Eschatological Madness in Michel Foucault's analysis

Article history:

Received: 04.09.2025
Accepted:25.10.2025
Available online: 31.12.2025
https://doi.org/10.56177/eon.6.4.2025.art.3

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ABSTRACT: Michel Foucault does not propose a system of typologies for the phenomenon of madness. On the contrary, he acknowledges that this is not the intention of his analytical approach. What this complex research journey seeks to achieve is a comprehensive exposition of the different views on madness that have developed throughout universal history. It is a survey that involves approaches to artistic symbolism, individual and collective theological and psychological expressions, as well as socio-political visions and decisions. In this context, Foucault's research identifies several essential relationships: between the phenomenon of madness and eschatological worldviews; between the presence of the "madman" and the archetypes of the Traveler, the Stranger, or the Messenger; and between the social integration of madness and its symbolisms that open towards the universe of individual and collective unconsciousness. Thus, the Renaissance artistic representations of madness are reviewed, exemplified by Bosch's „Ship of Fools", as well as the transition towards the modern psychiatric expertise on the conditions, disorders, or diseases encompassed within the field of mental health. All these evocations in Foucault's work do not serve to provide definitions of madness, but rather to offer diverse perspectives – interpretations that have remained open to philosophy, psychology, art.
KEYWORDS: Madness, eschatology, consciousness, symbol, phenomenon, alienation.

TITLU: „*Nebunia* eshatologică în analiza lui Michel Foucault"
REZUMAT: Michel Foucault nu propune un sistem de tipologii sau definiții propriu-zise pentru fenomenul nebuniei. Dimpotrivă, ceea ce încearcă acest periplu de cercetare complexă este expunerea amplă a diferitelor viziuni asupra nebuniei care s-au dezvoltat pe parcursul istoriei universale. Este o trecere în revistă care implică abordări ale simbolismului artistic, ale expresiilor teologice și psihologice individuale și colective, dar și ale viziunilor și deciziilor social-politice. În acest context, se desprind, pentru cercetarea foucaltiană, câteva raporturi esențiale între fenomenul nebuniei și viziunile eshatologice asupra lumii, între prezența „nebunului" și arhetipurile Călătorului, ale Străinului sau Mesagerului, între integrarea socială a nebuniei și a simbolismelor ei ce se deschid spre universul inconștientului individual și colectiv. Se trece, astfel, în revistă, actul de reprezentare artistică renascentistă a nebuniei, exemplificat prin opera lui Bosch, „Corabia nebunilor" dar și tranziția spre expertiza psihiatrică modernă a afecțiunilor, tulburărilor sau bolilor circumscrise în aria sănătății mintale. Toate aceste evocări nu au rolul, în opera lui Foucault, de a oferi definiții ale nebuniei, ci perspective diverse, interpretări care au rămas deschise filosofiei, psihologiei, artei și nu numai.
CUVINTE-CHEIE: nebunie, eshatologie, conștiință, simbol, fenomen, alienare.

Introduction

First and foremost, it must be emphasized that we discourage forms of labeling; however, expressions such as *madmen* and *„fools"*(„fools are to find the boundaries of sanity and insanity"[1]) are cited in the present work as they appear in Foucault's writings and in the works to which he refers. As will be shown below, many people who have faced emotional, behavioral, or mental health issues have often suffered discriminatory harm in the form of stigmatization, marginalization, or social exclusion. This has occurred either due to insufficient understanding of these issues by those who considered themselves "normal" or typical according to prevailing norms, or because the field of brain and human

[1] Zita Turi, *"Border Liners". The Ship of Fools Tradition in Sixteenth-Century England*, Presses Sorbonne Nouvelle , TRANS- *Revue de littérature générale et comparée* 10 (2010), "Border Liners". The Ship of Fools Tradition in Sixteenth-Century England https://doi.org/10.4000/trans.421.

psyche analysis was still insufficiently developed. Therefore, we will present the nuances of the term *madness* within the historical context analyzed by Foucault, noting that today, behaviors considered atypical or even deviant in certain socio-cultural or medical contexts are analyzed, diagnosed, and treated differently by specialists in neuroscience, neurology, neurosurgery, psychology, and psychiatry. In addition to the clearly pejorative connotations attributed to the term over time in relation to reason, we will also see that it has sometimes been used and associated in other senses, particularly with an affective charge, depending on the response evoked by encountering someone considered "different" or by forms of artistic expression deemed unconventional. This highlights the relative nature of its perception and interpretation.

Conceptual and Historical Views on the Phenomenon of Madness at the Dawn of Modernity

Foucault brings to the forefront the fact that the period following the era of leprosy was one of forms that could not remain empty of content, and that void was quickly filled by the emergence of new figures represented by the mentally insane, the "sick in spirit."[1] Thus, the phenomenon of madness becomes one of great magnitude, and *mad* individuals are ascribed symbolic meanings that form the basis not only for certain theological reevaluations but also for later analyses in psychology and hermeneutics. What was the impact of this new emergence on the stage of universal history and culture? To what realities of the individual and collective unconscious do all these symbols and figures of madness point?

Why was madness, at that time, correlated with the vision of the end of the world, with a final judgment, and with projections towards an afterlife?[2] Could the madman be seen as the Stranger, the Other, the Excluded One, the Traveler, and the Herald of shores distant in time and space or situated beyond them?[3] And could madness be understood as an intermediate zone, as a moment of *equinox*, in Foucault's formulation, which brings together *the vanity of the night's hallucinations and the non-being of the light's judgments*?[4] In his writings, particularly in his well-known work *Madness and Civilization (History of Madness in the Classical Age),* Michel Foucault offers an incursion into the open paradigm of these themes of the past, as well as those of the future of universal thought.

When Europe, at the end of the Crusades, witnessed the retreat of what had constituted the malevolent specter of leprosy, the vast and terrifying territory of its effects remained, like a devastated space with its dark vestiges, awaiting another challenge, another meaning, another mission. Thus, leprosy – the image of the terrifying form of isolation of those whose faces were disfigured by the disease, along with the tendency towards social exile, doubled by the *privilege* of salvation – remained embedded in medieval social structures but especially in the mobilities of the medieval unconscious. The leper, withdrawn from the world and rejected by the community of the visible Church, represented both the catalyst of divine wrath and divine kindness, the sign of damnation but also of transcendent forgiveness[5]. Leprosy, in terms of its cataclysmic effects, was perceived as the sign of the *waves* of collective punishment[6], the terrifying symbol of divine justice exercised upon the entire body of decadent humanity. Looking at Brueghel the Elder's work *Calvary*, we observe that the group of lepers accompanies Christ's drama, but from afar. Social abandonment for them signified another form of spiritual integration; exclusion did not equate to projection into hell, but rather to a *propaedeutic* path to salvation[7]. In this sense, Foucault emphasized that this type of exile of lepers signified not only a kind of social, juridical, and political disqualification, but also a ritual funerary process – a way of declaring

[1] Michel Foucault, *Istoria nebuniei în epoca clasică* (Editura Humanitas, 2005), 55.
[2] *Ibidem,* 25.
[3] *Ibidem*, 132.
[4] Michel Foucault, *Madness and Civilization: A History of Insanity in the Age of Reason*, English edition, translated by Richard Howard (Vintage Books, 1988), 111.
[5] Michel Foucault, *Istoria nebuniei în epoca clasică* (Editura Humanitas, 2005), 9.
[6] Michel Foucault, *The Birth of the Clinic* (Routledge, 2003), 187.
[7] Michel Foucault,, *Istoria nebuniei în epoca clasică* (Editura Humanitas, 2005), 10.

lepers as dead, already departed from this world[1]. Later, the poor, the vagabonds, the condemned, and especially the insane would assume the form and role left behind by the retreat of leprosy and the leper from the stage of history. These new figures would again endure social exclusion, but also new forms of "spiritual redemption."

Ship of Fools (Narrenschiff) Awaiting the End of the World

In this context, within the symbolic landscape of the *Renaissance*, the *Ship of Fools (Narrenschiff)* makes its appearance. Borrowed from the great legend of the initiatory voyage of the ancient *Argonauts,* this image tells the odyssey of imaginary heroes setting out in search of truth and their own destiny. The famous work of *Hieronymus Bosch* belongs to this zone of interference between symbol and historical evidence. The reality of that time shows that fools were given a wandering life; they were abandoned on vast fields, in overwhelming forests, or often out at sea on tumultuous waters. Sometimes, they were entrusted to groups of merchants or pilgrims. The concern for their exclusion was accompanied by care for this special category of the sick. Thus, although the Church forbade them access to sacred spaces, they could still receive liturgical services. Beyond the historical aspects lies the great symbolic enigma of the wandering medieval fool. He is the great *Passer*—from the city, as an image of our inner order, as a zone of temporal stability and balance—to the limitless marine expanse, to the turmoil of the waters, undefinable and indeterminable, where time and space seem assimilated into a disorienting infinity[2]. The fool's journey toward incalculable distances reflected at that moment the great conceptual transition from the theme of *death* to that of *eternity.* If the era of leprosy represented the time of death and human helplessness before a disease that ended in decay, the times of the fool navigators reflect a leap beyond the specter of death. The idea of death became insufficient; a gaze beyond the marine horizon was required—that is, beyond the devastating impact of death. Similarly, the exhausted idea of divine punishment and disease as an expression of inevitable chastisement needed to be replaced by a more advanced conceptual stage: overcoming disease, liberation from the stigma of sin through the great journey of self-discovery and its limitless potentials. Divinity reveals its *Grace* not through damnation but through the *illumination of consciousness* invited into the distances of an unexplored cosmos. The fool, despite his trauma, could be seen as a forerunner of this new era, a pioneer of the need to expand human consciousness. The void is no longer seen through the fearful eyes of one awaiting their end—the great finale of the *Last Judgement*—but is integrated into the Adamic destiny, assimilated to his will for self-discovery. Interestingly, within this initiatory journey, the Last Judgment is not denied but, on the contrary, confirmed. The great pictorial creations of Bosch and Bruegel the Elder bear witness to this: the divine judgment floats like an inevitable given over the efforts and expeditions of human knowledge. The fool comes to tell the citizen that they must detach from the temporal paradigm and the fear of death, that they must venture toward the transcendence beyond the horizon, where the Divine stages the final act—*the Apocalypse of good and evil*. The world becomes filled not with lepers' deaths but with fools as heralds of the end glimpsed on the margins of universal existence. Yet this end should not paralyze human consciousness; rather, it should urge it toward the performance of evolving knowledge—of the world, the self, and the revelation of Divinity. The great number of fools of the city embarked on the ships of Adamic destiny indicates not only that the end is near, as the trauma of leprosy also suggested, but also that people must prepare for this end, to watch and be vigilant, according to New Testament teaching.[3]

One of the new components of madness discovered in this era of the imaginary ships of dementia is its role as an opening toward *temptation*—or more precisely, from temptation itself. Thus, the demonic figures that greet *Saint Anthony* are mad faces, portraits reminiscent of the fools placed on ships ready for endless journeys. Michel Foucault's association between the monsters painted by *Goya* and the frightening entities depicted in Bosch's paintings provides both theoretical and aesthetic

[1] Michel Foucault, *Abnormal* (Verso, 2003), 43.
[2] Foucault, Michel, *Istoria nebuniei*, 15.
[3] *Ibidem,* 30.

confirmation of this kinship[1]. Moreover, in this context, Foucault also refers to the shadows and lights described by Victor Hugo, the hallucination mechanism mentioned by Hippolyte Taine, and especially the *phantasms of madness* recalled by Gustave Flaubert.[2]

The phantasms of madness, the unconscious impulse that dominates the madman's being, become more dangerous than the mere image of disease and death presented by the macabre spectacle of leprosy. Even through this trait, the madman becomes an exponent of the need for knowledge—a knowledge focused on the very earthly frameworks of our unconscious, from which destabilizing temptations may arise. The violence of desire is replaced by the attraction of curiosity, the pulsating animality withdraws to make way for the temptation of esoteric science, with the madman himself serving as an example of the unconscious overtaking the conscious. It is no coincidence that the mast of the *Ship of Fools* is *the tree of knowledge of good and evil*, the paradisiacal tree placed by Bosch in the center of the vessel ready to embark into the vastness of unlimited knowledge. Traces of madness being imposed as a symbolic explanatory concept can also be seen by looking at the faces of *the Horsemen of the Apocalypse* in *Albert Dürer*'s famous work, where these figures no longer have angelic faces with Edenic features; rather, the storm of convulsive rage seems to dominate and transfigure their traits—an anger reminiscent of the abrupt instabilities and movements of madness[3]. The Apocalypse becomes *a sabbath of nature*[4], a pagan celebration of primordial elements that seem to take revenge on humanity's excesses in decline, a festival reminiscent of the great ecstatic delirium of Dionysian cults, the orgiastic madness of *Dionysus Zagreus*. *The Horsemen of the Apocalypse* present themselves like unkempt Teutons seized by the fever of mad rage—the same rage that ignited Achilles Peleian, as Homer says[5]. *The beast* that closely pursues *the Virgin* of the Apocalypse is itself a symbol that integrates a *mad* hatred toward everything that signifies Edenic purity and the piety of accepting the Creator's justice[6]. The new face of madness fascinates the man now freed from the terrifying specter of leprosy as "divine punishment." He sees in the image of the Apocalypse an end in which neither demon nor evil in history triumphs, but madness—the nonsense that surpasses scholastic reason, the rationalizing effort to explain the world and transcendence. Madness as a whirlpool that discovers, reveals, but also leads to possible losing vertigos is now staged as a new element that opens dangerous knowledge locked in the original Paradise. And yet, this Apocalypse and Last Judgment is postponed, kept on the edge but delayed, as if the *Ship of Fools* still has a long journey to travel before reaching its destination.

The Phenomenon of Madness: From Medieval Damnation to Psychiatric Expertise

Foucault succeeded, in analyzing this complex phenomenon, in adopting multiple approaches that slide from the realm of religious, symbolic, and philosophical aspects toward areas related to the legal and medical frameworks of those times. This analytical plurality creates a complex and broad image of madness and the mentally alienated person. For example, we can recall one of Foucault's analyses, which mentions how the French penal code of 1810 specified that the commission of a crime could not be imputed to a person who is mentally alienated. Practically, in such a situation, there was a distinct analysis regarding the degree of severity of the offense, a degree which could establish a certain level of punishment, a certain intensity of judgment and condemnation intended to bring balance between the severity of the act and the extent of concrete atonement. Gradually, courts began to relate to several new concepts including guilt, mental illness, dangerousness, and the process of amelioration or treatment of such problems. Thus, the idea was reconsidered that a criminal act may or may not be judged as a true criminal act if the author is mentally ill. Attempts were made to relate the severity of

[1] *Ibidem,* 484.
[2] Michel Foucault, *Aesthetics, method and epistemology* (The new press New York, Editions Gallimard 1994 Compilation, 1998 by The New press New York), 104.
[3] Michel Foucault, *Istoria nebuniei în epoca clasică* (Editura Humanitas, 2005), 25.
[4] *Ibidem.*
[5] Homer, *Iliada* (Editura Humanitas, 2024), 1.
[6] Michel Foucault, *Istoria nebuniei,* 25.

the act to the stage of the perpetrator's mental illness and the level of impairment of discernment. Therefore, a person considered mad could be guilty for their actions and must be regarded as a real social danger, but the need for separation and rehabilitation, inclusion in a therapeutic program that might reduce or even stop the progression of the respective mental illness, was taken into account. Over the next 150 years, the justice system made significant progress in addressing this phenomenon of madness manifested against individual and social safety. The idea emerged of issuing *sentences* according to the intensity of the mental illness; there was talk of forms of *semi-madness or temporary madness*, as well as *mitigating circumstances* dictated by the particularities of each criminal case, with the degree of mental impairment and guilt varying from case to case. The effect of these reforms in the justice system was the emergence of *psychiatric expertise* as a way to confirm the presence or absence of mental illness in various cases. Thus, it was no longer a matter of judging and then acquitting or convicting the accused with a psychological analysis appended; rather, psychological investigation became an integral part of the justice process. The phenomenon of madness was therefore reconsidered, moving from a stage of non-rationality to one of rational investigations, then arriving at quarantine and control approaches[1], and finally subjected to medical approaches. Through this transformation, the entire universe of madness was viewed and approached from the perspective of scientific objectivity, which did not seek to condemn madness but to place it on the path of understanding and possible improvement or even healing, through prescribing care for the mentally ill or a return to normality[2]. At the same time, as Foucault observes, these reevaluations form the basis of modern bipolar axiomatic visions that distinguish normal states from abnormal ones, with the concept of *normative value* adapted to the new conditions of 19th and 20th-century humans. Thus, there is indeed a desire for objectivity in all approaches to borderline psychological phenomena, but very easily, one again slips into a form of subjectivism that is meant to be covered or justified by a supposedly moralizing discourse. Consequently, Foucault warns, starting from the positive intention not to condemn madness and other different behaviors, one again arrives at other forms of accusation and discrimination, relating the entire range of these psychological manifestations to the duality scheme of normal and abnormal, reason and madness. Against this background, the same old accusatory obsessions appear in a new form, such as the damnation of certain categories of people who have different religious, cultural, or sexual orientations, along with those who manifest certain psychological deviations..[3]

Madness Hidden in the Norm and the Cataclysm of Individual and Collective Consciousness

These worrying developments do not indicate a regression or stagnation in the understanding of madness during the 20th century, but rather show that certain prejudices, superstitions, and blocks in perceiving and comprehending the complexity of the human psyche remain deeply embedded in the modern mind—and can erupt with destabilizing force, threatening the entire cultural and scientific evolution of the contemporary world. On the other hand, Foucault also draws attention to the positive, constructive aspects madness can manifest in relation to the dynamics of the human soul; not everything it expresses or conceals is destructive or malevolent. Beyond the mask of madness, sometimes there can be hidden the light of an incomparable brilliance and spiritual nobility—beyond the apparent face of certain manifestations, which have often been too loosely and subjectively labeled as "mad states." Beneath this can lie incredible sensitivity, a great void of light, a noble rupture from the profane reality, and a true autonomy of language freed from the strictures and imperatives of everyday discourse[4]. In this way, the energies of poetry and the arts in general can quietly persist and develop—indeed, many great artists have been seen in a strange connection with the phenomenal and expressive dimensions of madness. Another aspect of madness that Foucault highlights is its role as a rupture or

[1] David Macey, *The Lives of Michel Foucault* (Vintage Books, 1993), 110.
[2] Michel Foucault, *Discipline & Punish. The Birth of the Prison* (Vintage Books, 1991),19-20.
[3] Michel Foucault, *Religion and Culture* (Editura Routledge, 1999), 88-89.
[4] Michel Foucault, *Death and the Labyrinth. The World of Raymond Roussel* (Editions Gallimard, 1963, Continuum, New York, London, 2007), 159.

fracture of the individual personality, of the totality and completeness of individual consciousness. Starting from a disturbed mental state or a split personality, Foucault believes it is possible to construct a much broader image of madness and its forms of manifestation throughout humanity's historical evolution[1]. The parallel with the image of *the Apocalypse* seems evident to him in this context—the end of the world's architecture as we know it can be proportionally related to *the end of human consciousness*; the individual apocalypse is the climax of a gradual process of alienation of consciousness, with individual madness resembling the final collective paroxysm typical of *the end of the world*. Foucault further notes that this situation can be rethought and reversed so that individual madness leads to collective apocalyptic madness and destruction, with crises of individual consciousness anticipating or preparing a final crisis for all humanity. In this regard, Foucault considers the most dangerous form of madness—the one that could be the foundation for a future *Apocalypse* of humanity—is integrated, socialized alienation hidden within the formalities of a rationality and objectivity that appear beneficial to the collective. Thus, madness *hidden in the norm*, as Foucault calls it, can be the trigger for global cataclysmic crises[2]. Foucault warns that sometimes even art may participate in the concealment of madness, which can prove dangerous for society as a whole, which could thus be affected by a collective psychic illness. While the paintings of *Bruegel the Elder* or *Hieronymus Bosch*, and the plays of Shakespeare, vividly reflect the phenomenon of individual and collective madness—often indicating it as a sign of *eschatological eruption*—Foucault believes there are theatrical manifestations that try to hide the dangerous force of madness in favor of the beauty of expression, that *turn their back on madness*, as he puts it. In other words, they seem to shift the artistic effort's center of gravity toward dissimulation, concealment, and camouflage of the destructive and anarchic impulses present in the deep consciousness, which can erupt in the phenomenon of madness.[3]

The advances made in understanding and integrating the phenomenon of mental alienation have not eliminated the symbolic component of madness offered by philosophical and theological visions; on the contrary, they have exposed its *archetypal dimensions* in relation to the dynamics of the individual and collective human psyche. The powerful significance of maladies that can threaten not only the individual through their harmful acts but also the entire human society has been fully demonstrated by the following centuries, which have shown the danger of collective psychological afflictions such as mass ideologies or extremist social doctrines of a racial or nationalist revenge nature. From the perspective of these tragic events, it is confirmed that madness cannot be approached as a limited phenomenon confined to a specific historical period or an isolated community in time and space. On the contrary, it is a global phenomenon that has accompanied humanity throughout its entire temporal existence, like a threat of loss and self-destruction of consciousness.

Another aspect of Foucault's research on the phenomenon of madness is his emphasis on the relative nature of its perception and interpretation. Foucault insists that the process of madness is not only complex—constantly changing and developing new dimensions and unprecedented spheres of alienated behavior—but also that interpretations of this process vary from one era to another and depend on the spiritual and cultural specifics of the regions where it appears. In Foucault's view, we cannot discuss madness as a fixed phenomenon, fully stabilized and confined within a single definition. On the contrary, madness is seen and approached from the perspectives of various discourses and studies, each with its own substance and profile. There are medical, psychiatric, legal, theological, and literary approaches to madness[4]. Foucault argues that his entire research primarily targets the dynamics of these psychopathological discourses and how they have evolved over time, across different historical periods. Thus, he avoids directly defining madness or giving definitive statements about what this manifestation of the human psyche was or is[5]. At the same time, he tries to understand the correlation between the reality of madness in a particular historical era and other representative processes reflecting

[1] Michel Foucault, *Mental Illness and Psychology* (University of California Press, 1987), 16.
[2] *Ibidem*, 70.
[3] Michel Foucault, *Language, Madness, and Desire* (University of Minnesota Press, 2015), 6-7.
[4] Michel Foucault, *The Archaeology of Knowledge* (Routledge Classics, 2002), 36.
[5] *Ibidem,* 52-53.

the dynamics of collective mentality in those periods—one of the grandest and most significant being the *belief in the Apocalypse*, the imminent end of the world. Foucault also notes the early conceptual connections between states and phenomena such as sexual deviation, hypnosis, behavioral disorders, and what was believed to be madness in different historical eras. These phenomena gradually became subjects of psychiatric discourse and research. Such correlations had a major impact not only on the evolution of psychology but also on later developments in art, theology, literature, and poetry.[1]

A brief conclusion on Foucault's analytics of the phenomenality of madness

In conclusion, it can be said that Michel Foucault's entire analysis of the phenomenon of madness revolves around the idea that madness cannot be thought of merely as a special mental state that separates itself from the normalcy of the human psyche. It represents a catalyst-phenomenon that brings together both constructive and destructive dynamics from the spheres of theology, the arts, society, history, as well as the realm of power discourses[2]. Thus, madness reveals itself to be a complex and multidisciplinary phenomenon not only through its causes but also through the effects it generates across the entire history of humanity – a phenomenon that can only be defined in relation to the social and cultural evolution of humanity, itself dependent on their changing architecture[3]. Therefore, the reality of madness cannot be unconditionally and irrevocably defined, a point on which Foucault also warns, specifying – as mentioned above – that his analysis merely proposes a perspective on the conceptions of madness that have been put forward throughout history.

Returning to the perspective offered by Hieronymus Bosch's famous painting, we tend to understand that madness, as represented in this Renaissance masterpiece, does not want to be understood – it wants to be *listened to.* And what does madness whisper to the one who knows how to listen to it? Probably that it dwells in the age of celebrating unconscious unleashing, of the turbulent mixture between hidden truths and uncontrollable impulses, between life lived at extreme intensities and the uncomforting specter of death. This symbiosis can be seen in the faces and gazes of those aboard the ship depicted on Bosch's canvas. And indeed, madness does not seem to have a face, yet it *can be read* on faces; it does not seem to possess a clear gaze, yet it *can be seen in the eyes* of those touched by it. As messengers of our world, the madmen on the ship are concerned that their celebration will not end, that their atemporal feast will continue to revolve around the Edenic tree of the knowledge of good and evil. Wisdom seems present here precisely through its *absence*, through the *shadow* of afflicted souls revealing unconscious truths. Thus, ready to leap into the transcendent unknown beyond the horizon, madness remains clothed in mystery, and only its archetypal signs reach us, through Bosch's pictorial symbolism, as signs of a *blind* prophecy and of an unknown destiny.[4]

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[1] *Ibidem,* 45-46.
[2] Jean Khalfa, *Michel Foucault and the Madness of Reason* (Stanford University Press, 2006), 45.
[3] Ian Hacking, *Mad Travelers: Reflections on the Reality of Transient Mental Illnesses* (University of Virginia Press, 1998), 24.
[4] Marius Cucu, *Eclipsa Orizontului* (Editura Junimea, 2003), 46-51.

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