

The ARC Centre of Excellence for the
History of Emotions (Europe 1100-1800) presents:

EMOTION, RITUAL & POWER IN EUROPE: 1200 TO THE PRESENT



Gabriël Metsu, The Visit to the Nursery, 1661. © The Metropolitan Museum of Art.

- Date: 10-12 February 2014
Times: 9:00 am- 5.00 pm
Venue: National Wine Centre of Australia, Hackney Rd,
Adelaide SA 5000
Contact: katie.barclay@adelaide.edu.au or
merridee.bailey@adelaide.edu.au
Ph: +61 8 8313 2421
RSVP: janet.hart@adelaide.edu.au by 23 January 2013

**MONDAY 10 FEBRUARY 2014**

TIME	SPEAKERS
5.30	Welcome to Country
6.00	Keynote Address Chair: CHARLES ZIKA, The University of Melbourne
	PROF. HELEN HILLS, The University of York <i>Miraculous affects: inventing corpses in Baroque Italy</i>
7.00	WINE RECEPTION

TUESDAY 11 FEBRUARY 2014

8.30-9.00	Registration
9.00-9.15	Official Welcome
PANEL 1: RELIGION	Chair: FRANÇOIS SOYER, The University of Adelaide
9.15-10.30	<ul style="list-style-type: none"> JULIE HOTCHIN, <i>Emotions and the ritual of a nun's coronation in late medieval Germany</i> ANDREW MELLAS, <i>From Hesychasm to Melisma: mystical compunction in the late Byzantine agrypnia</i> CLAIRE WALKER, <i>Political ritual and religious devotion in early modern English convents</i>
10.30-11.00	MORNING TEA
11.00-12.00	Keynote Address Chair: DAVID LEMMINGS, The University of Adelaide
	PROF. HARVEY WHITEHOUSE, University of Oxford <i>Emotion, ritual, and social glue</i>
12.00-1.00	LUNCH
PANEL 2: LOVE	Chair: KATIE BARCLAY, The University of Adelaide
1.00-2.00	<ul style="list-style-type: none"> CHARLOTTE-ROSE MILLAR, <i>Rebecca West's demonic marriage: exploring emotion, ritual and power in seventeenth-century England</i> KATIE BARCLAY, <i>Intimacy, community and power: bedding rituals in eighteenth-century Scotland</i> BRONWYN REDDAN, <i>Reciprocal emotions: gift giving and the obligation to love in early modern fairy tales</i>
2.15-2.45	AFTERNOON TEA
PANEL 3: DEATH	Chair: JULIE HOTCHIN, Independent scholar
2.45-4.00	<ul style="list-style-type: none"> CAROL WILLIAMS, <i>Ai Dieus, cals dans es! [Ah God, what a loss it is!] The death of King Louis IX</i> CHARLES SOWERWINE, <i>Channelling grief, building the French Republic 1883-1920: Léon Gambetta's funeral rites, hearts, bodies, memorials and pilgrimages</i> ANNIKA HOUWEN, <i>The body in the library: Agatha Christie's Unknown Soldiers</i>
READING DISCUSSION	Chair: KATIE BARCLAY, The University of Adelaide
4.00-5.00	Readings: pre-circulated
7PM	COLLABORATORY DINNER

DAY 2: WEDNESDAY 12 FEBRUARY 2014

TIME	SPEAKERS
PANEL 4: PUBLIC & POWER Chair: CLAIRE WALKER, The University of Adelaide	
9.15-10.30	<ul style="list-style-type: none"> FRANÇOIS SOYER, <i>Public ritual and competing emotional discourses in the public baptism of a Muslim in Barcelona (1723)</i> NICOLE STARBUCK, <i>Encounters of the 'savage' and the citizen: French-Revolutionary ethnographers in Oceania, 1792-1803</i> JACQUELINE VAN GENT, <i>Moravian rituals and emotions</i>
10.30-11.00	MORNING TEA
Keynote Address Chair: MERRIDEE BAILEY, The University of Adelaide	
11.00-12.00	PROF. CAROL LANSING, The University of California, Santa Barbara- <i>Abduction as ritual humiliation in late medieval Italy</i>
12.00-1.00	LUNCH
PANEL 5: MARRIAGE AND FAMILY Chair: CHARLOTTE-ROSE MILLAR, The University of Melbourne	
1.00-2.15	<ul style="list-style-type: none"> SYLVIA GRIFFIN, <i>Dowry linen: a personal interpretation through a visual art practice</i> LISA TOLAND, <i>Leave-taking as a family ritual: learning controlled emotions in early eighteenth-century Britain</i> SUSAN FOLEY, <i>Rituals of bourgeois family life: civility, emotion and the republic</i>
2.15-2.45	AFTERNOON TEA
PANEL 6: AESTHETICS Chair: SARAH RANGLES, The University of Melbourne	
2.45-4.00	<ul style="list-style-type: none"> DAVID MONGER, <i>Ritualised patriotism: propaganda and the organisation of consent in First World War Britain</i> MARIA-ROSA LEHMANN, <i>The art opening as ritual: the surrealist inauguration of the Exposition Internationale du Surréalisme in Paris, 1938 – Creation of an "unheimlich" atmosphere. A study of the public's reaction</i> CHARLES ZIKA, <i>Parodying Sabbath rituals in the early eighteenth century: visual strategies for redirecting disgust</i>
4.00-5.00	END OF DAY DISCUSSION Chairs: MERRIDEE BAILEY, KATIE BARCLAY and DAVID LEMMINGS

ABSTRACTS

Katie Barclay

The University of Adelaide

Intimacy, community and power: bedding rituals in eighteenth-century Scotland

katie.barclay@adelaide.edu.au

Bedding rituals have been and continue to be a popular part of the wedding ceremony in many parts of the world and can be found in societies dating back several thousand years. Although the nuances of the ritual vary from place to place, a bedding ritual usually incorporates a newly-wed couple being put to bed on their wedding night by their friends, family and wider community. In a Scottish context, it usually involved a couple being put to bed together after a party where food and alcohol was consumed. Unlike in many contexts, in Scotland, no formal ceremony (such as a in a church or led by an official) was necessary to make a marriage. Therefore, amongst the lower classes, the act of bedding was often understood to be a central event that consolidated the informal vows made by the couple and demonstrated their married status to the community.

The act of bedding can be understood as a 'spatial drama', where the ritual of being put into bed by the community holds

both cultural and emotional meaning. In a Scottish context, the bed itself was an object that signified legitimacy, sexual exclusivity, and fidelity; it was an object that held significant emotional connotations, something that was recognised across social group with discussions of beds and sleeping arrangements being used as a common euphemism for sexual and emotional intimacy amongst the social elites. The placing of the couple into the bed by the community was a physical movement that created a union, and incorporated the community into that union. Leaving the couple alone in the bedroom symbolised consummation and, in a culture where wedding ceremonies were unnecessary, simultaneously placed sex at the heart of marriage – an interesting phenomenon in a country where sex was not a legal requirement for a valid marriage and where, unlike in England, the church did not emphasise the physical union of the couple in the official wedding ceremony.

Such physical movements through space were not just symbolic, but constitutive. As well as creating a marriage, as this paper explores, the bedding ritual also generated a particular form of emotional intimacy and placed it at the heart of marriage – one that focused on sexual intimacy, family, community and gendered power. While the marriage bedding ritual was only performed once, going to bed as a married couple should be a daily occurrence, and so in a sense, the couple repeat this ritual in the everyday and through doing so were daily reminded of the importance of sexual intimacy, family and community, and hierarchical power relationships to their marriage. The bedding ritual therefore was implicated in not just



Gerard ter Borch the Younger (Dutch, Zwolle 1617-1681 Deventer), *Curiosity*, ca. 1660-62. © The Metropolitan Museum of Art.

creating a union, but the nature and emotional dynamics of married life.

Susan Foley

The University of Melbourne

Rituals of bourgeois family life: civility, emotion and the Republic

susankfoley@gmail.com

This paper focuses on the ways in which rituals of family life amongst the nineteenth-century French bourgeoisie served to nourish emotional relationships and maintain networks of power both within and outside the family. It analyses a range of rituals, including letter-writing, the celebration of birthdays, vacation practices, and the exercise of patronage, arguing that they provided vital mechanisms for transforming Republicanism from a socially and politically marginal movement in the 1860s and early 1870s into a mainstay of the bourgeois establishment by the 1880s.

As a persecuted oppositional movement, Republicanism under the Second Empire (1852-1870) was characterised by the male camaraderie of shared resistance. But as Republican elder statesman, Edmond Adam, declared: "If cafés support the spirit of opposition, I seek in vain the domestic hearths that will preserve the Republic once it is established." For Adam and others, only Republican families would nurture the Republican virtues that were the basis of democracy, marking an ideological

and political rupture with regimes underpinned by distinctions of birth and individual status.

This paper uses as a case study the private papers of Léon Laurent-Pichat and his family. As yet unexplored by historians, they illuminate the significance of the family as a fulcrum of Republicanism. Illegitimate, unmarried, and himself the father of an illegitimate daughter, Laurent-Pichat (1823-1886) initially personified the freewheeling Republican activist, unencumbered by domestic ties, that Edmond Adam had lamented. But while he never married, Laurent-Pichat did establish a vibrant and loving domestic hearth that was the focal point of a Republican family network, and he himself became a leading figure in the Republican movement.

Performing the rituals of bourgeois family life served three key functions for this family: first, it established and maintained the bonds of affection amongst an unconventional family group linked by a combination of licit and illicit sexual unions; second, it enabled the family to enact patterns of bourgeois civility that established their respectability and facilitated their links to the bourgeois community; third, it affirmed the prevailing hierarchies of gender and class within the family, and in its links to the outside world. This case study illustrates the critical role of family rituals in bourgeois life, at a moment when the rise of Republicanism was enshrining the French bourgeoisie in power.

Sylvia Griffin

The University of Sydney

Dowry linen: a personal interpretation through a visual art practice

rgri0371@icloud.com

The ritual of providing linen as part of a dowry in preparation for a young woman's marriage has been a centuries-old custom enacted in many parts of the world, crossing all strata of class. The dowry provided by the bride's family was intended as material protection for the new couple and a means of preparing for marriage and family life.

This paper presents an evolution of this ancient custom from the perspective of a contemporary visual art practice. It considers how such a custom can evolve over time, traverse the world and undergo material transformation; and in this journey, question and perhaps challenge its traditional domestic intent. In artistically expressing a personal perspective on emotional attachment to household items, themes concerning familial ties, domestic rituals and the expression of individual emotion within the broader realm of collective grief emerge.

I will be presenting images and referring to my recent body of artwork which encapsulates these themes. This work, a component of my dual-outcome PhD, was inspired by my mother's dowry linen brought from Hungary and which I now possess. On leaving their homeland as Holocaust survivors and compelled to choose between significant items to take with them, this linen accompanied my family on their migration to Australia. The linen, with exquisite needlework and my mother's initials embroidered on several pieces of bedding and tableware, became an integral part of our family life and features in my earliest childhood memories. This linen would also have been a means of naturalising a new environment by bringing the old world into the new.

Motivated by my mother's dowry linen, I have created work which pays homage to my parents, their ruptured family life and the dislocation they experienced. The main piece I will discuss, entitled *Hand in Hand*, is a 2.56 x 2.0 metre cloth, stone and timber floor installation inspired by an embroidered pillowcase. The many small quartz pebbles used to trace the detailed pattern references the Jewish custom of leaving a stone on a person's grave to mark one's visit while simultaneously engaging in a ritual, physical means of expressing our emotions and our spiritual needs. While the scale of the artwork reinterprets both the function and form of the original textile, the embodied process in the creation of the work as well as the contiguity between the past and present – as intimated by the work's title – celebrates a personal and feminine form of ritual.

This paper will address the implications in moving a domestic, essentially private craft/ritual into the public domain while demonstrating that the handling of each stone, the care in set out, concentration and time necessitated in realising *Hand in Hand* is not unlike the handling and care expended in creating and preparing the linen for a dowry.

Helen Hills

The University of York

Miraculous affects: inventing corpses in Baroque Italy

helen.hills@york.ac.uk

'By what awakening is this blood kindled to see again the bitter hours of its torments? By what heat is it rarefied, what virtue makes it move, and from where does it draw such beauty?'

This paper examines the interplay between affect and religion through materiality in order to bring into relation material and spiritual approaches that have too often excluded each other.

Much of the scholarship on emotions has focused on secular matters, with a concomitant neglect of religion. Alongside this, the question of religion and indeed of ritual is often too hastily reduced to socio-political issues. And while emotions are frequently interrogated in relation to 'material culture', 'material culture' is usually treated as excluding art, as if 'material' necessarily refers to shrouds and handkerchiefs, letters and marginalia --indeed, to anything other than to paintings and architecture. As if, indeed, art and architecture were anything but 'material'. These problems have arisen largely because of a premature haste in assuming that the 'material' is identifiable with the literal object and that this is given, known, fixed and stable. Thus when 'art' is related to emotion in terms of 'material culture', too often art is reduced to 'representing' affect, as in the portrayal of specific emotion. Art and architecture as affective thus tend to be overlooked. Something similar tends to occur in thinking architecture in relation to ritual and power. Architecture tends to be treated as their 'setting' or their 'expression', their 'embodiment' or their representation, as if ritual and power precede art and architecture. Thus in investigating the interplay between emotion and religion in baroque Italy and their material implication, I focus on the miracle and affect and the divergent ways in which they come to matter in art and architecture.

At the heart of this paper is the slippery question of the relic. At once the remains of a human, marked by deeds of a saint, and left behind as 'deposit' or pledge of the saint now glorified in heaven, relics occupied many registers simultaneously and ambiguously in

early modern Europe. They are fertile ground for the scholar interested in emotions and power—divine and mundane – and their material intersection, including their intersection in and implication in material form in art and architecture. I take miracles seriously. Thus the paper seeks to draw into relation matters that may seem to be mutually exclusive: the material and the spiritual. What are the affective requirements each places on the other; how is the material implicated; how are miracles, sacrifice, and sanctity entailed in materiality? Thus how might we reconsider these miracles in relation to affect, ritual and architecture?

My paper takes two contrasting case studies to prise open these complex issues. The first is the miraculously liquefying bloods of St John the Baptist and of San Gennaro (St Januarius) in Naples and affective responses and materializations to them and of them. The second is Stefano Maderno's St Cecilia (1600) in the basilica of Santa Cecilia in Trastevere, one of a series of curious sculptures, made partly to celebrate the finding of the relics of saints in 17thC Rome, that stage the body of the saint as dead. In this sculpture body, relic and art are interfused in the matter of the finding or inventio. This conjunction between the 'finding' of the body and the invention of art that stages that body as a relic draws on affective rhetoric and art theory and brings to bear and to matter and to make materially evident the relation between matter, materiality and emotional affect. I illuminate that critical intersection in relation to the demands of religious devotion and political effects. Materiality and its affects are thus investigated in relation to inventio, invention and the art of finding to ask what are the operations of the inter-relationships between invention, affect, and history/istoria?

In both cases, I seek to treat the superlative richness of baroque architecture and sculpture as also affectively productive, including productive of new forms of religious authority and civic power in the baroque city.

Julie Hotchin

Independent scholar, Canberra

Emotions and the ritual of a nun's coronation in late medieval Germany

julie.hotchin@gmail.com

Communities are created through the staging and performance of rituals and the emotions created in them. This paper examines the role of emotions in rituals through the example of the rite of a nun's coronation in fifteenth century Germany. Modelled on the heavenly coronation of the Virgin, the ritual of coronation – or consecration – conferred a privileged status upon nuns. With its evocative dramatic enactment of a nun's spiritual betrothal to Christ the coronation rite was constitutive of a nun's spiritual identity. Each woman received a crown made of overlapping fabric bands, together with a ring and veil, in a ceremony performed by the bishop. Participation in the ritual, whether as a coronand or as an observer, was an intensely emotional experience that was central to how nuns, individually and collectively, created, affirmed and negotiated their spiritual and social identities.

I draw on textual, material and visual evidence from northern German convents to examine how emotions were elicited, circulated and maintained in the coronation ritual and to explore their social functions. The ritual and the emotions it generated operated at multiple levels. As a *rite de passage* it marked the

transformation of members of the community through their spiritual betrothal into brides of Christ. Analysis of the dramatic action of the ritual illustrates how emotions were elicited on an individual level to engender the coronand's emotional identification as a bride of Christ, while also generating feelings of group cohesion through shared emotional responses. Affective identification with the community extended beyond the convent of nuns to include their families and patrons and benefactors. The social practices that enabled relatives and supporters outside the convent to participate in the spiritual betrothal of their kin provided a crucial strategy through which nuns initiated and strengthened emotional bonds between families and supporters with the community and its interests.

I also explore changes to the practice of the ritual over time. The coronation rite could also be a site of conflict, as monastic reformers in fifteenth century sought to alter when and how it was performed as one strand of a broader redefinition of female religious life. The coronation rite became focus of contest and negotiation between nuns and their would-be reformers, as the manner in which a nun's spiritual betrothal was performed created and articulated the emotional and devotional tenor of the community. Through her participation in the rite a woman was educated in the emotional culture of her convent; she learnt how she was to feel as a member of her community.

Annika Houwen

The University of Melbourne

The body in the library: Agatha Christie's *Unknown Soldiers*

a.houwen@student.unimelb.edu.au

The detective novel in Britain achieved its height of popularity in the years after the First World War, a time when an overwhelming proportion of the population had experienced grief and loss. Readers turned to a form of light entertainment that took violent death as its central concern, almost immediately after the close of the most violent conflict in contemporary history. The reasons for this popularity, I contend, lie in the ritualised approach to death found within the detective novel, and the ways in which the emotional reactions of the characters are subsumed by the importance of re-establishing the stability of the social order. Perhaps the ultimate expression of conventional emotional response, and its importance to the functioning of the social group, can be found in the novels of Agatha Christie, one of the most popular of the interwar detective novelists. Emotion, in novels such as *The Mysterious Affair at Styles* (1920), is ultimately a tool for the detective to expose weaknesses within the community, and in doing so to expel sources of violence and chaos. This malleability of emotional response can also be seen in the monuments and rituals that were erected and inaugurated in wake of the Armistice, as a way of reframing the slaughter of millions of Britons. Through such monuments as the Unknown Soldier of Westminster Abbey, the corpses of soldiers who died on the battlefields of France were made whole, and their families were encouraged to celebrate their deaths as sacrificial, and therefore meaningful. In these two very different forms of ritual, we see the destabilising experience of the First World War becoming an instrument of institutional power, and in doing so directing the force of British emotion towards the continuation of the state.

Carol Lansing

The University of California, Santa Barbara

Abduction as ritual humiliation in late medieval Italy

lansing@history.ucsb.edu

There is a rich scholarship on emotional display and the exercise of power in medieval Europe, with an emphasis on how elites "staged emotions," as when a ruler put on a show of rage to coerce obedience. I build on the literature on noble anger and the exercise of power by showing its connection with gendered forms of humiliation. In rare fourteenth-century Florentine court cases, people from the countryside denounced nobles for abducting respectable women and keeping them as concubines. If their kinsmen dared to protest, the nobles reacted with deadly rage. The women disappear from the court cases; the denouncers wrote instead of the shame and humiliation suffered by their kinsmen. Ironically, while the real women became invisible, the fate of abducted women became a preoccupation in contemporary tales, as in *Boccaccio*.

I will argue that these can be read as ritual power struggles carried out through displays of emotion. A man who suffered the abduction of a kinswoman would put on a public lament, grieving over his dishonor. The noble abductor might respond with a show of fury. My larger point concerns our understanding of medieval European rape and kidnap. It has often been treated as casual and opportunistic, as when a knight in a French pastourelle spots a pretty shepherdess and assaults her. Recent events have forced a recognition that rape is not an accidental byproduct but a strategy of conflict and war, as in the former Yugoslavia, Rwanda or the Congo. I argue that the use of rape and abduction as a strategy of domination and humiliation has a deep history in western Europe.

Maria-Rosa Lehmann

Panthéon-Sorbonne

The art opening as ritual: The surrealist inauguration of the *Exposition Internationale du Surréalisme* in Paris, 1938 – Creation of an "unheimlich" atmosphere. A study of the public's reaction

lehmannmariorosa@gmail.com

The inauguration of an art show can be defined as a ritual considering that the event is a prescribed form of a ceremony – a structured event characterized by certain activities and specific symbolic gestures. The reaction towards the show and the artwork presented are defined by the never-changing institutionalized model of the art show: starting at the neat hanging of art work in a "white cube gallery" and finished by a formal inauguration witnessed by the public and the media. The avant-garde, influenced by their constant search of revolutionizing the art world and practices, broke with that tradition. Dadaists and Futurist artists overthrew the well known and accepted practice of the art show. The structured event made place to a seemingly chaotic affair, thus resulting in outcries from the public.

But none of their efforts can be compared to the international surrealist exhibition held in Paris in 1938. The surrealist group fashioned a completely new exhibition environment. Instead of the normal white cube gallery space, the spectator found himself in an

uncanny, smothering place which didn't resemble anything real at all. The public found itself in a strange scenery that attacked all senses. One could smell coffee beans from the sacks suspended on the ceiling, German military music could be heard throughout the gallery, and the space was hardly lit thus making it hard to see anything. But the highpoint was the performance of H  l  ne Vanel at midnight. The half-naked dancer splashed mud on non-suspecting bystanders and her hysteric performance enhanced the scary climate built up by the surrealists.

Reactions about the scandalous event ranged from stunned silence to utter outrage. The emotions evoked by the group can be found in the various witness accounts and contemporary articles. Many caricatures even illustrate the confusion and fear of the audience. The exhibition of 1938 created emotions on a scale never witnessed before. It completely breaks with the ritualistic exhibition practice, but not with the intention of the Surrealists: their history is defined by scandalous actions designed to rattle the public, to force them out of their habitual ways – all in order to change society, so that the horrors of World War I would not be repeated.

The author proposes to discuss the emotions felt through the articles writing about the show in 1938. We will see how the novel approach of the Surrealists towards the ritualistic exhibition installation could only aggravate the audience and why these negative reactions were desired by the group.

Andrew Mellas

The University of Sydney

From Hesychasm to Melisma: mystical compunction in the late Byzantine agrypnia

andrew.mellas@gmail.com

Fourteenth century Byzantium saw the convergence of the most strange sounding of bedfellows: Eastern Christianity's mystical tradition of contemplative monasticism (Hesychasm) and the apogee of melismatic liturgical music. We might presume that asceticism, noetic prayer and quietude find no quarter with the artful singing of mellifluous hymns. After all, Hesychasm bespeaks a renunciation of the secular power of the imperial court. However, it was within the ritual dynamics of the ascetic and liturgical life on Mount Athos that a profound osmosis between Hesychasm and melisma took place. Indeed, the triumphal defence of the former by Gregory Palamas in his *Triads* and the inauguration of the latter by John Koukouzeles were neither isolated events nor revolutionary but the avowal of Christian humanism and repudiation of intellectualised spiritualism.

This paper will investigate how the ritual of the Late Byzantine *agrypnia* (allnight vigil), with its virtuoso chanting, dramatic dialogue and hieratic symbolism, became the sacred ritual *par excellence* that evoked and provoked compunction. The Athonite community's habitual performance of the *agrypnia*, where the theology of Hesychasm and the melody of Byzantine Hymnography collided, energised the emotion of compunction, dismantling the monks' psychological resistance to the numinous and engendering divine intoxication. Intriguingly, it was also during this time that the *kratema* or *tererismata* (wordless melismatic vocalisation) began to emerge. Medieval compunction is not equivalent to its modern counterpart. In Byzantium it was often portrayed as an outpouring of tears, which are intertwined with the experience of paradisaic nostalgia and the journey of repentance. The Late Byzantine *agrypnia* dramaturgically enacted a mystical compunction through

a shared aesthetic experience. In exploring how this nocturnal ritual unveiled this emotion, this paper will reconsider how the Hesychasts' legacy and Koukouzeles' musical reform are related.

Charlotte-Rose Millar

The University of Melbourne

Rebecca West's demonic marriage: exploring emotion, ritual and power in seventeenth-century England

c.millar@student.unimelb.edu.au

In 1645 accused witch Rebecca West confessed that she was married to the Devil. This confession, immortalized in a popular pamphlet, described the wedding ceremony in detail. It also drew attention to the fact that Rebecca had slept with her demonic lover before she married him. This is the only example in English witchcraft pamphlets of a witch marrying the Devil and a detailed analysis of it provides an insight into how beliefs about witches and devils were integrated into wider beliefs about marriage rituals and traditional gender roles. Both Rebecca and the Devil swapped declarations of love and obedience. The wedding ceremony contained a mixture of pre- and post-Reformation rituals and, even though Rebecca and the Devil had already consummated their union, the unnaturalness of their wedding night was described in detail. Although this marriage incorporates a number of traditional marriage rituals, it also describes how Rebecca denied God and Christ as part of the ceremony, thus positioning the wedding as an inverted, anti-religious ceremony. The traditional marriage rituals that are described are often confused and remind us of changing attitudes towards marriage practices after the Reformation.

This case study of Rebecca West and the Devil allows us a tantalising glimpse into how love, desire and pleasure were constructed in witchcraft narratives. Drawing on a number of other, supplementary, witchcraft texts, this paper will argue that witches were often described by pamphleteers as women who formed deep, emotional bonds with their devils. Rebecca's demonic marriage provides a rare example of how this emotional bond was formalised. By looking at this example of demonic marriage, as well as Rebecca's pre-marital feelings towards the Devil and also a number of other witchcraft narratives, this paper will highlight and explore the construction of love and desire between witches and their devils as well as exploring changing attitudes towards marriage in seventeenth-century England.

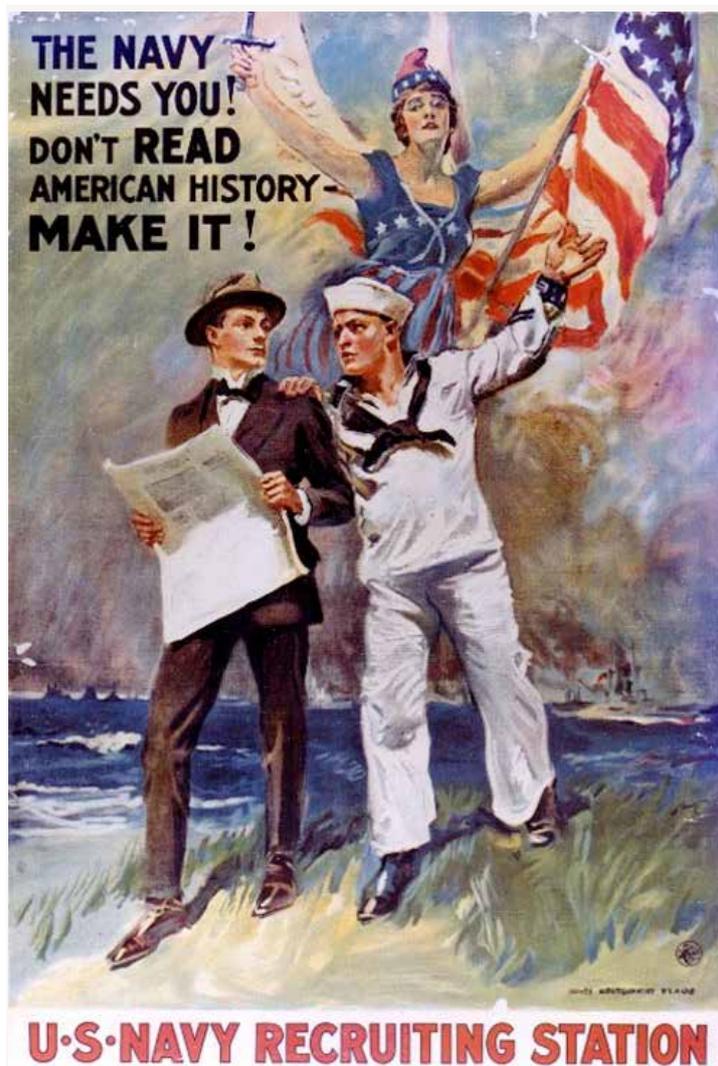
David Monger

The University of Canterbury, New Zealand.

Ritualised patriotism: propaganda and the organisation of consent in First World War Britain

david.monger@canterbury.ac.nz

British society, as recent scholarship has emphasised, featured considerably more consent than dissent between 1914 and 1918, despite the absence and sometimes loss of relatives, the



The Navy Needs You! Don't READ American History, MAKE IT!" First World War US propaganda poster by James Montgomery Flagg. US Navy sailor addresses civilian reading about the war in a newspaper. In the sky above them Columbia holds a sword and flag. A battle ship is in the distance. 1917 or 1918.

infringement of civil liberties and increasingly heavy expectations of civilian contributions and sacrifice. This consent was neither manufactured nor entirely spontaneous. Ritual actions like the distribution of shaming white feathers are now considered less significant than the steady mobilisation and remobilisation of consent and participation through official and unofficial means, including propaganda. Organisations including the Parliamentary Recruiting Committee, Central Committee for National Patriotic Organisations, National War Aims Committee (NWAC) and National War Savings Committee sought to stimulate consent not only through published propaganda but, more importantly, through public engagement at events ranging from street-corner and mass meetings to outdoor cinema shows, exhibitions, nationwide 'Days' in praise of Britain's allies or for fundraising and an ecumenical rededication to the war effort marking the 'War Anniversary' in 1918.

Previously, I have investigated the ways in which patriotism was presented in propagandists' words and images, and suggested that a discernible overarching patriotic narrative in NWAC propaganda helps contextualise the content of specific pieces of propaganda. Rather than repeating such analysis, this paper, by contrast, focuses on the ritual aspects of public

propaganda during the First World War and considers whether they can be said to have encouraged emotional investment in patriotic tropes like duty and sacrifice. It explores the structural organisation of patriotic events arranged by different groups and argues that these amounted to the ritualised staging of patriotism. The first part of the paper discusses the small, everyday events arranged by propaganda organisations. To what extent were certain conventions repeated, and did such repetition serve deeper purposes than routine administrative convenience for their organisers? In other words, did familiarity breed consent? Or did the overlapping of apparently similar events, identified by officials, instead invite confusion or irritation? Did such events continue ritualistic elements of pre-war public politics, as Jon Lawrence contends, or did they generate new rituals of their own?

The paper's second section explores patriotic fundraising. Kit Good has suggested that civilians felt the need not only to *be* patriotic, but to be *seen* in that light through their participation in patriotic events. Did rituals emerge around the collection of money for refugees, soldiers' comforts and, later, for the public subsidisation of the war effort? Did flag days, 'tank banks' and other public appeals substantiate emotional connection through a financial investment, or rather substitute cash for sentiment? Did the proliferation of such events reflect confidence or desperation? Finally, the third section considers the spiritual sanctioning of patriotism. Scholars including Alan Wilkinson, Annette Becker and A.J. Hoover have highlighted the varied scale and significance of spiritual support for the war. The paper concludes by reconsidering the impact of clerical participation in propaganda and, using the 1918 'War Anniversary' as a case-study, asks what religious ritual added to the stimulation of British wartime patriotism.

Bronwyn Reddan

The University of Melbourne

Reciprocal emotions: gift giving and the obligation to love in early modern fairy tales

bronwynreddan@gmail.com

The ritual of gift giving is a social practice which has long been analysed by anthropologists as providing evidence of the social obligations and power relationships which shape both modern and pre-modern societies. Strongly influenced by Marcel Mauss' classic *Essai sur le don*, this research theorises gift exchange as a practice underpinned by three elements: reciprocity, an obligation to give and receive, and the creation of a personal relationship. This paper focuses on the presence of these elements in the creation of affective bonds in romantic relationships between men and women in early modern France. Drawing on case studies from the large corpus of fairy tales published in France between 1690 and 1709 and Monique Scheer's work on emotions as a kind of practice, I argue that the exchange of gifts between lovers is an emotional practice which performs the obligation of love expected in this type of relationship. Ostensibly designed to express the love felt by the giver and inspire a reciprocal emotion in the recipient, the practice of lovers giving gifts reflects social expectations associated with entry into a romantic relationship and power imbalances in gender relationships in early modern France.

My paper explores the communicative nature of gift giving as

symbolic and performative expressions of emotion through a case study of “Riquet à la houppie” (“Riquet with the Tuft”). In this tale, a beautiful but stupid princess is given the gift of intelligence by her ugly suitor in exchange for a promise to marry him. Two versions of the tale, one by Charles Perrault and the other by Catherine Bernard, present two very different ideas about the implications of this type of gift exchange. This paper examines these differences as evidence of conflicting views about the nature of the marriage relationship in seventeenth-century France and the obligation to love it entailed. This conflict reveals the role of ritualised gift giving between lovers as a social practice designed to create and regulate individual emotions in the context of prevailing social norms about gender and marriage.

Charles Sowerwine,

The University of Melbourne

Channelling grief, building the French Republic 1883-1920: Léon Gambetta's funeral rites, hearts, bodies, memorials and pilgrimages

c.sowerwine@gmail.com

When Léon Gambetta died at the age of 44, on New Year's Eve 1882, he left a huge void. He had captured the imagination during the Franco-Prussian War with his daring balloon escape from besieged Paris, managing to arrive at Tours and raise a new army of 100,000 men. Prussia nevertheless defeated France and gained control of Alsace and Lorraine, but Gambetta stood out as the only leader who had made a real effort to fight. He used his position to lead the campaign to make France a Republic. A charismatic orator, he travelled the length and breadth of France, rallying support for the Republic. In Paris, he out-negotiated the supporters of monarchy and empire to obtain a constitution that enshrined the Republic and that, with strong popular support, ensured that the Republic became the default regime for France and ended the instability that had plagued France since the great Revolution of 1789.

Gambetta's death led to an immense outpouring of grief. This paper will analyse the rites and rituals of memorialisation performed upon Gambetta's death. It will show how spontaneous emotion, embedded sense of ritual derived from Catholicism, and calculated planning, all combined to enable the nation to invent new ritual, channelling the emotional tide unleashed by Gambetta's death into support for and reinforcement of the Republic.

The new, invented rituals made secular spaces sacred. Leading architects and painters planned the decoration to reinforce nationalism and Republicanism. The statue of Strasbourg on the

Place de la Concorde was shrouded in black, symbolizing the German occupation of Alsace and Lorraine. The building housing the legislature was draped in an enormous black crepe veil. Its ceremonial hall was turned into a *chapelle ardente*, a candlelit shrine.

New secular ritual appropriated religious usage. The liturgies were new in content but structured like funeral masses. More importantly, the body became a site of veneration and contention. After a huge state funeral of lengthy ritual, Gambetta was buried in an official tomb, but six days later, in a further ceremony, the body was transferred to the family vault in Nice.

As with Catholic saints in the past, even body parts became spontaneous objects of veneration. Doctors at the autopsy took Gambetta's heart, brain, arm and other parts as mementos. After some years, his heart was placed in a statue outside his weekend residence outside Paris. This modest home had already become a site of what Gambetta's newspaper termed 'a pious pilgrimage'. A year after his death, more than a thousand people trooped there, with no official planning, and improvised a commemorative ceremony. These became annual events, reinforced by the erection of the statue containing Gambetta's heart.

In 1920, Gambetta's memory and indeed his body were mobilised again for the Republic in a huge ritual combining much of the past invented rituals to symbolise the recovery of Alsace and Lorraine. His heart was taken from the country home to Paris where it was carried up the Champs-Élysées for veneration along with the body of the Unknown Soldier. After the soldier was buried under the Arc de Triomphe, Gambetta's heart was taken to the Pantheon, where it remains today. Invented ritual had made the Republic whole again.

François Soyer

The University of Adelaide

Public ritual and competing emotional discourses in the public baptism of a Muslim in Barcelona (1723)

francois.soyer@adelaide.edu.au

In 1723, a single Muslim captive was baptised in Barcelona amidst a sumptuous and elaborate public ceremony that included a procession, military parade and celebratory bonfire. This paper analyses the account of the ceremony and seeks to establish that far from being a straightforward ritualised display of public rejoicing at the conversion of a Muslim, presenting the conversion as symbolic of the triumph of Christianity over Islam and thus serving to strengthen a 'discourse community' based on a Christian identity, the rituals involved in the public baptism that took place in Barcelona in 1723 also served an entirely different set of interests. By examining the political and social context of events in Catalonia during the first two decades of the eighteenth century, this paper argues that the exact same rituals and symbols were also used to convey the anger of the King (and royal authorities) against his rebellious Catalan subjects and to awe them into submission by displaying royal power. This highlights the crucial importance of analysing ritualised early modern ceremonies not in isolation but rather within their broader political, social or religious contexts. Furthermore, it emphasises that important fact that same symbols can have different emotional resonances in rituals.



Left: Snuffbox, Vienna, Du Paquier period (1718-1744), ca.1735, Medium: Hard-paste porcelain, gold, Metropolitan Museum of Art, Bequest of R. Thornton Wilson, in memory of his wife, Florence Ellsworth Wilson, 1977



Alfred Stevens, *After the Ball*, 1874. © Metropolitan Museum of Art, Gift of Estate of Marie L. Russell.

Nicole Starbuck

The University of Adelaide

Title: Encounters of the ‘Savage’ and the Citizen: French-Revolutionary Ethnographers in Oceania, 1792-1803

nicole.starbuck@adelaide.edu.au

This paper explores the relationship between ritual, power and changing emotional standards through a comparison of the cross-cultural encounters of two expeditions to Oceania: the first led by Bruni d’Entrecasteaux (1792 and ‘93) and the second led by Nicolas Baudin (1802). These expeditions occurred at opposite ends of the French Revolution and at different stages of the transformation of natural history and of what William Reddy calls the ‘erasure of sentimentalism’; not surprisingly, therefore, there are significant differences in the accounts of cross-cultural contact they produced. In this paper, I investigate the changing or continuing role of feelings such as gratitude, intimacy and fear within the rituals of encounter, and focus in particular on the ways in which that role affected the balance of power between newcomers and locals.

Lisa Toland

Indiana Wesleyan University, USA

Leave-taking as a family ritual: learning controlled emotions in early eighteenth-century Britain

Lisa.Toland@indwes.edu

The greater mobility of the elite class in eighteenth-century Britain compared to their Tudor and Stuart counterparts led to more frequent leave-takings between family and friends. The increased popularity of visiting each other’s estates, traveling to London for the Season, attending parliamentary sessions, and serving the Crown in new places of the empire meant that moments of departure became repeated habits that had their own code of performance. This paper examines leave-taking as a ritualized practice that was learned by children as they said goodbye to their siblings at frequent intervals due to school stays away from home and various travels. That moment of departure evoked strong emotions that both the leaver and the remaining child learned to appropriately control according to the dictates of civility that was often learned by observing the behavior of older siblings, parents and family. More broadly, I argue that leave-taking, both at the moment of departure and then later in its narration in correspondence, was a crucial part of adolescents’ growing emotional literacy that enabled them to navigate the behavioral expectations of polite Georgian society. I draw on the letters and diaries of eighteenth-century young men and women, especially Somerset-based families, and consider a few widely circulating examples of leave-takings in period literature. This paper will contribute to discussions of emotion, ritual and power in a European context by arguing that the learned performance of leave-taking as a ritualized practice added meaning to the emotional culture and power dynamics of a family structure as siblings aged but remained inextricably tied to their natal unit.

This paper also speaks to existing conversations across disciplines that trace a shift in operative family dynamics between the late eighteenth and the early twentieth century. This change, Victorian scholars argue, was due in part to the greater emotional intensity in sibling relationships.¹ Historians describe the period of 1750-1850 as one in which the family was characterized by “sibling-based kinship,” as opposed to the earlier model of “patrilineal kinship.”² This micro study suggests that this shift in family structure was already occurring through informal rituals, such as leave-taking, in the late seventeenth and early eighteenth century. In both the experience of saying goodbye and the subsequent processing of that moment through letters, leave-taking was a habitualized familial experience in which children learned how to emotionally navigate the power structure of their family as their various roles within the unit became increasingly solidified.

Jacqueline Van Gent

The University of Western Australia

Moravian rituals and emotions

jacqueline.vangent@uwa.edu.au

This paper discusses the role of emotions and rituals in Moravian missions in the eighteenth century. As a global imagined community, Moravians had to implement ritual techniques of bonding and identity creation to negotiate the vast social and cultural power differences in their communities. Moravians practiced not only the common Christian rituals of baptism, Eucharist or funerals, but also initiated a series of very specific rituals which marked the transition within Moravian life stages (such as transition between age group formations of choirs), or Moravian foundation myth events such as the anniversary of mission establishments, of the children's revival movement in 1727.

In this paper I am especially interested in tracing the connections between the performance of emotions, such as love, in a ritual context and the negotiation of power relations between indigenous people and European missionaries. And finally, I will be discussing how Moravian memoirs recall the participation in specific rituals as "events with emotional salience" (Harvey Whitehouse).

Claire Walker

The University of Adelaide

Political ritual and religious devotion in Early Modern English convents

claire.i.walker@adelaide.edu.au

The post-Reformation women's religious cloisters, established to preserve monasticism for women and to sustain the next generation of English Catholics, remained highly political institutions into the eighteenth century. This paper will consider the emotional context of religious rituals which were performed to achieve political ends. Communal prayers, masses and spiritual regiments, like the *Forty Hours Devotion*, were performed in the private and public spaces of the exiled cloisters, with the express intention to achieve specific religious and political outcomes aimed at Catholic toleration. I want to explore the dynamics and performance of these religious-political rituals; in particular, the interplay between how they were informed by emotion, and at the same time created emotional responses in the nun participants and lay audiences.

Carol Williams

Monash University

Ai Dieus, cal's dans es! [Ah God, what a loss it is!] The death of King Louis IX

carol.williams@monash.edu

The death of King Louis IX in 1270 set in train an extraordinarily long process of ritualized lamentation as the pageant of the death of a king passed through towns large and small accompanying the body in its long journey from Tunis to Paris. Once there the

ceremonial and liturgical rituals of the state funeral and placement of the body in the royal necropolis of Abbey St Denis were enacted. Ultimately 26 years later the beatification of Louis was enacted. All of these rituals associated with the death and commemoration of this king were demonstrations of royal power and all generated literary and musical expressions of emotional response. This paper surveys the rich collection of liturgical, para-liturgical, ceremonial and simply lyrical works and focusses in particular on three little known works by three largely forgotten troubadours: *Fortz tristors es e salvaj'a retraire* by Guillem d'Autpol (Daspol?), *Ab grans trebalhs et ab grans marrimens* by Raimon Gaucelm de Beziars and *No sai qui-m so tan suy desconoyssens* by Austorc de Segret

Charles Zika

The University of Melbourne

Parodying Sabbath rituals in the early eighteenth century: visual strategies for redirecting disgust

c.zika@unimelb.edu.au

By the early eighteenth century witchcraft beliefs had succumbed to the pressure of growing scepticism and critiques of judicial abuse throughout much Europe. The number of witch trials in Europe declined radically, except in parts of Eastern Europe such as Hungary and Poland. The imagery of witchcraft from the second decade of the eighteenth century reflected this scepticism and decline and gave way to parody and ridicule.

This paper will focus on an etching appended to various editions of a novel first published in 1710 in Paris and Amsterdam entitled (in translation) *The Story of the Extravagant Imaginations of Monsieur Oufle, Occasioned by his Reading of Books Treating Magic, the Demonic Arts, Demoniacs and Witches*. It was written by the highly successful Parisian author, the abbé Laurent Bordelon, and some versions of the fold-out print were engraved by the French printmaker Jean Crépy, possibly after a work of the Flemish artist Bartholomeus Spranger. The print represents a parody of the very influential large etching of the Sabbath created a century earlier in 1613 by Jan Ziarnko, a Polish artist from Lwow, who spent most of his career in Paris working at the courts of Henry IV and Louis XIII. It was specifically created to illustrate the description of the Sabbath by the French magistrate, Pierre de Lancre, in the second 1613 edition of *Description of the Inconstancy of the Evil Angels* (1612), a work based on de Lancre's four-month stay in 1609 in the Pays de Labourd, the Basque region of southwest France, following his appointment by Henry IV as head of a commission established to investigate the activities of witches there, and also on materials he had collected in the nearby Spanish Basque lands described by the Inquisitor Alonso de Salazar Frias.

The paper will explore how in Crépin's engraving the disgust stimulated by Ziarnko's depiction of witches as members of a large diabolical and conspiratorial society, a counter-church that transgresses the most basic societal norms and threatens society's ongoing social order and survival is not only neutralized, but also made the object of mockery and ridicule. This accords with Bordelon's naming of the lead character as Oufle, an anagram for *le fou* (the fool). The artist adopts visual strategies derived from Brueghel's representation of folly to make a similar point visually. In this transformation of disgust and condemnation into parody and ridicule, the attack on those who might question or deny the reality of witchcraft in the Sabbath, is now turned against any who might believe in it. The transformation of emotional tone in this iconic witchcraft image provides strong support for major changes in social attitudes towards witchcraft beliefs.

EMOTIONS MAKE HISTORY

THE ARC CENTRE OF EXCELLENCE
FOR THE HISTORY OF EMOTIONS
(EUROPE 1100-1800)

Napier Building
The University of Adelaide
North Terrace,
Adelaide SA 5005

Tel: +61 8 8313 2421

Email: janet.hart@adelaide.edu.au
W: www.historyofemotions.org.au
Twitter: @ThinkEmotions