

## ECCENTRICITY BETWEEN SCIENTIFIC DISCOURSE AND LITERARY DISCOURSE

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### Abstract

Study of the 19<sup>th</sup> century literature and, particularly, of eccentricity, cannot neglect the medical discourse. This century is marked by the development of science, in particular, of psychiatry. Furthermore, it is also influenced by the Romantic Movement, where the individual cultivates and demonstrates his taste for freedom, originality, his knowledge on the mysteries of his psychic self and on the universe which surrounds him. The romantic writer discovers and lives the delights of imagination (viewed as the native place of the taste of originality, conceived as a sign of individual genius).

Shortly, this paper tries to demonstrate that eccentricity, generally understood both in the literal (a term taken over from astronomy, geometry and psychiatry) and symbolic meaning (eccentricity as an aesthetic category), is a key concept that energizes and defines the act of Gerard de Nerval's writing, but also of psychiatrist writers.

**Keywords:** *eccentricity, medical discourse, literary discourse, psychiatry, Romantic Movement, psychic self*

Analysis of eccentricity as an interweave of literary and scientific discourses permits, for example, to better seize the link or the gap between "pathological eccentricity" and "literary eccentricity". Naturally, these distinctions are not clear: the relationship between the medical discourse and the literary discourse was amply indicated and analyzed by Juan Rigoli<sup>1</sup>

The term *eccentric* has been formulated firstly in a French technical vocabulary issued in 1375, more precisely in astronomy and geometry, while that of *eccentricity*, in its scientific connotation, has been formulated<sup>2</sup> two centuries later, more exactly in 1562.

In geometry and astronomy, words like "eccentric" and "eccentricity" indicate a circle which is not concentric with other circles, respectively the gap with regard to a given point. Further on, the term "eccentric" comes to be used in physics, botany or art of warfare, always having a scientific meaning. It is from these

objective meanings of a word that, finally, the literal meaning granted to terms "eccentricity" and "eccentric" acquires a symbolic value.

Nouns such as "eccentricity", respectively "madness", synonyms for "pathological states", will have special success with Charles Morel - who apply them to all insane persons - with J.-J. Moreau de Tours - who includes eccentricity in the introductory category of morbid psychology - and with Paul Moreau - who minutely describes and analyzes the behavior and mind of an eccentric person. Particularly, these three psychiatrists have the great merit of opening the way to a complex analysis of the possible relationships between "madness" and "eccentricity".

Without clearly distinguishing between "eccentricity" and "madness" or presenting both as perfected equivalents, Paul Moreau de Tours<sup>3</sup> analyzes them as hereditary pathological states:

Folie, excentricité sont deux états pathologiques ayant une origine commune si l'on veut admettre que, héréditairement, un état de folie réelle ne peut se reproduire, se transmettre des ascendants aux descendants qu'avec des demi teintes, des tons radoucis, ne paraître que sous forme d'excentricité<sup>4</sup>

According to Paul Moreau de Tours, eccentricity would be only incomplete madness, different from eccentricity: "eccentricity, we said, must be considered as an incomplete madness. It recognizes, indeed, the same pathological, hereditary and idiosyncratic conditions as the confirmed madness."<sup>5</sup> The psychiatrist describes eccentricity in terms of pathology, without confusing it with madness.

Jean Jacques Moreau de Tours postulated that the intellectual superiority and the neuropathic disorders would be predispositions of spirit which make a man distinguish other people by the originality of its thoughts and conceptions, by the eccentricity and energy of its emotional faculties, or by the transcendence of its intellectual faculties<sup>6</sup>. As one may observe, the psychiatrist distinguishes between "originality" and "eccentricity", the former involving rather the faculties of spirit, the latter - the emotional ones. As to the relationship between madness and eccentricity, the author makes no distinction between them: "[...] the muddled exercise of the thinking faculty, their extravagances, and their eccentricities can be, in a single word, summarized as madness". Let us recall that the psychiatrist refers twice to Gérard de Nerval, particularly to *Les Illuminés*, to show the surprising junction between madness and genius: "how we can be a thinker at the same time sublime and extravagant." How can be this understood, without resorting to eccentricity, which is the intermediate space between reason and madness?

To the notion of "eccentric" Paul Moreau de Tours dedicates a rather complex study. In his reflections on the thought and behavior of an eccentric person, the psychiatrist evokes the special interest which these individuals arouse:

Depuis quelque temps, l'attention publique est attirée par une quantité relativement considérable d'individus dont les discours, les actes, les manières d'être et de vivre semblent indiquer, même aux yeux les moins prévenus, un état mental anormal et dont les facultés intellectuelles, sans être absolument lésées, ne sont cependant point intactes. Pour tous, ils ont quelque chose de 'dérangé', et si, à un moment donné, les circonstances s'y prêtant, on vient à apprendre qu'ils sont véritablement devenus fous, nul ne s'en étonnera. [...] Les 'Excentriques', pour leur donner le nom le plus compréhensible de tous, sont bien effectivement des gens dont le caractère nerveux laisse à désirer, et ce qui prouve bien que lui seul doit être déclaré responsable, c'est que si nous étudions attentivement l'état psychologique spécial d'un de ces individus, nous verrons sans

surprise que le véritable excentrique est soumis aux lois névropathiques si connues de tous. Il n'échappe pas à leur empire; il ne se distingue du véritable aliéné que par une différence de dose, de mesure, moindre il est vrai, très restreinte même, mais réelle cependant. En un mot l'excentrique est un candidat perpétuel à la folie, mais il n'y tombe pas; ils s'arrête au bord de l'abîme [...] Véritables aliénés résonants, ces individus sont constamment dans un état intermédiaire à la raison et à la folie confirmée à laquelle il aboutit souvent en se transformant brusquement et passagèrement en manie simple ou ambitieuse [...] ceux dont l'excentricité se révèle par les idées, par une sensibilité morale exaltée, et ceux dont l'excentricité se révèle par les actes, par une sensibilité morale pervertie ou absente<sup>7</sup>.

As one can see, the relationship between "eccentricity" and "madness" is better clarified by the word "eccentric". Eccentricity cannot be analyzed in its immanence; the eccentric ones gives sense to eccentricity and brings to the surface what is invisible and latent in the phenomenon of eccentricity. In addition, it is impossible to give to eccentricity a theoretical definition, valid for all societies and at any time, unless contenting itself with a definition so empty as, for example: such by his social group is every eccentric judged man. It is thus through the study of the eccentric that we shall try to seize the phenomenon of eccentricity. The distinction between an insane person and an eccentric one thus consists in a different dose and measure.

However, "eccentricity" and "madness" are pathological states only on the ground of mental medicine, that is why the eccentric and the madman will be differently analyzed by a psychiatrist, a writer or by society people:

Pour le monde, l'excentrique est un individu d'un caractère original, sujet à des écarts. Pour le médecin, l'excentrique est un déséquilibré qui a le privilège de ne pas se faire renfermer. C'est un aliéné avec conscience, entraîné à des actes extravagants sans que sa raison elle-même soit pour cela

altérée, mais aussi sans que sa volonté ait souvent la force de l'empêcher d'agir [...] L'excentricité est une folie incomplète [...] les excentriques sont dans un état intermédiaire à la raison et à la folie transformant brusquement et passagèrement en manie simple ou ambitieuse [...] Dans leur manière de se vêtir, dans leur dépenses, leur projets, la nature des objets, la qualité des personnes qu'ils jugent dignes de leur affection, dans la manière dont ils administrent leur fortune, gouvernent leur famille, élèvent leurs enfants, sous le rapport de leurs opinions politiques et religieuses, jusque dans l'aménagement, le mode de construction de leurs habitations, etc..., en tout et toujours ils font preuve d'excentricité<sup>8</sup>.

As observed, a whole series of terms revolves around the notions of eccentricity and eccentric: "original character", "gaps", "imbalance", "extravagant acts", and "incomplete madness", "simple or ambitious mania", which may be explained by the fact that both psychiatrists and literary men resort to different words and syntagms to describe and analyze the notions of "eccentricity" and "eccentric".

Charles Morel, as for him, distinguishes between "madness" and "eccentricity", "original and "singular", as well as between "insane persons" and "eccentric characters". As a result, once again, the term *eccentricity* is extensive:

Nous nous refusons de classer ces singuliers originaux parmi les aliénés, parce que nous ne remarquons pas chez eux l'anéantissement complet de la liberté morale. Mais nous devons néanmoins reconnaître, que la satisfaction exclusive de leur passion dominante les a rendus incapables de remplir une fonction utile dans la hiérarchie des êtres intelligents<sup>9</sup>.

Alexandre Cullerre, in *Les frontières de la folie*, offers a generous typology of word *eccentric*, enumerating a long series of worth knowing extravagant synonyms: adventurers, whimsical, unstable, dirty, dissipating, proud, inventors, dreamers and utopians. The eccentric ones are, according to the psychiatrist, "the emotional persons reached by frenzy of the doubt and the

touch, the scrupulous, the anxious, which cannot refrain from attaching an augural or symbolic value in the simplest actions of life"<sup>10</sup>. Some lines later, the author adds: "the eccentric is an exiled individual, dominated by a mysticism all the more singular as it has at the same time impulses in debauchery, in obscene acts, felt as irresistible impulses"<sup>11</sup>. The quotation below allows us to qualify the sense of the notions of eccentric and eccentricity:

d'une façon générale, l'instabilité mentale de l'excentrique, se traduit par l'impossibilité de se fixer dans la vie, de suivre une direction déterminée, d'embrasser aucune profession, de subir les conventions sociales, de se conformer aux lois et à une discipline quelconque<sup>12</sup>.

We understand from here that a quite eccentric one is in permanent movement, without being able to become attached to a fixed center.

Without formulating a real definition of eccentricity, Cullerre distinguishes two general forms of eccentric persons: the one who shows himself by the ideas and the one who shows himself almost exclusively by acts. Naturally, this fork divides into two the eccentric categories:

la sensibilité morale qui le plus souvent n'est qu'exaltée chez les premiers, se montre chez les seconds ou absente, ou profondément pervertie. De là une conduite bizarre, inconséquente, immorale, [...], une instabilité anormale d'impressions et de sentiments chez des gens dont l'intelligence semble correcte et chez qui les facultés syllogistiques sont conservées. Beaucoup se font remarquer par un goût pour les voyages, les aventures, ou plus simplement par un besoin instinctif de déplacement, de locomotion, sans but précis<sup>13</sup>.

This quotation is extremely rich and can constitute, without reserve, the starting point in the analysis of all texts which approach the concept of eccentricity. It is surprising for us to notice how much this psychiatrist manages to synthesize so well the definitions which the literary men usually give to the notion of eccentric.

Charles Nodier, Gérard de Nerval and Jules Champfleury maintain, in their monographs on

the crazy and the eccentric, a close dialogue with the discourse of psychiatrists. With these three writers, we shall make the passage towards other texts on eccentric, which play less with mental medicine, yet developing a specific language of medicine.

*Les Excentriques* by Champfleury, the *Bibliographie des fous* by Nodier, *Les Excentriques* by Philarète Chasles, *Les Grotesques* by Gautier, *Gens singuliers* by Lorédan Larchey, *Extravagants et originaux du XVIIe siècle* by Musset, *Oubliés et dédaignés* by Charles Monselet, *Les excentriques disparus* by Simon Brugal, *Originaux du XVIIe siècle* by Paul de Musset, *Galerie d'originaux* by Henry Monnier, *Excentriques et grotesques de l'Agenais* by Jules Andrieu, *Les Fous littéraires. Essai bibliographique sur la littérature excentrique, les illuminés, visionnaires* by Gustave Brunet, *Les réfractaires* by Jules Vallès represent only a sample of the works on the eccentric and, implicitly, on eccentricity. As one can immediately observe, the studies multiply in touch with marginality: eccentric narratives and texts on eccentricity go hand in hand. These texts stress once again the idea that eccentricity is not an arbitrary notion, but "the emanation of the concerns of time". It is also to say that the major tendency of writers is rather to write about eccentric men than about eccentric women. A possible explanation is, beyond any doubt, related to the influence of the English space, which Peter Shulman observed and analyzed in detail, underlining that the dictionaries of the 19<sup>th</sup> century show, themselves, this trend.

The writer who completely exploited "eccentricity" was Théophile Gautier<sup>14</sup>. It is therefore even more surprising to notice that most of the dictionaries of the 19<sup>th</sup> and 20<sup>th</sup> centuries illustrate the definitions of "eccentricity" by examples taken over from the work of this author. It is true that the graphic recurrences of word eccentricity are not very numerous in his work, but this notion is often evoked by means of other terms, such as *oddity*, *gap*, *abnormality*, *madness*, *rambling*, *extravagance*, *nonconformism*, *originality*, *whim*, *peculiarity*, *fantasy* or *grotesque*. Not to start again every time all these terms, we gather them from now on in what we shall call briefly the *lexical axis of eccentricity*.

With Théophile Gautier, eccentricity and the grotesque are indissolubly connected, fertilize and mutually grow rich. The writer, who used to consider himself an eccentric in real life, seems to conceive and place his eccentricities beyond the common rules. The eccentric character of *Jeunes France* and *Les Grotesques* provokes almost always laughter, participating therefore to a practice of caricaturisation, of grotesque humor and exhibitionism. The heroes of Gautier "want at the same time to stand out, to get noticed and to distance themselves"<sup>15</sup>, writes Daniel Sangsue. It is useful to give in this context the definition of eccentricity formulated by Mikhaïl Bakhtine: "eccentricity is a special category of the perception of the grotesque world"<sup>16</sup>. Theater, as a *modus operandi* of eccentricity and illusion, often appears in the works of Gérard de Nerval.

Anchored in the historical and political context of France in the first half of the 19<sup>th</sup> century, eccentricity is, with Gautier, a synonym for refusing proprieties and commonness. In a similar way to Champfleury, the author of *Grotesques*, he grants a large interest to the outside aspect of his eccentric behaviour because, as Lavater himself recognized, the outside reveals the inside. Eccentric rhymes in Gautier's works with minor, because it is in the minor writers that he finds most interest: "it is in the poets of the second order, I believe I can move forward it without paradox, where most originality and eccentricity are present"<sup>17</sup>. As a matter of fact, eccentricity is a basic part of Gautier's poetics. Commonplace and regular never interest him: "and runner in the world that the artist recreates by his art, they are not the nature, the reasonable, the clarity, the order which maintain the first position, according to Gautier, but the strange, the excessive, the picturesque, the unpredictable and extravagant dreams engendered by the most unbridled imagination"<sup>18</sup>.

Nodier will enrich the notion of eccentricity in *Bibliographie des fous. De quelques livres excentriques*, defining «eccentricity» in terms of aesthetic criteria:

J'entends ici par un livre excentrique un livre qui est fait hors de toutes règles communes de la composition et du style, et dont il est impossible ou très difficile de

deviner le but, quand il est arrivé par hasard que l'auteur eût un but en l'écrivant<sup>19</sup>.

Unlike Champfleury, Charles Nodier welcomes in his *Bibliographie* only "confirmed madmen":

Ce serait très mal juger Apulée, Rabelais, Sterne, et quelques autres que d'appeler leurs ouvrages des livres excentriques. Dans les brillantes débauches de leurs imagination, la raison n'est pas un guide éclairé qui les précède ou les accompagne, mais c'est une esclave soumise qui les suit en souriant<sup>20</sup>.

Then, if the "crazy literary persons" are excluded from his project, it means that the eccentric books are written by "confirmed madmen". This ambiguity lives in the very title. It is surprising to see that Nodier combines in his book two notions: madness, described in terms of pathological state, and eccentricity, analyzed from a literary perspective. The relation of these two notions, which the author does not explain in an exact way, could be interpreted according to a double perspective: the internal one, judging eccentricity on the basis of texts, and the external one, involving the biography of the author. If the writer distinguishes between "confirmed madman" and "crazy literary person", the relationship between "eccentric" and "madman" is not so clearly shown.

Champfleury, in his *Les Excentriques*, tries to describe the eccentric and eccentricity from a realistic perspective, even if, in fact, his analysis goes beyond realism. Evoking the trinomial: eccentricity, madness and reason, the author wonders "where is the road which separates reason from eccentricity, and eccentricity from madness?"<sup>21</sup> Without answering this question, Champfleury suggests that it is almost impossible to distinguish among the three notions. Even if the author states that his "subjects of observation "would deserve a place "in books of medicine rather than in literature"<sup>22</sup>, the anthropological and aesthetic side of his project is not abandoned. By the detailed analysis dedicated to his own person, Champfleury tries to put in evidence the pathological side of the doctrines and the creeds of his eccentric, living in an unstable world.

Champfleury appears to know well the methods of observation of psychiatrists, who take medical notations as they analyze the patient: "when we saw well these funny which seem artificial details of anatomy artistically built, they put back their veins, their blood, their flesh, their clothes. They are charming. We leave them, the head of precious notes: we meet them in the street; we do not greet them"<sup>23</sup>.

Contrary to Champfleury, Gérard de Nerval does not want to be the observer or the clinician analyzing the gestures of his eccentric, but rather the writer of the "colour patterns of the soul": to analyze is related to moral physiology; it is well worth a work of naturalist, paleographer, or archaeologist. The distrust of the author in those who paint the eccentric and the insane persons under a positivistic and scientific appearance is expressed as: "it would be insane to establish on what is only decomposition sterile mixture of diverse substances, a misleading base efflorescent and sick, or where the generations would believe they could put a firm foot"<sup>24</sup>. Nerval opposes in fact to all those who study the human mind "to establish" a sure "base" for future studies. Anyway, the author of *Aurélia* defines realism differently from Champfleury:

Il en est de même de cette école si nombreuse aujourd'hui d'observateurs et d'analystes en sous-ordre qui n'étudient l'esprit humain que par ses côtés infimes ou souffrants, et se complaisent aux recherches d'une pathologie suspecte, où les anomalies hideuses de la décomposition et de la maladie sont cultivées avec cet amour et cette admiration qu'un naturaliste consacre aux variétés les plus séduisantes des créations régulières<sup>25</sup>.

The floatings, the ambivalences, the instability and the erring ways are the characteristics of this generation of writers, themselves eccentric in real life, who, for lack of a center, throw themselves into the eccentricity and so choose to make known their books by a marginal discourse. Once literalized and integrated into a hermeneutic model, these notions lose their value of stability and become more flexible from one discourse to another. It is actually these discourses which, through their confrontations and intersections,

build up and substantiate these two analyzed notions, as objects of study.

To conclude with, even if the contacts and passages between literature and alienisms are many, they are not mutual for writers like Balzac, Nodier or Nerval, who deny that the frenzy can be read.

## References

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3. Cassini, M. M. Monge, Hassenfratz, Bertholon, (1819) *L'Encyclopédie méthodique, ou par ordre de matières, par une société de gens de lettres, de savants et d'artistes. Précédée d'un vocabulaire universel, servant de table pour l'Ouvrage, ornée des Portraits de M. DIDEROT et D'ALAMBERT, premiers éditeurs de l'Encyclopédie*, t. III, Paris.
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9. Gill, Miranda, (2009), *Eccentricity & the Cultural Imagination in Nineteenth-Century Paris*, New York, Oxford University Press.
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12. Moreau de Tours, Paul, (1894), *Les excentriques. Étude psychologique et anecdotique*, Paris, Société d'Éditions Scientifiques.
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14. Rigoli, Jean, (2001), *Lire le délire. Aliénisme, rhétorique et littérature en France au XIXe siècle*. foreword by Jean Starobinski, Genève, Fayard.
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## Endnotes

1. Jean Rigoli, *Lire le délire. Aliénisme, rhétorique et littérature en France au XIXe siècle*. Foreword by Jean Starobinski, Genève, Fayard, 2001.
2. See Patricia Eichel-Lojkine, *Humanisme et excentricité. Parodie, dérision et détournement des codes à la Renaissance*, Genève, Droz, coll. «Les Seuils de la modernité», 2002, p. 12-13; in the Introduction, the author presents the etymology of the word «eccentricity» making a reference to the definitions given by *Nouveau Dictionnaire français* signed Pierre Richelet, 1719 or by the *Dictionnaire Trévoux*, 1771. ; - To synthesize the definitions given at the end of «eccentricity» and of «eccentric» by the French dictionaries before 1819, we chosed M. M Monge, Cassini, Bertholon, Hassenfratz, *L'Encyclopédie méthodique, ou par ordre de matières, par une société de gens de lettres, de savants et d'artistes. Précédée d'un vocabulaire universel, servant de table pour l'Ouvrage, ornée des Portraits de M. DIDEROT et D'ALAMBERT, premiers éditeurs de l'Encyclopédie*, t. III, Paris, 1819, p. 144: «Anciennement on appelait *excentricité* la distance entre les centres de deux cercles ou de deux sphères ; mais ce mot n'est plus admis dans ce sens. Aujourd'hui on appelle *excentricité*, dans une ellipse, la distance [...] qui existe entre son centre et l'un de ses foyers F ou f. Toutes les planètes se meuvent dans des orbites elliptiques, dont le soleil occupe l'un des foyers F: d'où il suit qu'elles se trouvent dans leur mouvement à des distances différentes du soleil. La différence qui existe entre la plus grande distance FB et la plus petite distance AF, est exprimée par la ligne Ff, menée de l'un à l'autre foyer de l'ellipse, que l'on nomme *excentricité double*, et la moitié de cette différence, qui est CF, est l'*excentricité simple* de l'orbite de la planète. *Excentrique*, adjectif qui a une excentricité : corps ou figures qui n'ont pas le même centre ; Arc de cercle circonscrit à l'orbite compris entre l'aphélie et une ligne droite qui, passant par le centre de la planète, est tirée perpendiculairement à la ligne des apsides. *Excentriques* : Cercles qui ont des centres différents» ; See also Gill, Miranda, *Eccentricity & the Cultural Imagination in Nineteenth-Century Paris*, New York, Oxford University Press, 2009.
3. J. J. Moreau de Tours cite *Les Illuminés*, attentive to the wisdom of fools, has demonstrated «comment on peut être un penseur à la fois sublime et extravagant» (*La Psychologie morbide dans ses rapports avec la philosophie de l'histoire ou de l'influence de névropathies sur le dynamisme intellectuel*, Paris, Victor Masson, 1859, p. 224-225).
4. Moreau de Tours, Paul, *Les excentriques. Étude psychologique et anecdotique*, Paris, Société d'Éditions Scientifiques, 1894, p. 18; In nineteenth century England, one can clearly distinguish the eccentricity of madness. See in this regard Sophie Aymes-Stokes

- et Laurent Mellet (éd.), *In and Out: Eccentricity in Britain*, Newcastle upon Tyne, Cambridge Scholars Publishing, 2012, p. 9: « In the early 19<sup>th</sup> century, explains Carroll, eccentricity was gradually distinguished from insanity: “eccentricity, she writes, “occupied a contested space at the juncture of madness and sanity, functioning as a foil against which both madness and ‘normality’ could be defined (Carroll 2008, 35). Hemming insists that changing attitudes were epitomized by the effect of King George III’s illness from the late 1780s”.
5. Moreau de Tours, Paul, *Les excentriques. Étude psychologique et anecdotique*, Paris, Société d’Éditions Scientifiques, 1894, p. 9; our translation.
  6. Moreau de Tours, Jacques Joseph, *Du haschisch et de l’aliénation mentale : étude psychologique*, Paris, Fortin Masson, 1845, p. 162.
  7. Moreau de Tours, Paul, op.cit., p. 19 ; See Sophie Aymes-Stokes et Laurent Mellet (éd.), op.cit, p. 10: «Alternatively, eccentricity may be seen as exclusive. It is a form of alienation, as underlined by Jean-Jacques Lecercle for instance, who argues that the discourse of medicine and nascent psychiatry turned eccentrics into objects of scientific and medical observation. He insists on their marginal status as voiceless objects of science gazed at and exhibited in the pages of illustrated magazines and eccentric biographies, or pinpointed in texts of nonsense such as limericks”.
  8. *Ibid.*, p. 7-10.
  9. Morel, Charles, *Études cliniques. Traité théorique et pratique des maladies mentales*, Paris, Victor Masson, 1853, p. 412 ; See also Jean Rigoli, *Lire le délire. Aliénisme, rhétorique et littérature en France au XIXe siècle. Préface de Jean Starobinski*, Genève, Fayard, 2001, p. 199.
  10. Cullerre, Alexandre, *Les frontières de la folie*, Paris, J.-B. Baillière et Fils, 1888, p. 121.
  11. *Ibid.*, p. 123.
  12. *Ibid.*, p. 127-128.
  13. *Ibid.*, p. 121-122.
  14. See *Mademoiselle de Maupin, Caprices et Zigzags, Fortunio, Les Jeunes France, Les Grotesques*.
  15. Sangsue, Daniel, *Le Récit excentrique : Gautier, de Maistre, Nerval, Nodier, Corti*, 1987, p. 306.
  16. Bakhtine Mikhaïl, *La poétique du Dostoïevski*, Paris, Seuil, 1970, p. 170.
  17. Gautier, Théophile, *Les Grotesques*, texte établi, annoté et présenté par Cecilia Rizza, Paris, Schena-Nizet, 1985, p. 45.
  18. *Ibid.*, p. 24.
  19. Nodier, Charles, *op. cit.*, Paris, Éditions des Cendres, 2001, p. 7.
  20. *Ibid.*, p. 19.
  21. Champfleury, Jules, *Les Excentriques*, Paris, Michel Lévy Frères, 1856, p.13.
  22. *Ibid.*, p. 4; our translation.
  23. *Ibid.*, p. 9; our translation.
  24. Gérard de Nerval, *NPI*, III, p. 1074.
  25. *Ibid.*, p. 1126.