

Call for Papers Special Issue: The History of Melancholy and the Varieties of Melancholic Experience

Edited by Adelino Cardoso, Paulo Jesus, and Teresa Lousa

Since the beginning of its long history, melancholy has been described and conceived in extremely diverse and ambivalent modes, thus displaying a radical plurality of possible meanings and experiences which encompasses qualitative distinct and, at times, opposing realities. Indeed, since its very inception in Ancient Greece the idea of a humoral disequilibrium caused by the excess of black bile implies different readings of human experience. The conceptual matrix of ancient melancholy demonstrates a significant disparity, as though a primordial division occurred in the early development of melancholy giving rise to two founding paradigms which co-emerged, linked by an essential tension, namely the approach to melancholy in the *corpus Hippocraticum*—where it is regarded as a pathological condition—and that found in the *Problemata* (XXX) of Pseudo-Aristotle—where it is perceived as an expression of exceptional creative power. This Special Issue of the *Revista de Historia de la Psicología* invites submissions of articles that intend to elucidate the mutations of melancholy throughout history by adopting a multidisciplinary perspective that may fruitfully integrate contributions from the history of philosophy, theology, medicine, psychiatry, psychology, literature, and the arts.

The topics to be covered may include, yet not exclusively, the following ones:

1. The philosophical, ethical, and existential significance of melancholy, from the symbolic opposition between the laughing and the weeping philosopher, i.e., Democritus and Heraclitus, to the Modern crisis of meaning, existential irony, and metaphysical nihilism as construed by Kierkegaard, Nietzsche and Camus, among others;
2. The religious interpretation of melancholy and the spiritual ways of overcoming it, including specifically the Christian moral psycho-theology of “*acedia*,” developed namely by Evagrius Ponticus (345-399), John Cassian (360-435), Hildegard von Bingen (1098-1179), Thomas Aquinas (1225-1274), and Dante Alighieri (1265-1321) who in *Purgatorio* of “*Divine Comedy*” exhibits *acedia* as an obstacle impeding the progress of the soul towards God;
3. Melancholy and the Saturnine personality in Renaissance alchemy, medicine, and Neoplatonic thought, as cultivated, among others, by Marsilio Ficino (1433-99), Giovanni Pico della Mirandola (1463-94), and Albrecht Dürer (1471-1528);
4. The historical significance of early modern encyclopedic masterpieces for the conception of melancholy, especially in Juan Huarte de San Juan (1529-88), *Examen de ingenios para las ciencias* (1575/1594), F. Montalto (1567-1616), *Archipathologia* (1614), and R. Burton (1577-1640), *The Anatomy of Melancholy* (1621);
5. The contrastive conceptions of melancholy in the history of psychopathology and psychiatry, not only in the first taxonomical systems of “mental alienation” (e.g. P. Pinel’s description of “*mélancolie ou délire exclusif*” in his 1809 *Traité médico-philosophique sur l’aliénation mentale*, and J.-E.-D. Esquirol’s coining the term of art “*lypémanie*” in his 1838 handbook), but also in the more sophisticated and positivist nosological systems proposed by E. Kraepelin (1856-1926) and E. Bleuler (1857-1939);
6. The comparative critical history of melancholy, depression, depressive disorders, bipolar disorders, and mood disorders throughout the various DSM editions by the American Psychiatric Association, since the first edition in 1952 until 2022 (DSM-5-TR);
7. The history of the psychoanalytic notion of “melancholy,” “mourning,” and “depressive position,” placing a special emphasis on Freud’s seminal work “*Trauer und Melancholie*” (1917) and its direct or indirect reverberation in S. Ferenczi (1873-1933), K. Abraham (1877-1925) and M. Klein (1882-1960), until the latest generation, namely Kristeva’s “*Soleil noir: Dépression et mélancolie*” (1989);
8. The history of melancholy and related affective disorders in phenomenology, humanistic, and existential psychology, especially in the impactful works of L. Binswanger, namely “*Manie und Melancholie*” (1960), as well as in H. Tellenbach’s “*Melancholie*” (1961);
9. The aesthetic representation of melancholy in artistic works throughout the history of literature and the other forms of art, including the imaginative construction of melancholic personalities (such as D. Quijote or prince Hamlet), as well as

the psycho-biographical analysis of artists, and the use of the theoretical notion of sad and mad “genius.”

The submission of articles must follow the instructions for authors provided by the journal's editors (please see https://journals.copmadrid.org/historia/normas_autores_historia.pdf). The texts may be written in English, Spanish or Portuguese, no longer than 50,000 characters, and sent through email (revistahistoriapsicologia@gmail.com). The deadline for submissions is September 30th, 2024.