, the self mastered by a single motive and so restricted to a single move or goal (1).

Modern psychiatry, the "practice developed to manage the inmates of the madhouses," was the French psychiatry of Philippe Pinel (1745--1826), Jean-Etienne Dominique Esquirol (1772-1840) and Etienne-Jean Georget (1795-1828) (Porter 2002:100). The

discipline began in an ideological climate that has been variously described as Enlightenment humanitarianism, neoclassical revival, Romanticism, and scientific positivism. As a phantom anchor for the new science, according to Jan Goldstein who has studied it most thoroughly, monomania flourished as a diagnostic category between 1830 and 1870. Esquirol had coined the term in 1810 and codified it in an 1819 encyclopedia article as an idée fixe, a single pathological preoccupation of an otherwise sound mind. But the after-meanings of monomania flowed in several directions: as monomania, it could refer either to the dominance of an irresistible idea or to a partial insanity; as a closely related category, "moral insanity," it recast madness as a function of the emotions or the will (2). These meanings were disruptive in themselves, and they tended to infect one another. This made it so attractive and evasive a category of mental illness.

The creation of monomania signaled a bid for professionalism by a discipline eager to claim authority and establish respect. Georget used a new kind of madness to force the French legal system to accept psychiatric intervention; in fact, many commentators have claimed that monomania belonged to jurisprudence more than to psychiatry: "The first reply," Robert Castel writes, "of the mental health school to an uncertainty that was less its own than that of justice" (144). Monomania

moved into Paris courtrooms in the mid 1820s in a series of sensational trials of horrifying crimes that seemed to be without motive--the murders of two small children by Papavoine (1825), the murder of a small child by the servant girl Henriette Cormier (1826), and several other similar crimes: these "were acts that were so outrageous that they cannot be categorized in accordance with any motives. They put to flight any rational justification for punishment, because they cannot be measured against any yardstick. Therefore, let the mechanisms for the management of madness take over" (Castel 149) (3). The psychiatrists offered a diagnosis of homicidal monomania to contain the otherwise inexplicable act, the sort of mania imagined by Edgar Allan Poe in 1843 in "The Tell-Tale Heart": "It is impossible to say how first the idea [of killing the old man] entered my brain; but, once conceived, it haunted me day and night. Object there was none. Passion there was none. I loved the old man" (3.792) (4).

Monomania was seen by its authors as the most contemporary category of madness, the type that expressed madness as the product of a civilization growing ever more complex. The form of the dominant monomania in any given historical period would be an expression of the values of that time; for example, "the religious disputes provoked by Luther" in the sixteenth century produced a pan-European "monomanie superstitieuse" (Goldstein 1987:159). The disease could only grow more intricate as civilization advanced:

The more the understanding is developed, and the more active the brain becomes, the more is monomania to be feared. There has been no advancement in the sciences, no invention in the arts, nor any important innovation, which has not served as a cause of monomania, or lent to it, its peculiar character (Esquirol in Shuttleworth 48).

Such an orientation led to one of the more ridiculous aspects of the diagnosis, monomanias of whatever was new and fashionable on the cultural scene, like bibliomania or bricobracomania. This chapter of madness closed when psychology moved into its subsequent phases of degeneration theory and psychoanalysis.

The idée fixe was and still is the popular meaning of the syndrome: "There are no limits to the possibilities of monomania," Dr. Watson tells Inspector Lestrade in "The Adventure of the Six Napoleons," "There is the condition which the modern French psychiatrists have called the 'idée fixe,' which may be trifling in character, and accompanied by complete sanity in every other way" (Doyle 574). But monomania could also refer to an almost identical condition termed partial insanity. Men like Billy Budd's nemesis John Claggart, Melville wrote, "are madmen, and of the most dangerous sort, for their lunacy is not continuous, but occasional, evoked by some special object" (76).

Partial insanity acknowledged what had long been glimpsed and then denied in psychiatric thought: that the mental chaos that prevented a person from reasoning correctly could be partial

as well as total, and was no less serious in this form (5).

Monomania marked an attenuation of madness into ever more elusive stages (6). Just as "irresistible impulse" threatened to collapse the difference between guilt and innocence, partial insanity threatened to subvert the commonsense distinction between madness and eccentricity (but, then, eccentricity may always have been the category to which a confusing madness [madness without delirium] was referred).

The dissociated or split self came to be recognized as a mark of madness. The notion of the madman as someone split into two selves replaced an earlier image of a human being transformed into an animal. J. J. Moreau saw the monomaniac as the most salient modern type of madman, "because in monomania the individual retains consciousness of the mental disorder, and becomes . . . the ultimate homo duplex"; a "number of literary texts propose that within the mad there is a principle, a self, or a form of consciousness, that can listen to its own madness" (Rice 157 and Thiher 133). Partial insanity made a clinical practice possible by creating a stage for therapy: G. W. F. Hegel "appreciated the fact that Pinel's concept of 'manie périodique' offered the therapist the opportunity to gain the patient's confidence and over time to establish a collaborative therapeutic relationship during the patient's lucid intervals" (Weiner 1994:235).

Still, monomania expressed a contradiction which attracted oxymorons like “‘folie lucide,’ ‘folie avec conscience,’ or ‘folie raisonnante.’” Esquirol wrote it

. . . is of all maladies, that which presents to the observer, phenomena the most strange and varied, and which offers, for our consideration, subjects the most numerous and profound. It embraces all the mysterious anomalies of sensibility, all the phenomena of the human understanding, all the consequences of the perversion of our natural inclinations, and all the errors of our passions (Hunter and Macalpine 735) (7).

As moral insanity or a disease of the will and the emotions, monomania also ran counter to the direction of psychiatric thought. Madness had hitherto been a derangement of the intellect, the simple contrary of reason. Disturbance of the intellect, or delirium, was crucial to the definition of madness in its early formulations, but monomania was a “mania without delirium.” In retrospect, affective monomania, or emotional madness was the most important meaning to emerge because it freed madness from its dependence on intellectual derangement or brain damage. To quote Esquirol again, “Monomania is essentially a disease of the sensibility. It reposes altogether upon the affections, and its study is inseparable from a knowledge of the passions. Its seat is in the heart of man, and it is there that

we must search for it, in order to possess ourselves of all its peculiarities" (quoted in Tytler 335) (8).

In Poe's "Berenice," the narrator's disease "assumed finally a monomaniac character of a novel and extraordinary form," but the qualifiers are unnecessary since monomania is by definition novel and extraordinary (2.211). The articulation of the new mental disease tied a knot in the representation of character, in which sanity and insanity were confounded. This was revolutionary for two reasons: first, because it was Revolutionary: modern psychiatry begins with the anecdote of Pinel striking the chains from the inmates at the Paris hospitals in 1793 after making a personal plea before the Revolutionary Convention. Pinel freed the insane just as the Revolution, according to Pinel, freed medicine: "liberated from the fetters imposed upon it, by the prejudices of custom, by interested ambition, by its association with religious institutions, and by the discredit in which it has been held in public estimation" ( ). The diagnostics of the new psychiatry were linked to the revolution as well: "The principles of free enquiry, which the revolution has incorporated with our national politics," Pinel also wrote, "have opened a wide field to the energies of medical philosophy" (in Kikulek 336). Monomania was also revolutionary because, as a partial madness, or worse, a rational madness, it contradicted that classical sense of madness that dominated expert and lay opinion.

The monomania project collapsed around 1870 after a series of attacks, begun in 1852 by J. P. Falret. The objections to it were the obvious ones; many of them were merely reiterations of one of the unshakable contemporary assumptions of psychology, that consciousness is not divisible, that a person must be either sane or insane. "It seems dogmatic," James Mark Baldwin wrote, "to merely call the delusions themselves abnormal, and not to acknowledge the weakness of the 'normal part' of the reasoning, which fails to counteract the formation of the delusions" (101). The resistance was also fueled by judges and lawyers who insisted that the effect of a category like monomania would be to void the concept of criminal responsibility altogether.

The truth or falsity of the monomania concept, however, was of little concern to nineteenth century fictionists when compared to its fascinating possibilities. In Wuthering Heights, Nelly Dean describes Heathcliff as "quite strong and healthy; and, as to his reason, from childhood he had a delight in dwelling on dark things, and entertaining odd fancies--he might have had a monomania on the subject of his departed idol; but on every other point his wits were as sound as mine" (394). The insanity of Charles Dickens's madman in The Pickwick Papers is similarly cunning: "The law--the eagle-eyed law itself--had been deceived,

and had handed over disputed thousands to a madman's hands. Where was the wit of the sharp-sighted men of sound mind? Where the dexterity of the lawyers, eager to discover a flaw? The madman's cunning had over-reached them all" (180). When, in Joseph Conrad's Heart of Darkness, Marlow bursts out that Kurtz is mad, his Russian companion "protested indignantly. Mr. Kurtz couldn't be mad. If I had heard him talk, only two days ago, I wouldn't dare hint at such a thing . . . . Believe me or not, his intelligence was perfectly clear--concentrated, it is true, upon himself with horrible intensity, yet clear" (571 and 587) (9).

Two great monomaniacs of nineteenth-century American literature clearly suffer from partial insanity: Ahab--"But, as in his narrow-flowing monomania, not one jot of Ahab's broad madness had been left behind; so in that broad madness, not one jot of his great natural intellect had perished" (185)--and Claggart, whose monomania is "involuntarily disclosed by starts, yet in general covered over by his self-contained and rational demeanor, this, like a subterranean fire, eating its way deeper and deeper in him" (93):

Human madness is oftentimes a cunning and most feline thing. Ahab's full lunacy subsided not, but deepeningly contracted . . . . If such a furious trope may stand, his special lunacy stormed his general sanity and carried it, and turned all its concentrated cannon upon

its own mad mark; so that far from having lost his strength, Ahab, to that one end, did now possess a thousand fold more potency than ever he had sanely brought to bear upon any one reasonable project . . . . Ahab had some glimpse of this, namely: all my means are sane, my motive and my object mad (ch 41);

and

But the thing which in eminent instances signalizes so exceptional a nature is this [Claggart's]: Though the man's even temper and discreet bearing would seem to intimate a mind peculiarly subject to the law of reason, not the less in heart he would seem to riot in complete exemption from that law, having apparently little to do with reason further than to employ it as an ambidexter implement for effecting the irrational. That is to say: Toward the accomplishment of an aim which in wantonness of atrocity would seem to partake of the insane, he will direct a cool judgement sagacious and sound . . . . so that when moreover, most active, it is to the average mind not distinguishable from sanity (76).

The conundrum that sanity and madness posed in monomania were partially worked out in Poe's "The System of Doctor Tarr and Professor Fether." The narrator of this tale is persuaded to visit an insane asylum in the south of France run on the

"soothing system" where "all punishments were avoided . . . even confinement was seldom resorted to . . . [and] the patients, while secretly watched, were left much apparent liberty, and . . . most of them were permitted to roam about the house and grounds in the ordinary apparel of persons in right mind." He is greeted by a M. Maillard, a "fine-looking gentleman of the old school, with a polished manner, and a certain air of gravity, dignity, and authority which was very impressive," and has dinner with a "numerous company . . . . people of rank--certainly of high breeding." He discovers that the soothing system had in fact been discontinued several weeks ago. As the company describe the monomaniac behavior of the inmates, they act out these mannerisms themselves in a very broad manner:

"a certain individual . . . took himself for a bottle of champagne, and always went off with a pop and a fizz, in this fashion." Here the speaker, very rudely, as I thought, put his right thumb in his left cheek, withdrew it with a sound resembling the popping of a cork, and then, by a dexterous movement of the tongue upon the teeth, created a sharp hissing and fizzing, which lasted for several minutes, in imitation of the frothing of champagne.

Suddenly, a growing noise and an onslaught from outside signals the approach of the newly freed keepers. The narrator has been instructed in madness by the inmates (10).

The cunning of the madman, Poe concludes, "is proverbial and great. If he has a project in view, he conceals his design with a marvelous wisdom; and the dexterity with which he counterfeits sanity, presents, to the metaphysician, one of the most singular problems in the study of mind. When a madman appears thoroughly sane, indeed, it is high time to put him in a straitjacket" (1003-1022). Poe's tale gives shape to the fear that if the institutional distinctions between sane and insane were erased, as in the haunting foundational moment of Pinel striking off the chains, one might not be able to distinguish the two.

This ultimate construction of madness was worked out by Poe and Melville through a rhetoric of wildness and calm: "I am madness maddened!" Ahab declares, "That wild madness that's only calm to comprehend itself!" (226) (11). Such rhetoric appears frequently at the opening of Poe's tales of terror where a narrator the reader believes to be mad "proves" he is not: "I am not mad. How can I be mad when I can reason thus" ( ). This trope dominates the opening of "The Tell-Tale Heart," the tale that expresses the relatively new concept of homicidal monomania: "TRUE!--nervous--very, very dreadfully nervous I had been and am; but why will you say that I am mad? . . . . Hearken! and observe how healthily--how calmly I can tell you the whole story" (3.792).

"All agreed that it was of the essence of lunacy to be visible, and known by its appearance," Roy Porter wrote of eighteenth-century English medical thought:

Indeed, Thomas Tryon sourly noted that because men of reason were such hypocrites, it was only the mad whose nature could be read in their face. Madness advertised itself in a proliferation of symptoms, in gait, in physiognomy, in weird demeanor and habits . . . . This public transparency of madmen and fools is worth emphasizing, for it was a situation later to become contested. For one tenet of the professional psychiatry developing in the nineteenth century was the conviction that insanity could be fearsomely latent, biding its time, and visible only to the expert diagnostic gaze of the alienist (1987:35).

Many practices attest to a belief in the visibility of madness, particularly, artistic illustration or photographic studies of the mentally ill, begun by the Esquirol circle in order to build up a medical archive (12).

The obvious absurdity of this project has been repeatedly exposed. Without labels or accompanying case descriptions, the paintings and photographs communicate nothing in the way of intelligible pathology:

Like Esquirol's work, however, the representations of

Morison's [Sir Alexander (1779-1866)] patients are virtually meaningless without the case histories . . . flicking through the book, looking at the pictures alone, the most striking observation must surely be that they all look precisely the same, and the question arises as to how Morison or his readers could ever suggest there were distinguishing features for each one of his written diagnoses (Browne 156).

Notwithstanding this objection, how would the visibility of madness theoretically work in the case of partial insanity? Is the narrator of "Tarr" such a fool as Poe makes him out to be? As Goldstein writes, "You could engage in lengthy conversations with a monomaniac and, provided the pathological idea was not broached, have no suspicion that you were interacting with a mind gone awry, with a bona fide madman" (1998: ). Gandois, one of Esquirol's administrative officials at Charenton, declared that, "There are others [i. e., cases] in which even about the object of delirium the propositions are so well-knit, the narratives so probable and the reasoning so superficially convincing that the most skilled observer can be taken in" (Goldstein 1987:170).

Nineteenth-century fiction was giving a stamp of visibility to what was claimed to be an invisible madness. Still, no one in the world of "Billy Budd" can see that Claggart is insane ("The superior capacity he immediately evinced, his constitutional sobriety, an ingratiating deference to superiors, together with a

peculiar ferreting genius manifested on a singular occasion; all this, capped by a certain austere patriotism abruptly advanced him to the position of master-at-arms"), just as no one can tell that the title character of Mary Elizabeth Braddon's Lady Audley's Secret is insane (67). In fact, it is she who will accuse the hero, her nephew Robert Audley, of mental illness, a charge that will be accepted by all and that cannot be dislodged until her own insanity is exposed.

A solution to this and other dilemmas was proposed in the concept of a diagnostic gaze penetrating enough to break through the deceptive surface. You couldn't have a psychiatry until you had experts who claimed they were able to see (or read) the subtler forms of madness, and "monomania typified the kind of elusive insanity that could be reliably identified only by expert, professional eyes" (Goldstein 1998:386) (13). John Conolly, a physician at the Middlesex Lunatic Asylum, suggested that even the "most masterly dissembling" of patients could not hide their condition from a physician skilled in the interpretation of signs. The legible indicators of the inner state are such that "the very mode of wearing the hat will differ in the same man, in his sane and his insane state" (Shuttleworth 54). But how exactly would it work? Various models were proposed then and later. As Antoine-Athanase Royer-Collard stated,

Place several people in the midst of darkness, they

will see nothing around them; but let them sojourn there for some time and they will end up very nearly distinguishing the objects which surround them . . . . We . . . have developed, so to speak, a sort of visual faculty, a faculty that is entirely artificial and entirely personal, to see something where others can discover nothing (Goldstein 1987:186) (14).

Another objection made by critics of the monomania syndrome, however, was that far from being sharply observant its champions were actually blind: they never did see deeply enough or only saw what they wanted to see. Emile Durkheim was one of these critics: "Clinical experience has never been able to observe a diseased mental impulse in a state of pure isolation; whenever there is lesion in one faculty the others are also attacked, and if these concomitant lesions have not been observed by the believers in monomania, it is because of poorly conducted observations" (60).

A last objection to the monomania construction claimed that it construed character as it appeared in fiction but not in life. Georget said that the previous generation of psychiatrists "committed this serious error; they made up novels rather than pathological descriptions" (Thiher 153). Falret, a member of Esquirol's circle, had noted how common it was

for the physician in a lunatic hospital to imitate the novelist unwittingly. Seeking to replace the chaos of

nature with the order of art, the physician perceived and represented each patient he encountered as a "character" in La Bruyère's sense, a person governed by a single passion or idea. He remained unaware of the disconfirming clinical evidence screened out for the sake of his artistry" (Goldstein 1987:190-191).

"Many of Pinel's case histories," Henri Ellenberger reported, "seem to be borrowed from Balzac's novels" (283).

The extensive presence of monomania in nineteenth-century fiction echoed and expanded the short-lived reign of monomania in medicine (15). But it appeared within the larger horizons of a newfound literary sympathy for madness (in Rousseau, Goethe, and Byron, for example). It is likely that contemporary writers had been touched, either directly or at second hand, by the fascinating implications of this new condition for literary character, but it is also possible that literature was responsible for such madness in the first place.

This was an extreme stage in the development of the Romantic Hero commonly charted by literary history: a trajectory of dominant masculinity through various avatars and types from Cain, Prometheus, Faust, Satan, the Wandering Jew, the Gothic hero, and the Byronic hero leading up to this monomaniac hero (see Thorslev). According to a traditional account of the type, the romantic hero tends to be the antithesis of classic

balance and reason. Strong currents of pathology run through the Romantic movement. It is of course difficult to define either normalcy or pathology, but it is nonetheless evident that romantic authors and their heroes are far from anyone's idea of normalcy . . . . Since the line separating sanity from madness is tenuous, it is difficult to ascertain when the Romantic hero becomes pathological. In this light it is best to say that the Romantic hero is always a man of hypersensibility, and whenever his patterns of hypersensibility are exaggerated enough he may be called a pathological hero (Ridge 53).

As it was represented in literature, this pathology very often became heroic, a sign of individual superiority, if not divinity.

Jean-Jacques Rousseau stands at the head of both movements, the psychiatric and the literary. Considered to be the "great expert on the passions," Rousseau, as Goldstein remarks, served as a "distantly presiding deity over the birth of French psychiatry" (1987:97).

The instrument he [Pinel] found indispensable was the case history. "Little stories," or historiettes, as he called them, if based on "the true results of observation," were essential to the scientific study of the mad. To acquire the necessary knowledge and skills

for this new narratological mode of investigation, Pinel turned for guidance to Jean-Jacques Rousseau. Whereas Crichton [Sir Alexander, physician] had initiated Pinel into scientific discourse about the mind's affective life, Rousseau introduced him to the ways literary discourse could represent it. If Crichton was Pinel's acknowledged master, Rousseau was his unacknowledged one (Kikulek 340-341).

And of course Rousseau is one of the first great psychiatric subjects of nineteenth-century literature, a "degenerate" who "bears in himself the congenital stigma of a neuropathic constitution; if not of moral insanity" (Starobinski 68). In his "Poem of Hashish," Charles Baudelaire discusses what he calls Rousseau's "conquering monomania": that he made himself "the centre of the universe," that he became "a living and outrageous personification of the proverb which says that desire knows no barriers (117).

Looking back from the nineteenth century at the earlier history of Western fiction we can easily assimilate the monomaniacal character to earlier modalities of the hero. In a sense, the hero of fiction or drama was always excessive in almost this way, always potentially monomaniacal, particularly if he was a lover, a warrior, or a religious zealot, which was almost always the case.

The new hero of the Renaissance drama of Christopher Marlowe or William Shakespeare was obsessive and driven. Melville recognized this in the Shakespearean hero, even though it was expressed as holy madness:

Through the mouths of the dark characters of Hamlet, Timon, Lear, and Iago, he craftily says, or sometimes insinuates the things, which we feel to be so terrifically true, that it were all but madness for any good man, in his own proper character, to utter, or even hint of them. Tormented into desperation, Lear the frantic King tears off the mask, and speaks the sane madness of vital truth (9.244) (16).

Eighteenth-century psychology had featured synonyms for an irresistible or fixed idea, in Alexander Pope's ruling passion (the "Mind's disease") or Laurence Sterne's hobby horse ("Essay on Man" 254). Walter Shandy speaks for the Shandean monomaniacs when he says, "It is the nature of an hypothesis, when once a man has conceived it, that it assimilates everything to itself as proper nourishment" (Sterne 177). Charting the easy swing from eccentricity to madness, Goldstein quotes the Journal de la langue française for 1839: "One no longer says, it is his hobbyhorse, his fancy. One says, like a grave physician: 'it is a monomania'" (1987:153).

The novel had begun in madness: Pinel defined Don Quixote's

condition as "une description admirable de la monomanie," while Esquirol cited his condition as the appropriate historical monomania "that reigned throughout almost all of Europe following the Crusades: a mixture of amorous extravagance and gallant courage which, in certain individuals, was a veritable madness." (Goldstein 158) (17). At the beginning of the English novel, there is a functional monomaniac in the person of Robinson Crusoe, a ruthlessly single-minded and obsessive hero scrutinizing every element in his environment for its place in his overriding scheme of survival and prosperity. And, in another beginning of the English novel, in William Godwin's Caleb Williams, the hero is obsessively curious: "The farther I advanced, the more the sensation was irresistible. I seemed to myself perpetually upon the brink of being countermined. The more impenetrable Mr. Falkland was determined to be, the more uncontrollable was my curiosity . . . . a kind of fatal impulse that seemed destined to hurry me to my destruction," while his adversary Squire Falkland is a figure of unrelenting surveillance and persecution, like Claggart or Victor Hugo's Javert (108 and 121).

As if in fulfilment of Benjamin Franklin's attempt to lure Pinel to America, nowhere was the monomaniac hero more in play than in the novels and tales of the three major American Romantic

fictionists, Poe, Hawthorne, and Melville (Weiner 1990:344). In his 1877 novel The American, Henry James tells us why America was such a fertile field for this masculine disorder (18). By the time of the Civil War, America had produced both the masculinity (and the corresponding institutions) that were appropriate to the early phase of its development: giant narcissists aggressively devoted to exploration and settlement, characters like Captain Ahab, the narrators of Emerson's "Nature," Thoreau's Walden, and Whitman's Song of Myself, as well as Hawthorne's Chillingworth and Hollingsworth--violently willful individualists. Americans believed in the unbounded thrust of the will because their development to date had set them problems that could best be resolved through that agency. Monomania was, as Michael Rogin has said, "the disease specific to a society of uprooted and driven men" (Reynolds 288).

America in the 1870s, however, could no longer afford such temperamental monsters for its contemporary task of creating a culture for its citizens. James's hero, Christopher Newman, is that earlier type: he is Ahab, when he identifies the only thing that can resist the thrust of an American ego as the devil itself: "At one time," James writes,

failure seemed inexorably his portion . . . . His most vivid conception of a supernatural element in the world's affairs had come to him once when this

pertinacity of misfortune was at its climax; there seemed to him something stronger in life than his own will. But the mysterious something could only be the devil, and he was accordingly seized with an intense personal enmity to this impertinent force (53).

The word and the type had a wide-ranging distribution in nineteenth-century literature and after (19). Literal monomaniacs in Poe and Hawthorne include the narrator of "Berenice," Lady Eleanore Rochcliffe, and Dr. Grimshawe, but the type is much more widely distributed (20). Hawthorne himself would be prominent in such a list, especially given his obsession with the witchcraft craze, his mania-mania. Two constructions at the center of Poe's and Hawthorne's psychology are also identifiable as moral insanity: perverseness and the "unpardonable sin" which is manifest in Ethan Brand and Hollingsworth.

Above all, there is Melville's Ahab of whom the word "monomania" is used fifteen times (21). Ahab is countered by a second monomaniac, Ishmael, a mad pedant who hunts the whale as obsessively as his captain. Ishmael's hunt is presented as the expression of an overwhelming compulsion, a driving need to know the whale. Ishmael's mad expenditure of cataloguing energy reminds us of the totalizing madness of Western philosophy, just as the dissection of the whale (the central chapters in the cetology unit) resembles its investment in analysis. Melville

makes it seem funny, but there is, as every good Romantic knew, a razor-sharp weapon that penetrates more finely than the finest harpoon and kills more finally, and that is the analytical intelligence: Ishmael presumes to "label" the whale "for all time to come" (132) (22). Monomaniacs are to be found throughout Melville's fiction: literally so for Jarl and Donjalolo (Mardi), the ballad singer in Redburn, Israel Potter, and Claggart and Vere (23).

The American monomaniac hero had appeared before Poe (he can be found in the works of Washington Irving and Charles Brockden Brown) and persists through the end of the century as the transcendentalist protagonist of "Nature" and "Song of Myself" (24).

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Monomania also gave impetus to at least one branch of popular fiction, the detective novel as it grew out of English sensation fiction. The latter genre often featured a monomaniac hero who is forced by his pathology to investigate a crime: like Walter Hartright in Wilkie Collins' The Woman in White--"I began to doubt whether my own faculties were not in danger of losing

their balance. It seemed almost like a monomania to be tracing back everything strange that happened, everything unexpected that was said, always to the same hidden source and the same sinister influence"--or Robert Audley in Lady Audley's Secret-- "Was it a monition, or a monomania? . . . What if this edifice of horror and suspicion is a mere collection of crotchets--the nervous fancies of a hypochondriacal bachelor? Mr. Harcourt Talboys sees no meaning in the events out of which I have made myself a horrible mystery . . . . Oh, my God, if it should be in myself all this time that the misery lies" (Collins 69 and Braddon 252).

## Notes

(1). Questions of priority and causation are notoriously dense. In the writing under review, science alludes to literature and literature alludes to science. I have given myself permission to treat the two sources with a similar freedom.

(2). The terms monomania, partial insanity, and moral insanity emerged onto a disciplinary landscape with little consistency and little continuity. Assumptions about mental illness and the classification of mental disorder changed with each medical generation. Standard terms would also change meaning, often radically, as they moved from doctor to doctor. Although there seem to be substantial differences between a fixed idea, an irresistible impulse and sociopathic behavior, monomania/moral insanity went the distance. Henry Maudsley, in his Pathology of Mind (1890) equates "the Mania sine delirio of Pinel, the Monomanie raisonnante ou sans délire of Esquirol, the Monomanie affective of the same author, and the Moral Insanity of Prichard" (355). In The Twisted Mind: Madness in Herman Melville's Fiction, Paul McCarthy insists on the difference between the two

conditions but then regularly collapses the supposed distinction (53, 60, and 104).

(3). The intervention, however was not successful. Anglo-Saxon jurisprudence would soon adopt an English distinction, the McNaghten Rule (1844), based on a defendant's ability to distinguish right from wrong, which "pre-empted the claim advanced by post-Esquirolian psychiatrists that the grounds should be 'irresistible impulse'" (Porter 2002:155). The McNaghten Rules, however, arose in defiance of the McNaghten verdict where an insanity defense based on monomania swayed the jury.

(4). In Crime and Punishment, Raskolnikov carries out the murder as if blindly propelled, and repeatedly feels that he "no longer possessed any freedom of thought or will" (98).

(5). The concept of partial insanity had always been an unacknowledged part of the psychiatric repertoire. Although history credits it to William Cullen, a Scottish pathologist whose works Pinel translated at the beginning of his own career, it already had a place in medieval writings about madness--in a clause or an example that referred to fixed delusion (Jackson 174). Klaus Doerner makes a neat distinction between melancholy and monomania: "While melancholia is the sad, inner-directed variant (the will to nonvolition) of partial insanity, monomania is the outer-directed variant, the expansive projection of the disorder into behavior" (149).

(6). And thus enlarged the area of social control--"More rigidly than with Pinel, monomania also served as a political tool, used to label all alien and strange actions, every departure from the social norm, as a form of insanity"--especially for women: "Outward conformity was no longer sufficient. Insanity could still be adduced if the underlying emotional attitude was judged to be unsatisfactory. The emergence of theories of moral insanity is symptomatic of the tightening networks of social control in the Victorian era as the inner self becomes the target of ideological surveillance" (Doerner 150 and Shuttleworth 49).

(7). The discovery of partial insanity was often signalled by a gasp of discovery. Writing on manie sans délire, Pinel said: "I was not a little surprised to find many maniacs who at no period gave any evidence of any lesion of the understanding, but were under the dominion of instinctive and abstract fury, as if the active faculties alone sustained the injury." Esquirol wrote, "Partial delirium is a phenomenon so remarkable, that the more we observe it, the more we are astonished, that a man who feels,

reasons and acts like the rest of the world, should feel, reason, and act no more like other men upon a single point" (in Skultans 54 and Kendlar 361).

(8). The "irresistible impulse" could also be expressed through fictions of mesmerism or of shapeshifting (fantasies of persons temporarily transformed into werewolves or vampires). They commit horrific crimes which are forgotten when the individual reassumes human form; see Charles Nodier's 1831 essay, "On some phenomena of sleep" where he explained monomania as "due to continuing to perceive a sensation belonging to that life of fantasy of which half of our own is composed, the life of man in sleep" (Tony James 50).

(9). Monomania takes this form in medical annals as well: Papavoine's replies under examination were so closely reasoned, such "'masterpieces of dialectic,' that the prosecution successfully convinced the jury that a man of such obvious intellectual acuity could not possibly be insane" (Goldstein 174).

(10). Poe's tale is uncannily close to Melville's "Benito Cereno," where the difference between the free white sailors and the captive black slaves is similarly reversed and obscured. Like Amasa Delano, Poe's narrator is adrift, forced to accept the word of an ostensible authority figure no matter how unstable and beset by contradictions it may seem.

(11). In his report on the trial of James Wood for Alexander's Weekly Journal on the auspicious date of April 1, 1840, Poe stated that the extreme calmness of the murderer argued that he was insane, and in "The Unparalleled Adventures of Hans Pfall," he wrote, "My sensations, however, upon thus recovering, were by no means so rife with agony as might have been anticipated. Indeed there was much of incipient madness in the calm survey which I began to take of my situation" (TOM 797 and ). Commenting on the calm of Henriette Cormier at the time of her trial, a calm which some of the lawyers considered to be incompatible with insanity, Georget wrote: "This very calm is considered by doctors as one of the characteristics of homicidal mania" (quoted in de Saussure 370).

(12). Esquirol worked with the artists G.-F.-M. Gabriel, whom he sent into the Paris asylums between 1812 and 1826, and Ambrose Tardieu, who provided 27 engravings for his Des maladies mentales considérés sous le rapport médical, hygiénique et médico-légal in 1838. Esquirol also made a collection of almost "200 plaster of paris Casts of the faces of Insane persons and 600 Skulls" (Morison in Hunter and Macalpine 738). The supreme achievement

here (certainly fed by the vanity of art) was Théodore Géricault's ten paintings of monomaniacs commissioned by Georget in 1822, of which five survive. Albert Boime claims the skill of a Géricault was needed to approximate the skill of a trained psychiatrist in discerning such a subtle form of madness. Interestingly, the madman is a man who has no "right" to have a portrait made because he is so utterly removed from the respectable world set in oils by the portrait painters of Géricault's day, such as Ingres in France or Thomas Lawrence in Britain (Jones).

(13). Of course this is a particular moment of the clinical gaze that institutes medicine in Michel Foucault's The Birth of the Clinic.

(14). In his homage to Jean-Martin Charcot, Sigmund Freud wrote that his teacher

was not of the reflective type, but he had an artistically gifted temperament--as he said himself, he was a "visuel," a seer. He himself told us the following about his method of working: he was accustomed to look again and again at things that were incomprehensible to him, to deepen his impression of them day by day, until suddenly understanding of them dawned upon him. Before his mind's eye, order then came into the chaos apparently presented by the constant repetition of the same symptoms (10).

In 1914, Freud proposed a more perverse model in the activities of the great detector of art forgeries, Giovanni Morelli who penetrated to the secret core of artworks by looking at them askance, looking not at the significant features that clamored for attention but at marginal and trifling signs like the curve of a nostril (Ginzburg 81-82).

The diagnostic gaze could also be deployed in the opposite direction, to detect the criminal who is trying to pass himself off as a madman. According to Isaac Ray, the mark of true insanity

may be unnoticeable to the untrained eye, but the expert knows that it will always leave a trace on the body. Not only do simulators lack the rapid eye flutter and heartbeat of maniacs, for instance, but "persons feigning mania lack the bold unflinching look of real maniacs; they never look the physician steadfastly in the face nor allow him to fix their eye" (Reiss 120).

The diagnostic gaze often appears in fiction as a Gothic property possessed by madmen not doctors, as in Hoffmann's Devil's Elixir--"It is a peculiar attribute of madmen that they can look more deeply into the hearts of those by whom they are

surrounded" (in Stein 44). This led to an equation between the monomaniac and the alienist who was presumably curing him. In Charles Reade's Hard Cash, the asylum director Dr. Wycherley (modeled on John Conolly) "reveals his own obsessiveness as his assertions of Hamlet's madness push him into monomania" (Small 50). Melville says of Claggart: "With the measured step and calm collected air of an asylum physician approaching in the public hall some patient beginning to show indications of a coming paroxysm, Claggart deliberately advanced within short range of Billy and, mesmerically looking him in the eye, briefly recapitulated the accusation" (98).

(15). Monomania also made its appearance in the other arts, in the art of Honoré Daumier and Hector Berlioz, for example, who, in his Symphonie Fantastique featured a musical "idée fixe."

(16). Emile Legouis lists the common characteristics of Shakespeare's tragic heroes: "impulsiveness, irresponsible vehemence, want of self-possession and self-control in words and deeds, lack of balance, sudden shiftings of determination, bitter melancholy fits, a tendency to outrageous railing and cursing" (129). John Conolly wrote a monograph on Hamlet as a monomaniac: "There is, assuredly, sufficient foundation for believing that the mind of Shakespeare, exercised on the old story of a simulated insanity, imagined the finer outline of a mental condition in which there is a partial disturbance of reason, and that not continual, but fitful . . . often returning, and productive of perplexing inconsistency of thought and action" (2).

(17). The Don's madness resembles partial insanity in its alternations of periods of delusion and lucidity. Erich Auerbach found "evidence everywhere that we have to do with an intelligent Don Quixote and a mad one, side by side" (349). Another Cervantic madman, Tomás in El Licenciado Vidriera, is convinced that he is made of glass and fears breaking apart. His madness does not seem to have influenced his powers of reason since he "shows great wit and intelligence in advising people when they ask him questions. He quickly acquires fame as a madman whose critical judgements on political and social matters are worth listening to" (Dumchen 100).

(18). Although there are female monomaniacs in the fiction I am surveying, the diagnosis was largely used as a carapace for masculinity and a complement to female hysteria.

(19). Twentieth-century examples can be found in the works of Joseph Conrad, D. H. Lawrence, George Orwell and F. Scott

Fitzgerald.

(20). This type includes Metzengerstein ("Indeed, the Baron's perverse attachment to his lately-acquired charger--an attachment which seemed to attain new strength from every fresh example of the animal's ferocious and demon-like propensities--at length became, in the eyes of all reasonable men, a hideous and unnatural fervor" [2.26]); Psyche Zenobia in "How to Write a Blackwood Article" ("What madness now possessed me? . . . I was seized with an uncontrollable desire to ascend the giddy pinnacle"); Aylmer in "The Birth-mark" ("Until now he had not been aware of the tyrannizing influence acquired by one idea over his mind, and of the lengths which he might find in his heart to go for the sake of giving himself peace") [10.40]; Roger Chillingworth ("a terrible fascination, a kind of fierce, though still calm, necessity seized the old man within its gripe, and never set him free again until he had done all its bidding") [1.129]; Hepzibah Pyncheon in The House of the Seven Gables (she "had grown to be a kind of lunatic by imprisoning herself so long in one place, with no other company than a single series of ideas and but one affection, and one bitter sense of wrong") [2.174]; and Septimius Felton ("Everything drifted towards the strong, strange eddy into which his mind had been drawn: all his thoughts set hitherward").

One of Roderick Usher's symptoms--"At times, again, I was obliged to resolve all into the mere inexplicable vagaries of madness, for I beheld him gazing upon the vacancy for long hours, in an attitude of the profoundest attention, as if listening to some imaginary sound"--strictly parallels the monomaniac condition of the narrator of "Berenice":

To muse for long unwearied hours with my attention riveted to some frivolous device on the margin or in the typography of a book; to become absorbed for the better part of a summer's day, in a quaint shadow falling aslant upon the tapestry or upon the floor; to lose myself, for an entire night, in watching the steady flame of a lamp, or the embers of a fire; to dream away whole days over the perfume of a flower; to repeat, monotonously, some common word, until the sound, by dint of frequent repetition, ceased to convey any idea whatever to the mind; to lose all sense of motion or physical existence, by means of absolute bodily quiescence long and obstinately persevered in: such were a few of the most common and least pernicious vagaries induced by a condition of the mental faculties, not, indeed, altogether unparalleled, but certainly bidding defiance to anything like analysis or explanation (2.411 and 2.212).

The metaphor for monomania in Elizabeth Gaskell's Mary

Barton is also the narrative of Poe's "The Pit and the Pendulum": The same state of feeling which John Barton entertained, if belonging to one who had had leisure to think of such things, and physicians to give names to them, would have been called monomania; so haunting, so incessant, were the thoughts that pressed upon him. I have somewhere read a forcibly described punishment among the Italians, worthy of a Borgia. The supposed or real criminal was shut up in a room, supplied with every convenience and luxury; and at first mourned little over his imprisonment. But day by day he became aware that the space between the walls of his apartment was narrowing, and then he understood the end. Those painted walls would come into hideous nearness, and at last crush the life out of him. And so day by day, nearer and nearer, came the diseased thoughts of John Barton (169).

(21). Melville spends time and energy forging phrases for monomania: "one unachieved revengeful desire," "one unsleeping ever-pacing thought," "an infinity of firmest fortitude, a determinate unsunderable wilfulness, in the fixed and fearless, forward dedication of that glance," a "sultanism of the brain," "an irresistible dictatorship," etc (201, 161, 124, and 147). The monomania revenge is likened to the railroad—"The path of my fixed purpose is laid with iron rails, whereon my soul is grooved to run. Over unsounded gorges, through the rifled hearts of mountains, under torrent beds, unerringly I rush"—used by others, notably, as an image of mechanical implacableness ("a fate, an Atropos, that never turns aside" (Melville 168 and Thoreau 112)).

Ahab's opposite is the sailor Gabriel on the Jeroboam who, with "that cunning peculiar to craziness . . . assumed a steady, common sense exterior," and who had a remarkable spiritual ascendancy over the crew (314-315).

(22). Seized by an irresistible collectomania, Ishmael has labored in every archive where a representation of the whale could be found and put a call out to every gallery (much like his countryman, Samuel Folger), to hold for him any image that could even conceivably be that of a whale. Christopher Newman too will become "conscious of the germ of the mania of the 'collector'" (45).

(23). McCarthy throws a much wider net to include Karky (Typee); Bembo (Omo); Cuticle (White-jacket); Taji (Mardi); Jackson (Redburn); Perth, Radney, Elijah and Pip (Moby-Dick); Isabel and Mary Glendenning (Pierre); Bartleby, Nipper and Turkey; Oberlus

(Encantadas); the narrator of "Cock-a-doodle-doo"; Benito Cereno and Babo; Winsome, Goneril, Moredock, and the wooden-legged man in The Confidence Man; and Celio, Mortmain, Agath and Ungar (Clarel).

(24). The first successful fictional narrator, Diedrich Knickerbocker, is mad, albeit genially so, and the protagonists of one of the first successful American romances, Charles Brockden Brown's Wieland is a religious monomaniac. The narrator of The History of New York has gone mad with the force of his desire to establish history on some enduring foundation. In order to anchor his facts against the ravages of time and indeterminacy, he has decided that he must begin his story with the creation of the world (thereby confusing, as Americans have traditionally done, their secular history with scripture). The protagonist of Irving's "The Adventure of the German Student," Gottfried Wolfgang,

had studied for some time at Göttingen, but being of a visionary and enthusiastic character, he had wandered into those wild and speculative doctrines which have so often bewildered German students. His secluded life, his intense application, and the singular nature of his studies, had an effect on both mind and body. His health was impaired; his imagination diseased . . . . His friends discovered the mental malady preying upon him, and determined that the best cure was a change of scene; he was sent, therefore, to finish his studies amidst the splendors and gaieties of Paris. Wolfgang arrived at Paris at the breaking out of the revolution. The popular delirium at first caught his enthusiastic mind, and he was captivated by the political and philosophical theories of the day: but the scenes of blood which followed shocked his sensitive nature, disgusted him with society and the world, and made him more than ever a recluse . . . . While his mind was in this excited and sublimated state, a dream produced an extraordinary effect upon him. It was of a female face of transcendent beauty. So strong was the impression made, that he dreamt of it again and again. It haunted his thoughts by day, his slumbers by night; in fine, he became passionately enamored of this shadow of a dream. This lasted so long that it became one of those fixed ideas which haunt the minds of melancholy men, and are at times mistaken for madness (32-33).

Returning home one stormy night he finds a beautiful but bedraggled gentlewoman cowering at the foot of the guillotine. She bears the very face that haunts his dreams. He takes her home with him and pledges his love and faith, which is returned. The

next morning he finds her lying dead in his apartment. He learns that she was a victim of the guillotine on the day before, and this pushes him into complete insanity.

Appendix I. Monomaniac protagonist or major character [1]

Charles Sorel, Le Berger extravagant, Francion, and Polyandre; Mary Shelley, Frankenstein [2]; Captain Marryat, Japhet; Stendhal, Armance (M. le Vicomte Octave); Honoré de Balzac, "Pierrette" (Jerome and Sylvie Rogron), "The Lesser Bourgeoisie" (Theodose de la Peyrade), "The Red Inn" (unnamed narrator), The Wild Ass's Skin (Raphael de Valentin), Louis Lambert, "Duchesse de Langeais," In Pursuit of the Absolute (Balthazar Claes), "The Unknown Masterpiece" (Maitre Frenhofer), "The Vicar of Tours" (Abbe Birotteau); Eugénie Grandet (Old Grandet), Père Goriot, "Facino Cane," "Gambara," "Rise and Fall of Cesar Birotteau" (M. Molyneux), "The Deputy of Arcis" (Comtesse de Rastignac), "The Village Rector" (Veronique Graslin), "Honorine" (Comte Octave), Scenes from a Courtesan's Life (Lucien de Rubempre), Cousine Bette (Baron Hulot); Robert Montgomery Bird, Sheppard Lee (Zachariah Longstraw), Peter Pilgrim (Merry); Charles Dickens, Pickwick Papers, "Madman's Manuscript," Great Expectations (Miss Havisham and Abel Magwitch) [3]; William Gilmore Simms, Beauchampe (Anna Cooke); Aléxandre Dumas, The Count of Monte Cristo (Abbe Faria); Emily Bronte, Wuthering Heights (Nelly Dean); Elizabeth Gaskell, Mary Barton (John Barton, Esther Barton); Charlotte Brontë, Shirley (Sir Philip Nunnely), Villette (Paulina Home, Lucy Snowe); Charles Kingsley, Alton Locke; Wilkie Collins, Basil (Robert Mannion), "Mad Monckton," The Woman in White (Walter Hartwright); Charles Reade's Christie Johnstone (Charles Gatty), Hard Cash (Alfred Hardie, Dr. Wycherley); Thomas Bangs Thorpe, The Master's House (Major Dixon); Jules Verne, "Master Zacharius," 20,000 Leagues under the Sea (Ned Land); Harriet Beecher Stowe, Dred (Father Dickson); Théophile Gautier, "Jettatura" (Paul d'Aspremont); George Meredith, Ordeal of Richard Feverel (Sir Austin Feverel); George Eliot, Mill on the Floss (Maggie Tulliver and Stephen Guest); Anthony Trollope, Castle Richmond (Sir Thomas Fitzgerald, Herbert Fitzgerald), He Knew He Was Right (Louis Trevalyan); Edmond About, The Man With the Broken Ear (Pierre Victor Fougas); Thomas Bailey Aldrich, Out of His Head (Paul Lynde); Mary Elizabeth Braddon, Lady Audley's Secret (Robert Audley), John Marchmont's Legacy (Olivia Marchmont); Fyodor Dostoevsky, Crime and Punishment (Rodion Romanovich Raskolnikov); Henry James, Roderick Hudson (Christina Light), Confidence (Bernard Longueville); George Gissing, Demos (Hubert Eldon); Rudyard Kipling, "On the Strength of a Likeness"

(Hannasyde); Sarah Orne Jewett, "The Sorrowful Guest" (George Sheffield), "The Landscape Chamber" (the father); Nathaniel Hawthorne, Dr. Grimshawe's Secret; Arthur Conan Doyle, Mystery of Cloomber (John Fothergill West), "The Captain of the Polestar" (John McAlister Ray); Karl May, "The Scout" (William Ohlert); H. G. Wells, "The Diamond Maker" (unnamed narrator), The Wheels of Chance (Jessie Milton); The New Machiavelli (Dick); Arthur Machen, "The Novel of the Black Seal" (Professor Gregg); Edith Wharton, "Lamp of Psyche" (Delia); Bret Harte, "The Ancestors of Peter Atherley"; Bram Stoker, Dracula (Renfield) [4], Lair of the White Worm (Edgar Carswell); Joseph Conrad, Heart of Darkness (Kurtz); Frank Norris, McTeague (Tina Sieppe) [5]; John Galsworthy, "The Silence" ("King" Pippin), The Freeland (Derek Freeland); George Bernard Shaw, Man and Superman (Mendoza), Doctor's Dilemma (Cutler Walpole); Francis Hodgson Burnett, The Shuttle (Bettina Vanderpoel), The Dawn of a Tomorrow (Antony Dart); W. Somerset Maugham, Of Human Bondage (Philip Carey); H. P. Lovecraft, "The Tomb" (Jervas Dudley); Sax Rohmer, The Green Eyes of Bâst (Nahéma); D. H. Lawrence, Women in Love (Mrs. Crich).

#### Appendix 2. Minor character or vocabulary item

Balzac, "Lily of the Valley," "La Grande Bretèche," "Two Poets," "Béatrix," "Gobseck," Cousin Pons; Edward Bulwer Lytton, Godolphin; Anne Brontë, The Tenant of Wildfell Hall; Dickens, David Copperfield, Bleak House, Little Dorrit, Great Expectations, Our Mutual Friend; Orestes Brownson, Augustus, The Spirit-rapper; Stowe, Agnes of Sorrento; Catherine Maria Sedgwick, Married or Single; Trollope, Dr. Thorne, Castle Richmond; Braddon, Lady's Mile; Giuseppe Garibaldi, Clelia; Emile Gaboriau, The Mystery of Orcival, Monsieur Lecog; Eliot, Middlemarch, Daniel Deronda; Reade, Put Yourself in His Place, A Simpleton, A Woman-Hater; Mark Twain's "Cannibalism in the Cars"; Montague James, "Canon Alberic's Scrap-book,"; Jules Verne, Survivors of the Chancellor, The Adventures of a Special Correspondent, An Antarctic Mystery; R. M. Ballantyne, The Red Man's Revenge, The Dog Crusoe and His Master; Doyle, "The Adventure of the Engineer's Thumb," "The Adventure of the Six Napoleons," "The Jew's Breastplate"; Paul Bourget, Cosmopolis; Jose Selgas y Carrascao, "The White Butterfly"; Wells, The Time Machine, "The Story of the Inexperienced Ghost"; G. K. Chesterton, The Club of Queer Trades, "The Secret Garden," "The Sins of Prince Saradine," The Man Who Knew Too Much, The Trees of Pride, "Dagger With Wings"; Gertrude Atherton, "The Bell in the Fog"; James, The Golden Bowl; Jack London, "The Strength of the Strong"; Gilbert Parker, The Money Master; F. Scott Fitzgerald, "The Offshore Pirate"; Lawrence, Aaron's Rod.

Notes to appendix.

[1]. The following lists are the result of extensive searches and reading, but they are not exhaustive, merely strenuous and indicative. The database "American Fiction 1851-1875," for example lists 158 novels using the term.

[2]. "I would account to myself for the birth of that passion, which afterwards ruled my destiny, I find it arose, like a mountain river, from ignoble and almost forgotten sources; but, swelling as it proceeded, it became the torrent which in its course, has swept away all my hopes and joys" (32).

[3]. "And could I look upon her without compassion, seeing her punishment . . . in the vanity of sorrow which had become a master mania," and "This is an ignorant determined man, who has long had one fixed idea" (396 and 341).

[4]. Renfield suffers from both homicidal and religious mania. "I positively opened my eyes at this new development. Here was my own pet lunatic--the most pronounced of his type that I had ever met with--talking elemental philosophy, and with the manner of a polished gentleman. I wonder if it was Mrs. Harker's presence which had touched some chord in his memory" (238-239).

[5]. Trina's "avarice had grown to be her one dominant passion" (354).

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