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Roaring Poetry, Singing Frenzy. A Transcultural Enquiry on Lovesickness

Nicoletta Fazio

Abstract

Madness is an intriguing topic since Antiquity. By now, it seems madness has acquired a fully clinical appearance; it has been polished from all its puzzling, embarrassing and even obscene implications and dressed with the reassuring white gown of medicine. While discussing about mental health and its historical development scholars should be aware of the sensitive difference between ‘mental illness’, as a medical category, and a broader phenomenon commonly and vaguely called ‘madness’. This paper aims to present a brief comparative overview of the socio-cultural perception and visual depiction of a specific form of madness, i.e. lovesickness - *‘ishq* and *amor hereos* as classified in medical treatises from the Early Middle Ages onwards. In order to shed light on the status of lovesickness in Islamic and European cultures between the Middle Ages and the Renaissance, a couple of infamous as well as paradigmatic examples of lovesick have been chosen, Ludovico Ariosto’s *Orlando furioso* Orlando and Nizāmī Ganjavi’s *Laylī va Majnūn* hero Qays, popularly known as Majnūn. This paper will show how Islam and West dealt with some questions lovesickness raised and how literary and artistic sources conveyed specific images of lovesickness shaping and influencing people’s imagery.

Key Words: Lovesickness, madness, transcultural literature, global art history, Orlando, Majnūn, Ludovico Ariosto, Nizāmī Ganjavi.

Talking about love is a hairy job, generally. Talking about lovesickness can be a difficult task as well. Talking about the history of lovesickness can be even more challenging, in a way... What I would like to present here is a short transcultural analysis of the tricky problem of lovesickness and madness in Islamic and European civilisations during the transition times from the Late Middle Ages to the Renaissance. This paper is based on previous research conducted at the Warburg Institute in 2008 and, due to its nature, it can just offer a brief insight on a specific aspect of lovesickness, i.e. the look of madness as lovesickness in literary and artistic sources.

To go straight to the point, it can be helpful to remember that describing lovesickness as a simple disease, whether strictly somatic or psychological, is not only reductive, it could be also misleading. In fact, the definition of lovesickness as a *disease* or an *illness* needs to involve both medical and socio-cultural issues, setting aside the clinical field of *melancholy*, *insanity*, *lycanthropy* and proper *madness*, often mentioned in connection with lovesickness.¹

Leaving aside any medical detail and discussion,² it is time to introduce the main characters of this story: Majnūn and Orlando, powerful emblems and ‘pop-icons’ of lovesickness. Obviously, there are many Majnūns as there are many Orlandos: the Majnūn here under discussion is the ill-fated Qays from Nizāmī Ganjavi’s (1140-1202) *Laylī va Majnūn* (1188-9), while Orlando is the Christian paladin of Ludovico Ariosto’s (1474-1533) *Orlando furioso* (1516-32).³ Among the numerous questions raised by the analysis of these two half-historical, half-fictitious heroes, I will focus on the definition and description of the lovesick as a mystic or alternatively as a wild enraged beast, particularly relevant to the study of entangled history of love and madness (figs 1-2).

To establish a common ground for effective comparison it is surely helpful to point out how nakedness represents one of the most apparent, striking and even disturbing external traits both of Majnūn and Orlando. Within Islamic culture, especially, it represents a serious issue provoking moral embarrassment and social reprobation. Majnūn’s nakedness raises scandal and breaks social custom. Although in some miniatures Majnūn appears properly dressed as a knight (sometimes with a green robe) not really different from any other male character of the poem, he is more frequently associated with partial or even total nakedness. It is remarkable that relationships between male characters of the story (Majnūn’s father and maternal uncle and the courtly knight Naufal) always imply a so to speak ‘cloth *mashrabiyya*’: the very first request, before any formal conversation starts, is in fact to accept clothes and above all to wear them, becoming a man again.⁴ On the other hand, Majnūn’s mother does not seem too disturbed by his son’s nakedness; their relationship stands on a more physical and affective ground, revealing two precise gender behavioural codes.⁵

Madmen in general in Islamic culture seem actually to be typified by nudity: the only miniature I found representing real madmen shows in fact some furious insane threatening their guardians inside an Ottoman asylum (fig. 3). The shameless exhibition of genital organs, sketchily depicted, marks their poor status as beastly men disrespectful, or better totally unaware, of civil habits. Nakedness in Islamic painting was not very frequent, but certainly not totally uncommon; in some cases partially naked figures are very vividly depicted, even showing obscene details (figs 4-5). In several

other cases, nakedness seems to belong to savage people or demons, linking this feature directly to wildness and evilness.

In Majnūn's case Nizāmī says he is modestly covered by a sheer leather loincloth, useful to preserve him from totally collapsing into bestiality. In miniatures he usually wears a short blue skirt, at least.⁶ Both Nizāmī's text and illuminations do not convey any sense of extreme wildness: Majnūn's body, in pinky white, is rarely depicted with ugly traits. Even though sometimes his skin is painted in bluish or ashy black, linking him to black symbolism (black is the colour of Iblīs, Lucifer or the Devil in the Islamic tradition), he never resembles Dols's strict description, if one focuses on Nizāmī only (figs 6-8).⁷

Majnūn's voluntary refusal to dress may also refer to another higher dimension of the spirit, instead of being a signal of bestial fall. Mystical influences in Nizāmī's poem are undeniable and Majnūn's choice of life should be read under two codes. Every line hides a meaning. Nakedness in Islam was also associated with particular mystic sects, whose heterodox and often antisocial behaviours aroused clashing reactions between public reprobation and pious admiration.⁸ Several mystics and dervishes intentionally displayed scandalous behaviours and performed madness to attain closeness to God, reaching the final goal of their worldly existence, struggling with their lower soul.⁹ Miniatures provide many images of wandering dervishes and mystics; in this case the adjective 'wild' perfectly fits them (figs 9-10). Considering his antisocial behaviour, Majnūn surely shares some features with certain heterodox mystics. There are in fact lovely drawings of young dervishes that could resemble the gently wild Majnūn, setting aside their picturesque appearance (figs 11-12). In considering a particularly beautiful sixteenth-century illumination from a copy of Sa'di's *Kullīyyat* (d. 1292), Majnūn is depicted languidly, yet chastely, resting on Laylī's knees: this particular iconographic scheme is quite common in depictions of mystical gatherings, where young and aged mystics or dervishes become heavily intoxicated by wine (figs 13-15). Majnūn's mystic resemblance lies the way in which he loves and expresses love, very close to the Sufi concept of mystical, pure love. So, might Majnūn, the intoxicated lover, recall the alcohol-intoxicated mystics longing union with God?

By contrast Orlando's madness resides not only in his insane fury but also in his shameful, ugly nakedness and hairy appearance; these features properly point out the total collapse of his wit. The rage in his gestures highlights his completely upset mind: fury was in fact a feature of lovesickness as madness, medically associated mostly with female hysteria and sexual desire, especially.¹⁰

Il quarto dì, da gran furore commosso,
e maglie e piastre si stracciò di dosso. (...)

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Qui rimane l'elmo, e là rimane lo scudo,
 lontan gli arnesi, e più lontano l'usbergo: (...)
 E poi si squarciò i panni, e mostrò ignudo
 l'ispido ventre e tutto 'l petto e 'l tergo;¹¹

The textual metamorphosis begins with the furious stripping of armour, the outward identity of the knight (in medieval miniatures he was never depicted without at least the sword, chivalric symbol of rank), to pass to nakedness introduced rudely by the unpleasant detail of the hairy belly. Hairiness was an unmistakable mark of impious beastly nature, as Dols argued referring to Majnūn's external traits of madness. Yet Nizāmī's text does not mention this awful details, encircling Majnūn' lunacy with soft poetical brightness.¹²

Although hairy wild men often conveyed evil meanings also in the Western tradition (figs 16-17), Christian hagiographic tradition includes several saints figures whose main feature lies in wildness.¹³ Nevertheless, Ariosto's final spot on the bottom, usually linked to natural instinct and primary physiological functions, emphasises the beastly transformation of the hero, pushing him on to the lower level of living creatures.¹⁴ While nudity in Antiquity was mainly an attribute of divinity marking godly perfection, in Medieval manuscripts it was associated with several themes, among them the ambiguous depiction of madness.¹⁵

Turning to sixteenth-century illustrations of *Furioso*, they generally show Orlando's pulsing naked body embracing a tree in an attempt to eradicate it, a figurative bridge to the following destruction scene and a link to the first cause of his mad jealousy, the hundreds of love knots of Angelica and Medoro carved on tree barks (fig. 18). Interestingly enough, nakedness in *Furioso* is usually associated with women in danger, as for example Olimpia and Angelica herself, or with mocked villains, as king Marganorre.¹⁶ It is not a situation in which knights are usually set and in some respects it may underline Orlando's moral fall and his inferior position, very close to hysteric women. In the illustrations this contrast is more apparent because all the characters, even the less than refined Rodomonte, are well dressed as fifteenth-century knights ready for ancient military parades (fig. 19). The image of Zerbino defending Orlando's armour looks like an extreme attempt to defend the ultimate identity of the paladin. The armour sadly hung on a tree as a panoply seems the reliquary of a lost identity, the souvenir of a glorious past (fig. 20).¹⁷ In the meantime Orlando wanders through the paths of the poem completely naked; as is visible in the layered composition of the more complex illustrations, his body nearly exploding with frenzy and his

hair perennially unruly, maybe the effect of an overheated smoking brain to follow medical tradition (fig. 21).¹⁸

By contrast, blackness and wildness in Majnūn are not really emphasised, even though he is compared to a wild lion once and he is described wandering with iron feet and hands of stone.¹⁹ Dark or greyish complexion can actually be a bad omen for lovesick sometimes, although pale, yellow complexion is generally preferred in medical descriptions.²⁰ While it is not possible to consider Nizāmī's Majnūn a man of black complexion (sunburnt or livid with black melancholy) or to apply strictly to black symbolism,²¹ Orlando interestingly shows some direct connections with blackness. Orlando decided to dismiss his French armour and concealed his identity under the black coat of Saracen troops at the beginning of what Ariosto called 'l'amorosa inchiesta',²² i.e. his search for Angelica. It may be read not only as a shrewd way to pass through the enemy's lines but also a symbolic device, concealing the body to cover the eyes of reason.

E per poter entrare ogni sentiero,
che la sua dignità macchia non pigli,
non l'onorata insegna del quartiere,
distinta di color bianchi e vermigli,
ma portar volse un ornamento nero;
e forse acciò ch'al suo dolor simigli.²³

The blackness of his garments will later become Orlando's over tanned body, turning to black as all his evil humours literally flow out from his skin:

Da indi in qua che quel furor lo tiene,
è sempre andato nudo all'ombra e al sole:
se fosse nato all'aprica Siene,
o dove Ammone il Garamante cole,
o presso ai monti onde il gran Nilo spiccia,
non dovrebbe la carne aver più arsiccia.²⁴

This quotation belongs to *Canto* XXIX, immediately before Orlando's furious assault to Angelica's mare. This reference helps to introduce the next point: the relationship with nature. Majnūn' and Orlando's rapport with nature could not be more different. Majnūn shows a Solomonic attitude towards nature and living creatures, Majnūn is openly compared to Solomon because of the subjected beastly court around him: a Bedouin Gayumarth and an Arabic Orpheus able to tame wild beasts with the power of his poetry (fig. 22).²⁵ In some illuminations Majnūn tenderly embraces the gazelle he rescued from the hunter, the symbol of the beloved but also a pun-

reference to his superhuman poetic talent. The homophony between the Persian words *ghazal* (غزل poem on love and wine), and *ghazāl* (الغزال young deer or gazelle), may allow this linguistic inference. His contact with nature is always delicate and amorous, since every detail recalls the beloved; his longing face and his soft touch transmits a sense of suffering peace (fig. 23).²⁶

Once mad instead, Orlando becomes a filthy beast:

che, come porco, di loto e di guazzo
tutto era brutto e volto e petto e schene.²⁷

He uses trees as giant clubs, he sows terror and death wherever he arrives. The word *lycanthropy* was also used to explain his beastly state. Ariosto himself referred to him using canine metaphors.²⁸ Orlando's rage actually recalls medical lycanthropy and it can be fully understandable turning to medical sources: wandering in lonely ruined places and cemeteries and roaming like wolves are the most common symptoms for werewolves.²⁹ It is not accidental that lycanthropy is usually preceding or following the descriptions of lovesickness and melancholy.³⁰ Dog-like demons association with madness has in fact a long history dating back to Indian demonic folklore.³¹ Orlando's aimless wandering can also be matched with Pasiphae's insane journey to fulfil her bestial love for a bull. As in Orlando's case, Pasiphae's lustful madness was the divine punishment for the *hubris* crime committed by her husband Minos: unwillingness to sacrifice to gods is equal to Orlando's rejections of his own duties and loyalty towards Charlemagne and God. There are two rather equivocal lines that could have a very ambiguous, if not obscene, sense, if read with some malice:

Con quella festa il paladin la piglia,
ch'un altro avrebbe fatto una donzella³²

The rest of the *ottava* is rather clear, yet this couple of lines allows in my opinion more than one level of meaning and may imply a close connection to the mad passion driving Pasiphae's lustful conduct or to the Persian painting of the man guilty of bestiality (fig. 24-25).³³ The poor mare, emblem of the disappeared Angelica and scapegoat of Orlando's punishment to his unfair lady, could not survive the deadly rage of the paladin: everything around him has to die soon.³⁴ The image of the unfortunate mare pitilessly dragged to the ground tops up the sixteenth-century illustrations of Orlando's frenzy: the suffering wounded corpse of the mare is mingled with Orlando's exploding muscles. Suffering body and suffering brain go side by side until the grotesque barter scene. Although Orlando does not completely lose the

ability to speak, his speech is completely irrational and out of rules, it is properly the language of madness:

Vorrei del tuo ronzin (gli disse il matto)
con la giumenta mia far un baratto.

6

Io te la mostrerò di qui, se vuoi;
che morta là su l'altra ripa giace:
la potrai far tu medicar dipoi;
altro difetto in lei non mi dispiace. (...)
Il pastor ride, e senz'altra risposta
va verso il guado, e dal pazzo si scosta.³⁵

Orlando is far from Majnūn's psychological refinement and elegant speech. To mark the difference between them even more, Orlando's sexual strength, not really evident in the previous tradition, seems now enormously increased. Sexual desire and uncontrolled hunger were often connected in theoretical treatises. Laylī's husband Ibn Salam dies for being unable to restrain his desire and immoderate appetite.³⁶ Orlando's even abnormal chastity, in some cases very close to impotency, turns into a bestial appetite; the madman cannot distinguish even basic differences in food anymore and eats simply to vent his base instincts:

Senza pane di scerner da le giande,
dal digiuno e da l'impeto cacciato,
le mani e il dente lasciò andar di botto
in quel che trovò prima, o crudo o cotto.³⁷

On the contrary, Majnūn's ascetic chastity and starvation highlight his refusal of any physical pleasure and the purely spiritual dimension of his *'ishq*, even when he knows a union with his beloved is still possible. There are no points more clashing than Majnūn fainting by contemplating Laylī³⁸ and Orlando madly chasing Angelica once her beauty has tickled his filthy desire.³⁹

Conclusions

So, to conclude this short *excursus*, what kind of conclusions is it possible to draw? For sure, it is clear that from a comparative analysis of behavioural conducts Majnūn and Orlando display two vividly contrasting forms of lovesickness, distinct faces of the same coin. A key difference between them lies in the freedom of choice: in fact, Orlando becomes unintentionally mad despite good intentions, while Majnūn actually possess the key and the means of his own recovery. Different attitudes in presenting

the heroes by the authors shaped readers' minds and opinions on lovesickness and madness. While they can distinctly perceive brightness beyond Majnūn's delicate lovesickness and can even empathise with his fate, they only avert a black abyss of perdition and the fearful dominion of the beast within, once turned to Ariosto's Orlando. In many respects, Majnūn faithfully applied the famous *hadith* 'he who loves and remains chaste and conceals his secret and dies, dies a martyr',⁴⁰ marking a sharp contrast with Orlando's frenzy, clearly a sign of divine punishment. However, in this case what is still not fully understandable is the bloody path Orlando left behind him which raises disturbing questions about God's role in madness. Orlando's disarticulated scream turns into Majnūn's noblest gift, the poetic word catching attention and admiration.

Yet, at the very end of this paper, the last comment should perhaps go to Gustav Doré's pen. It is probably worth more than a thousand words.



Notes

¹ T. Nayani and D. Bhugra, 'Guilt, Religion and Ritual', in *Psychiatry and Religion. Context, Consensus and Controversies*, London-New York, pp. 199-213.

² In many respects, a quick look into medicine can be beneficial to conduct an effective and thorough enquiry in the history of lovesickness in a comparative perspective. Needless to say, in this as well as in many other cases, medicine was literally a bridge between Islam and the West, generating fruitful cultural exchanges especially during the Middle Ages. The fact that these two medical traditions shared a common root, Greek and Hellenistic (Galenic) medicine and the Aristotelian philosophy of the soul, is particularly relevant and allows researchers to trace precise lines of scholarship, despite differences in opinion and inconsistency in terminology. As a medical issue, the study of lovesickness dates back at least to Classical Antiquity. Yet, ancient physicians decided to devote more attention and spend more words to melancholy; this fact was mainly due to melancholy's relevance within the doctrine of the four humours in philosophical and medical systems; see *Anthologie de l'humeur noire: écrits sur la mélancolie d'Hippocrate à l'Encyclopédie*, P. Dandrey and C. Domingues (éds.), Paris, Promeneur, 2005, pp. 23-269; N. Arikha, *Passions and Tempers. A History of the Humours*, New York, 2007, pp. 45-70; and R. Klibansky, E. Panofsky and F. Saxl, *Saturn and Melancholy. Studies in the History of Natural Philosophy, Religion and Art*, London, 1964, esp. pp. 3-123. Only with the transfer of Classical medical knowledge to the East was it possible to have a more systematised view of lovesickness (at least, after Rufus of Ephesus's work on melancholy). Physicians from the Islamic lands worked to categorise it as an actual disease, providing specific aetiologies, not always homogeneous indeed, and listing appropriate medical treatments; see M. W. Dols, *Majnūn. The Madman in the Medieval Islamic World*, Oxford, 1992, pp. 48-103. The vision of lovesickness started acquiring a more complex status from that moment onwards. A new, fully developed concept was then ready to reach Western shores at the end of the eleventh century under the name of *ilisci*, a distorted adaptation of the Arabic word '*ishq*' (عشق), usually translated as *love* or *passion*; As in the West, longing and suffering in unrequited love had a long tradition in Arabic poetry. Genres like *nasib* and '*udhrīte* poetry or '*adab* prose described physical signs and states of mind very similar to the codified symptoms of lovesickness, in some instance close to the moods of the later troubadour lyrics of the West; see for instance, J. C. Vadet, *L'Esprit courtois en Orient dans le cinq premiers siècles de l'Hégire*, Paris, 1968, pp. 43-60, 267-306, 459-467 and 473-476. See also Boase Boase, R., 'Arab Influences on European Love-Poetry', in *The Legacy of Muslim Spain*, S. Khadra Jayyusi and M. Marin (eds), Leiden-New York-Köln, 1992, pp. 457-482. In addition, lovesickness became the main topic of a long series of works, discussed by a number of scholars, jurists, theologians, philosophers, and of course physicians; L. A. Giffen, *Theory of Profane Love among the Arabs. The Development of the Genre*, New York, 1971, pp. 3-66; Dols, *Majnūn*, pp. 313-319; I. Feodorov, 'Is Love Gradable?', in *Romano-Arabica*, II, 2002, pp. 48-54. Within a culture where language has primary importance even today, discussion about the names of love was not only a semantic issue but also raised several ethical and moral questions, promoting debate especially in the field of religious doctrine; for grammar and language in Islamic culture see Cl. Huart and A. Grohmann, 'Kalam', *Encyclopaedia of Islam* 2, Leiden, 1978, vol. IV, p. 471a-b; for the 'names of love' see Giffen, *Theory of Profane Love*, pp. 83-96; and J. N. Bell, *Love Theory in Later Hanbalite Islam*, Albany, 1979, pp. 148-181; and Feodorov, 'Is Love Gradable?'. Arabic language provides a wide range of vocabulary for love, e.g. '*ishq*', *hawā*, *hubb* to name a few, always suggesting a much broader sense than the one found in a dictionary. A mystical dimension is often involved and boundaries of meaning can be easily crossed; see M. Arkoun, 'Ishk', *Encyclopaedia of Islam* 2, vol. IV, Leiden, 1978, p. 118b-119a-b; for recent discussions A. A. Seyed-Gohrab, *Laylī and Majnūn. Love, Madness and Mystic Longing in Nizāmī's Epic Romance*, Brill, Leiden-Boston, 2003, pp. 6-17. Nevertheless, it was the word '*ishq*' in its sense of passionate love that found its way into medical terminology and was adopted later in Medieval Europe thanks to Latin translations. Then, once introduced into the Renaissance philosophical system, the highly interconnected concepts of love and lovesickness attained a mature, hard to summarise, dimension, which went far beyond the boundaries commonly established by scientific literature.

³ For Ariosto I used the abbreviations *OF* for *Orlando furioso*; consulted editions and translations are indicated in Bibliography. Passages from *Orlando furioso* are indicated according to the most common method currently in use: *Canto.ottava*. For Nizāmī's *Laylī va Majnūn* I mainly discussed passages translated into English by Seyed-Gohrab (see Bibliography); in addition I referred also to the critical edition of Nizāmī edited by Dastgirdi (see Bibliography under Nizāmī).

⁴ See Neẓāmī, *Laylā e Majnūn*, G. Calasso (ed.), Adelphi, Milano, 1985, p. 157 n. 62. For singles episodes see Nizāmī Ganjavi, *Laylī va Majnūn*, ed. H. V. Dastgirdi (ed.), Teheran, 1997, pp. 151-153 and 198-201.

⁵ See Nizāmī, *Laylī va Majnūn*, pp. 203-206.

⁶ Qur'an, XX.102. See Neẓāmī, *Laylā e Majnūn*, p. 151 n. 36.

⁷ See Dols, *Majnūn*, pp. 334-335.

⁸ L. Massignon, *Recueil de textes inédits concernant l'histoire de la mystique en pays d'Islam*, Paris, 1929; A. Schimmel, *Mystical dimensions of Islam*, Chapel Hill (NC), 1975.

⁹ See T. Yazici, 'Kalandar'/'Kalandariyya', *Encyclopaedia of Islam* 2, Leiden, vol. IV, Leiden, 1978, pp. 472b-474a; and C. H. Imber, 'Malāmatiyya', *Encyclopaedia of Islam* 2, Leiden, 1991, vol. VI, pp. 223b-228b.

¹⁰ See for example H. Kramer and J. Sprenger, *Malleus maleficarum*, C. Mackay (ed.), 2 vols, Cambridge, 2006, I, vi-vii, pp. 292-304 (vol. I); compared to *Malleus maleficarum*, II, ii, 3, pp. 514-519 (vol. I). See also M. Ciavolella, 'Eros and the Phantasms of *Hereos*', in *Eros and Anteros. The Medical Traditions of Love in the Renaissance*, D. A. Beecher and M. Ciavolella (eds.), Montréal, 1992, pp. 81-82.

¹¹ *OF*, XXIII.132-133: 'The fourth with rage and not with reason waked, / He rents his cloths and runs about starke naked. / His helmet here he flings, his poulderns theare, / He casts away his curats and his shield. / (...) No ragge about his bodie he doth beare / As might from cold or might from shame him shield,'; Harington, *OF*, p. 262.

¹² Nizāmī's references to blackness are more alluring and fascinating, pointing to Laylī's beautiful black hair or her beauty spot; see for example Seyed-Gohrab, *Laylī and Majnūn*, pp. 81-84.

¹³ John the Baptist, Mary Magdalene or Onofrio the hermit, just to name a few, were good examples of wild sanctity, their external appearance did not actually affect the holy dimension of their spirit and even exalted their inner virtue; see P. B. R. Doob, *Nebuchadnezzar's Children. Conventions of Madness in Middle English Literature*, New Haven-London, 1974, pp. 54-94.

¹⁴ See I. Arseneau, 'Lancelot échevelé: la parodie dans *Les Merveilles de Rigomer*', in *La chevelure dans la littérature et l'art du Moyen Âge*, C. Connochie-Bourgne (ed.), Aix-en-Provence, 2004, pp. 14-18; S. Cerrito, 'Come beste esteit peluz - L'image du Sagittaire dans les différentes versions de la légende de Troie au Moyen Âge', in *La chevelure dans la littérature et l'art du Moyen Âge*, C. Connochie-Bourgne (ed.), Aix-en-Provence, 2004 pp. 69-82; and M. Rus, 'La chevelure au Moyen Âge: marque du même, marque de l'autre', in *La chevelure dans la littérature et l'art du Moyen Âge*, C. Connochie-Bourgne (ed.), Aix-en-Provence, 2004, pp. 387-391.

¹⁵ See F. Garnier, *Le langage de l'image au Moyen Âge*, 2 vols, Le léopard d'or, Paris, 1989, pp. 260-275 and 408-411.

¹⁶ See *OF*, X.95-99; *OF*, XI.33-34; and *OF*, XXXVII.90-119.

¹⁷ See *OF*, XXIV.52 and 57.

¹⁸ In medieval miniatures a shaven or bald head was a distinctive feature of madmen. Shaving was a common practice in the attempt to cool the overheated brain and to apply healing balms, although unruly and wild hair does appear sometimes, mostly connected to demonic possession; see M. Laharie, *La folie au Moyen Âge, XIe-XIIIe siècles*, Le léopard d'or, Paris, 1991.

¹⁹ See Nizāmī, *Laylī va Majnūn*, pp. 64-65, 70, 91-92. See also A. Abu Gohrab, 'Majnūn's Image as a Serpent', in *The Poetry of Nizami Ganjavi. Knowledge, Love, and Rhetoric*, K. Talattof and J. W. Clinton (eds), New York, 2000, pp. 83-96.

²⁰ See for example Peter of Spain, *Questiones super Viaticum*, version B, ed. and trans. in M. F. Wack, *Lovesickness in the Middle Ages. The Viaticum and its Commentaries*, Philadelphia, 1990, pp. 233-251 (esp. lines 34-45); and J. Ferrand, *De la maladie d'amour, ou maladie érotique. Discours curieux qui enseigne a cognoistre l'essence, les causes, les signes, et les remèdes de ce mal fantastique*, Paris, 1623, pp. 103-104.

²¹ See B. Lewis, *Race and Colour in Islam*, New York, 1971.

²² See *OF*, IX.7.

²³ *OF*, VIII.85: 'To make repaire unto her aide with speed, / And (for he would not willing be knowne) / He tooke noe man nor armor of his owne. / His coate of armes of colour white and red / He left behind for doubt of ill successe / (...) / Upon his armor cypresse blacke he spread / with colour sad his sorrow to expresse'; Harington, *OF*, p. 98.

²⁴ *OF*, XXIX.59: 'She knows him not, nor guesse at him she can; / She thinketh sure he is some hellish spright. / (...): / In fine he lookt (to make a true description) / In face like death, in cullor like a Gyptian,'; Harington, *OF*, p. 331.

²⁵ See Seyed-Gohrab, *Laylī and Majnūn*, pp. 115-125.

²⁶ See Nizāmī, *Laylī va Majnūn*, pp. 122-129.

²⁷ *OF*, XIX.42: 'They met a mad man of his wit bestraught, / Besmeard with dyrt and myre in filthy sort, / His outward sence expeld with inward thought; Harington, *OF*, p. 213.

²⁸ See *OF*, XIX.42; and XXIX.61.

²⁹ See M. Ciavolella, M., 'La licanthropia d'Orlando', in *Il Rinascimento. Aspetti e problemi attuali*, V. Branca (ed.), Firenze, 1982, pp. 311-323.

³⁰ See Avicenna, *Liber Canonis*, Hildesheim, 1964, III, fen 1, tr. 4, cc. 17 and 19; see also Constantine the African, Pantegni, ?, 1515, fols. 42r-v (printed copy at the British Library). In Constantine's *Pantegni* lycanthropy is included in melancholy's description, immediately before the short chapter on *amor hereos*.

³¹ See R. Porter, *Madness. A Brief History*, Oxford, 2003, p. 12.

³² *OF*, XXIX.68: 'The Paladin takes her with such delight / as other would have done a lovely maid'; Croker, *OF*, vol. II, p. 112 (Harington's version does not provide a translation that maintains the same blurred meaning). See also *OF*, XXIX.70-71. For the sexual implications of horse and mare see P. Larivaille, 'Le jeu d'amour dans le 'Roland Furieux' ou l'érotisme discret de l'Arioste', in *Au pays d'Eros. Littérature et érotisme en Italie de la Renaissance à l'âge baroque*, II série, Université de la Sorbonne Nouvelle, Paris, 1988, pp. 74-90; and W. Doniger O'Flaherty, *Women. Androgynes and Other Mythical Beasts*, Chicago-London, 1980, pp. 158-161 and 166-212.

³³ For Pasiphae's connection see M. A. Wells, *The Secret Wound. Love-Melancholy and Early Modern Romance*, Stanford, 2007, pp. 122-126.

³⁴ See for example *OF*, XXIX.72.

³⁵ *OF*, XXX.5-6: 'The madman prayeth him that he would spare / His horse that they two might together cope. / I left (quoth he) on tother side my Mare, / And fast about her necke I left the rope. / I left her dead, but yet with heed and care, / Or her recoverie laugheth at his senceless words, / And unto him no answere he affords.'; Harington, *OF*, p. 335. For the language of madness see P. Valesio, 'The Language of Madness in the Renaissance', *Yearbook of Italian Studies*, 1, 1971, pp. 199-234.

³⁶ See Niẓāmī, *Laylī va Majnūn*, pp. 234-236.

³⁷ *OF*, XXIV.12: 'As famine forst him sought out some meat, / And were it fine or course, the first he saw / In greedie sort he doth devour and ear / Not caring if it rosted were or raw'; Harington, *OF*, p. 265.

³⁸ An episode not included in Dastgirdi's critical edition of Niẓāmī but often illustrated by the artists.

³⁹ See *OF*, XXIX.61.

⁴⁰ Giffen, *Theory of Profane Love*, p. 99; and Seyed-Gohrab, *Laylī and Majnūn*, pp. 135-138. For some interesting comparisons with the female mystic Rabi'a, see also L. Sitaru, L., 'L'amour dans la vision de la mystique Rabi'a', in *Romano-Arabica*, II, 2002, pp. 7-21.

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Nicoletta Fazio studied Art History and Intellectual History at the University of Genoa and the Warburg Institute (University of London). Currently, she is a PhD student within the Graduate Programme at the Cluster of Excellence 'Asia and Europe in a Global Context', University of Heidelberg, where she is doing research on the history of madness in Islamic and Medieval Art and Culture.