The recent turn to the history of emotions in the arts and humanities has generated a great deal of exciting new scholarship, but what are the methodological and scholarly challenges of working on this material? Does the ‘history of emotions’ have a methodology? How far does an account of medieval emotions depart from other scholarly modes of investigation? Which theoretical tools do we bring to bear on medieval emotions, and which have we tended to neglect?

**Rita Copeland**
(UNIVERSITY OF PENNSYLVANIA)

**CICERO’S DE INVENTIONE**

What theory of emotion did the western Middle Ages inherit from the rich resources of classical Latin rhetoric? Surprisingly little, because of various accidents of history: the main classical text that came down to the Middle Ages and that was in continuous use up to the twelfth century was Cicero’s youthful treatise, De inventione. The main definition of the role of emotion in rhetoric was in the passage quoted in the source text, from book 1.25.36. In this section Cicero is describing the various ‘attributes of the person’ which will serve as topics for invention of the argument. Emotion (affectio) occurs among the attributes of the person, which are as follows: name, nature, way of life, fortune, habitus, affectio, studium or zeal, counsel, deeds, chance and speeches. The attention here to emotion is all too terse: affectio is positioned as a link between habitus and studium. Yet its role among the topics of invention gives a powerful insight into the methodology that rhetoric offers as a framework for the study of emotions.

RITA COPELAND is Rosenberg Chair in the Humanities and Professor of Classics, English and Comparative Literature at the University of Pennsylvania. Her new project is titled 'Emotions and the History of Rhetoric in the Middle Ages'. Earlier this year, she published The Oxford History of Classical Reception in English Literature, 800–1558 (Oxford University Press, 2016).

**Ella Kilgallon**
(QUEEN MARY UNIVERSITY OF LONDON)

**EMOTION AND THE CREATION OF SACRED SPACE IN THE VITA OF ANGELA OF FOLIGNO (1248–1309)**

My research on medieval emotion specifically focuses on its interaction with sacred space and architecture. I attempt to reconcile emotional responses with the location in which they were performed. As such, my approach to the emotions is broad and includes sound, gesture and bodily movement (or lack of). Broadly, my doctoral research focuses on the spaces of female tertiary spirituality in central Italy and questions how these spaces were constructed, altered and re-imagined in light of increasing regulation of these spaces. In this presentation I will discuss two moments in the life of one female penitent and member of the Franciscan third order, Angela of Foligno. These moments occurred at two of the most important Franciscan sites, the Basilica San Francesco and the Porziuncola, both in Assisi. Angela’s emotional response to entering these churches took a physical form, as she performed emotion through frenzied sound and an inability to control her bodily movements. I argue that Angela’s emotional performances served to mark these churches as key pilgrim sites but also gave her a ‘voice’ in the contemporary Franciscan debates on poverty.

ELLA KILGALLON is a doctoral student at Queen Mary University of London, working under the supervision of Professor Miri Rubin. Her AHRC funded project investigates the lived and imagined spaces of female members of the Franciscan third order in thirteenth-century Italy.

**Stephanie Downes**
(THE UNIVERSITY OF MELBOURNE)

**OBJECT EMOTIONS**

The history of emotions and the history of material culture have much in common: both are interested in articulating long range histories and tracking historical change, and both attempt to negotiate the slippery and often semantically vast realms of ‘feeling’. Recent work on material culture and emotions across the fields of archaeology, anthropology, psychology, sociology and cultural studies explores the agency of objects in human emotional lives (Ahmed, Bennett, Lamb, Harris and Sørensen); a spate of conferences...
Rebecca F. McNamara
(THE UNIVERSITY OF WESTERN AUSTRALIA)

THE HIDDEN HISTORY OF EMOTIONS AT LAW IN LATE MEDIEVAL ENGLAND

In studying the emotions related to suicide in medieval England, I use language as an intellectual inroad for finding out how emotional habits and practices were established and how they evolved via people, institutions and texts.

In the article ‘The Sorrow of Sorrowness: Infirmitiy and Suicide in Medieval England’, I laid out the cultural and historical ‘contexts’ of emotions related to sickness and suffering in medieval England in order to analyse the uses of sickness in legal records of suicide. The ways in which sickness and suffering were elucidated as language failed me. One example is briefly mentioned at the end of the article (p. 1183): the emotional practices of those on the receiving end of responses by the Crown to petitions related to suicide. Not only are these voices literally lost – we do not have the original petitions submitted to the Crown – they are also ‘hidden’ in the sense that there is no evident practice of response following a decision. And yet, decisions by the Crown to restore goods and chattels to the widows, children or other relations of the person who had been ruled a suicide would have likely been transformational in these people’s lives, both on an economic and a social level. These rulings would have invited a range of emotional practices by the recipients. In circumstances like these, where language as a methodology falls short, I’d like to think through what other methods we might use to access these ‘hidden’ emotional practices.

The variety of research expertise represented by my fellow presenters will, no doubt, offer up a number of alternative approaches to this particular hidden history of emotions at law. But I would also like to invite conversation more broadly on the specific ways in which we can use our interdisciplinary skills as historians of emotion to innovate methodologies in this field.

REBECCA F. MCNAMARA studies the history of emotions related to the suicidal impulse in medieval English literature and culture, a project she began as a Postdoctoral Research Fellow with the ARC Centre of Excellence for the History of Emotions (Europe, 1100–1800). She has recently completed a Mayers Research Fellowship at The Huntington Library in San Marino, California, and will take up a lectureship in medieval literature at UCLA in the fall.

Anke Bernau
(UNIVERSITY OF MANCHESTER)

TOUCHY-FEELY: CRAFT

In recent years there have been fresh attempts to theorise ‘craft’ in response to the emergence and development of new technologies as well as recent work on material culture. Craft is, of course, a loaded concept, methodologically and ideologically: it has been used to articulate attitudes to the medieval in powerfully affective and persistent ways, not least in order to distinguish it in various ways from modernity.

In medieval writings, craft refers to a power as well as a skill. It is often linked to questions of ‘care’ (individual and communal), as well as to a range of powerful emotions called up in response to its processes, practices and products (including awe, wonder, delight, curiosity, disgust, fear, desire). Furthermore, skilled craftsmanship (in both medieval and contemporary uses) signals a certain way of being-in-the-world – a stance that is evoked to probe ethical values, often in response to social, economic and technological change.

Craft – medieval and contemporary – thus references particular sets of relations, including those between mind and body, aesthetics and utility, the human and the non-human (whether that be God or the material world), between historical periods, and embodiment and technology. It engages and unsettles the distinction suggested by ‘medieval emotions/contemporary methodologies’.

ANKE BERNAU is Senior Lecturer at the University of Manchester. She has worked on female virginity (medieval to modern), medieval origin myths, medieval poetics and medievalism. In 2007 she published Virgins: A Cultural History (Granta), and is currently working on a new book project, tentatively titled: Curious: The Arts of Craft. Anke is co-editor of the journal Exemplaria: Medieval/Early Modern/Theory and of Manchester University Press’s ‘Medieval Literature and Culture’ series.

Bruce Holsinger
(UNIVERSITY OF VIRGINIA)

SEPTUAGESIMA

These remarks will address the long and difficult relationship between liturgy and emotion, both in modern theology and medieval commentary and practice. The main points of focus will be several passages from William Caxton’s translation of the Golden Legend, a seemingly derivative work of Middle English prose translation that gives us a fascinating glimpse at liturgical emotion at the level of the sentence and the clause, suggesting the power of liturgy to induce passionate response within the parameters of vernacular style. The passage provided comes from Caxton’s chapter on Septuagesima, both a specific Sunday as well as a liturgical season of symbolic exile, captivity and remorse. [The poor reproduction of Caxton’s translation comes from EEBO; a modernized version of Caxton’s English has been provided as well.]

BRUCE HOLNSINGER is Professor of English at the University of Virginia. His most recent books are two historical novels set in Chaucer’s England, A Burnable Book (HarperCollins, 2014) and The Invention of Fire (HarperCollins, 2015). He is currently completing a book titled Archive of the Animal: Science, Sacrifice, and the Parchment Inheritance.