

# ***Emotions in the Medieval and Early Modern World***

**A conference of the  
ARC Centre of Excellence  
for the History of the Emotions in Europe 1100-1800  
The University of Western Australia Centre for Medieval and Early  
Modern Studies**

**The Perth Medieval and Renaissance Group**

**9 -11 June 2011**

Preceded by:

## **A Public Lecture**

5.30 p.m. Wednesday 8th June 2011

### ***Emotions and Modernity***

**Professor Peter N Stearns**

Provost and Professor of History, George Mason University

Chair: Philippa Maddern

University Club Auditorium  
The University of Western Australia

This lecture is co-sponsored by the Institute of Advanced Studies

Followed by a wine reception to welcome conference participants and to celebrate the opening of the ARC Centre of Excellence for the History of Emotions.

Sponsored by the  
ARC Centre of Excellence for the History of Emotions

6.30pm

Banquet Room South, University Club of Western Australia

Conference Registration Desk will be open at the wine reception

# Conference Programme

Morning of Thursday 9 June 2011

University Club, UWA

Time	Parallel Session 1 Case Study Room First Floor	Parallel Session 2 Seminar Room 1 Ground Floor	Parallel Session 3 Seminar Room 2 Ground Floor	Parallel Session 4 Seminar Room 3 First Floor
8.30 AM	REGISTRATION (COFFEE AND TEA AVAILABLE) 1 <sup>ST</sup> FLOOR FOYER OF UNIVERSITY CLUB			
9.15 AM	<i>Session A1 Chair:</i> YASMIN HASKELL	<i>Session A2 Chair:</i> ANTONINA HARBUS	<i>Session A3 Chair:</i> BOB WHITE	<i>Session A4 Chair:</i> TBA
	<b>EARLY / ANTIQUE / PRE-MODERN</b>	<b>EMOTIONAL RESPONSES IN OLD ENGLISH ELEGIAC POETRY</b>	<b>RENAISSANCE DRAMA</b>	<b>ENLIGHTENMENT</b>
	Sandra Bowdler Jane Balme	Helen Appleton	Steve Chinna	Renee England
	David Konstan	April Bertels-Garnsey	Danijela Kambaskovic-Sawers	Martyn Lloyd
	Steven Murphy Sandra Kiffin-Petersen	Anna Wallace	Victoria Bladen	
10.45 AM	MORNING TEA AND COFFEE CONFERENCE WELCOME AND OFFICIAL OPENING University of Western Australia FIRST FLOOR FOYER, UNIVERSITY CLUB			
11.15 AM	<p style="text-align: center;"><b>PLENARY PAPER</b></p> <p style="text-align: center;"><b>BARBARA ROSENWEIN</b></p> <p style="text-align: center;"><b><i>Continuity and Change in Late Medieval and Protestant Religious Feeling in England</i></b></p> <p style="text-align: center;"><i>Chair:</i> W. Gerrod Parrott</p> <p style="text-align: center;">AUDITORIUM, UNIVERSITY CLUB</p>			
12.30 PM	LUNCH FIRST FLOOR AND GROUND LEVEL FOYERS , UNIVERSITY CLUB			

# Conference Programme

Afternoon of Thursday 9 June 2011

University Club, UWA

Time	Parallel Session 1 Case Study Room First Floor	Parallel Session 2 Seminar Room 1 Ground Floor	Parallel Session 3 Seminar Room 2 Ground Floor	Parallel Session 4 Seminar Room 3 First Floor
1.30 PM	<i>Session B1: Chair:</i> JACQUELINE VAN GENT	<i>Session B2: Chair:</i> MARK AMSLER	<i>Session B3: Chair:</i> MICHAEL CHAMPION	
	<b>DEMONS</b>	<b>OLD ENGLISH</b>	<b>PHILOSOPHY AND SOCIETY</b>	
	Juanita Ruys	Tahlia Birnbaum	Deborah Brown	
	Judith Bonzol	Anya Adair	Mark Hooper	
	Eliza Kent	Daniel Anlezark	Michael Woods	
3.00 PM	AFTERNOON TEA AND COFFEE FIRST FLOOR FOYER, UNIVERSTIY CLUB			
3.30 PM	<i>Session C1: Chair:</i> ELIZA KENT	<i>Session C2: Chair:</i> ALAN MADDOX	<i>Session C3: Chair:</i> ANDREW LYNCH	<i>Session C4: Chair:</i> DANIJELA KAMBOSOVIC- SAWERS
	<b>MEDIEVAL AND EARLY MODERN SOCIETY</b>	<b>MUSIC</b>	<b>WAR</b>	<b>CONTINENTAL POETRY</b>
	Philippa Maddern	Jane Davidson Andrew Lawrence-King	Paul Duffy	Colin Yeo
	Stephanie Tarbin	Matthew Champion	Trevor Smith	Claudia Lewin
	Loretta Dolan	Miranda Stanyon		Aurora Milroy

# Conference Programme

Morning of Friday 10 June 2011

University Club, UWA

Time	Parallel Session 1 Case Study Room First Floor	Parallel Session 2 Seminar Room 1 Ground Floor	Parallel Session 3 Seminar Room 2 Ground Floor	Parallel Session 4 Seminar Room 3 First Floor
8.30 AM	REGISTRATION (COFFEE AND TEA AVAILABLE) 1 <sup>ST</sup> FLOOR FOYER OF UNIVERSITY CLUB			
9.15 AM	<i>Session D1: Chair:</i> SUSAN KARANT-NUNN	<i>Session D2: Chair:</i> JANE DAVIDSON	<i>Session D3: Chair:</i> JENNA MEAD	<i>Session D4: Chair:</i> MEGAN CASSIDY-WELSH
	<b>DISASTER, THE BODY AND THE EMOTIONS IN EARLY MODERN EUROPE</b>	<b>PERFORMANCE</b>	<b>MEDIEVAL ENGLISH LITERATURE</b>	<b>MEDIEVAL HISTORY AND THOUGHT</b>
	Louise Marshall	Ian Maxwell	Eluned Summers-Bremner	Penny Nash
	Charles Zika	Alan Maddox	Anne Scott	Carly Norman
	Jennifer Spinks	Glen McGillivray	Alicia Marchant	Nicole Hochner
10.45 AM	MORNING TEA AND COFFEE FIRST FLOOR AND GROUND LEVEL FOYERS, UNIVERSITY CLUB PERFORMANCE BY "SNEAKS NOISE"			
11.15 AM	<p style="text-align: center;"><b>PLENARY PAPER</b></p> <p style="text-align: center;"><b>INDIRA GHOSE</b></p> <p style="text-align: center;"><i>Laughter and Emotions in the Early Modern World</i></p> <p style="text-align: center;"><i>Chair:</i> Peter Holbrook</p> <p style="text-align: center;">AUDITORIUM, UNIVERSITY CLUB</p>			
12.30 PM	LUNCH FIRST FLOOR AND GROUND LEVEL FOYERS, UNIVERSITY CLUB			
12.30 PM	ARC CENTRE OF EXCELLENCE FOR HISTORY OF EMOTIONS CHIEF INVESTIGATORS / ASSOCIATE INVESTIGATORS MEETING			

# Conference Programme

Afternoon of Friday 10 June 2011

University Club, UWA

Time	Parallel Session 1 Case Study Room First Floor	Parallel Session 2 Seminar Room 1 Ground Floor	Parallel Session 3 Seminar Room 2 Ground Floor	Parallel Session 4 Seminar Room 3 First Floor
	<i>Session E1: Chair: DAVID BARRIE</i>	<i>Session E2: Chair: DAVID KONSTAN</i>	<i>Session E3: Chair: STEPHANIE TRIGG</i>	<i>Session E4: Chair: TBA</i>
1.30 PM	<b>PRESS AND PANIC I</b>	<b>MEDIEVAL PHILOSOPHY</b>	<b>WRITING MEDIEVAL EMOTIONS</b>	<b>RHETORIC AND READING</b>
	Robert Shoemaker	Graeme Miles	Carol Hoggart	Peter Moore
	David Lemmings	Michael Champion	Lindsay Diggelmann	Alison Scott
		Cal Ledsham	Andrew Lynch	Daniel Derrin
3.00 PM	AFTERNOON TEA AND COFFEE FIRST FLOOR AND GROUND LEVEL FOYERS, UNIVERSTIY CLUB			
	<i>Session F1: Chair: DAVID BARRIE</i>	<i>Session F2: Chair: JUANITA RUYS</i>	<i>Session F3: Chair: ANNE SCOTT</i>	<i>Session F4: Chair: BARBARA ROSENWEIN</i>
3.30 PM	<b>PRESS AND PANIC II</b>	<b>MEDIEVAL CONCEPT AND AFFECT</b>	<b>MEDIEVAL LITERATURE</b>	<b>EUROPEAN EMOTIONAL REGIMES</b>
	Rosalind Smith	Antonina Harbus	Jenna Mead	Darius von Guettner
	Joanne McEwan	Clare Monagle	Ann Sadedin	Elif Ozgen
	Stefan Petrow	Mark Amsler	Diana Jefferies	Jonas Liliequist

# Conference Programme

**Morning of Saturday 11 June 2011**  
**University Club, UWA**

Time	Parallel Session 1 Case Study Room First Floor	Parallel Session 2 Seminar Room 1 Ground Floor	Parallel Session 3 Seminar Room 2 Ground Floor	Parallel Session 4 Seminar Room 3 First Floor
8.30 AM	REGISTRATION (COFFEE AND TEA AVAILABLE) 1 <sup>ST</sup> FLOOR FOYER OF UNIVERSITY CLUB			
	<i>Session G1: Chair:</i> PHILIPPA MADDERN	<i>Session G2:Chair:</i> TBA	<i>Session G3: Chair:</i> INDIRA GHOSE	<i>Session G4: Chair:</i> STEPHANIE TARBIN
9.15 AM	<b>EMOTION, MEMORY AND THE DEAD IN WESTERN EUROPE, 1200- 1500</b>	<b>VISUAL ART AND THE AUDITORY IN MEDIEVAL ITALY</b>	<b>EARLY MODERN SELF AND WORLD</b>	<b>EARLY MODERN ENVIRONMENTS</b>
	Megan Cassidy- Welch	Lachlan Turnbull	Peter Holbrook	Heather Dalton
	Eleanor Flynn	Richard Read	Aurelia Armstrong	Una McIlvenna
	Peter Sherlock	Kate Colleran	Tim Flanagan	Dolly MacKinnon
10.45 AM	MORNING TEA AND COFFEE FIRST FLOOR AND GROUND LEVEL FOYERS, UNIVERSTIY CLUB			
11.15 AM	PLENARY PAPER  <b>SUSAN KARANT-NUNN</b>  <i>Luther's Heart</i> <i>Chair:</i> Charles Zika  AUDITORIUM, UNIVERSITY CLUB			
12.30 PM	LUNCH FIRST FLOOR AND GROUND LEVEL FOYERS , UNIVERSITY CLUB			
12.30PM	POSTGRADUATE / ECR SESSION WITH BARBARA ROSENWEIN			

# Conference Programme

Afternoon of Saturday 11 June 2011

University Club, UWA

Time	Parallel Session 1	Parallel Session 2	Parallel Session 3	Parallel Session 4
	<i>Session H1: Chair: ANDREW LYNCH</i>	<i>Session H2: Chair: JOANNE McEWAN</i>	<i>Session H3: Chair: TBA</i>	
1.30 PM	<b>EMOTIONAL EXPRESSION IN LATE MEDIEVAL ENGLISH WRITING</b>	<b>EARLY MODERN HISTORIES</b>	<b>ENGLISH LITERATURE, 17TH-18TH CENTURIES</b>	
	Stephanie Trigg	Laura Saxton	Emily Cock	
	Anne McKendry	Lesley O'Brien	Margarete Rubik	
	Helen Hickey	Dianne Hall	Heather Kerr	
3.00 PM	AFTERNOON TEA AND COFFEE FIRST FLOOR AND GROUND LEVEL FOYERS, UNIVERSTIY CLUB			
	<i>Session I1:Chair: JONAS LILIEQUIST</i>	<i>Session I2 :Chair: RICHARD READ</i>	<i>Session I3:Chair CLARE MONAGLE</i>	<i>Session I4:Chair JUDITH BONZOL</i>
3.30 PM	<b>Affective Power and Subordinated Dynastic Members</b>	<b>Emotion in Art -- Medieval to Modern</b>	<b>Late Medieval Affect</b>	<b>Social and Religious Emotional Contexts</b>
	Sandy Riley	Simon McNamara	Lisa Liddy	Jennifer Carpenter
	Jacqueline Van Gent Susan Broomhall	Sally Quin	Deborah Thorpe	Rekha Pande
	Michaela Hohkamp	Joanne Baitz	Melissa Raine	Yasmin Haskell

## SESSION DETAILS FOR THURSDAY 9TH JUNE

8.30 Registration and coffee / tea

9:15 Short papers in parallel sessions

### Session A1: Early /Antique / Pre-Modern

Sandra Bowdler (University of Western Australia) and  
Jane Balme (University of Western Australia)  
*Memento mori: love/fear off for the dead amongst Homo sapiens*

David Konstan (Brown)  
*From Regret to Remorse: The Emotional Landscape of Late Antiquity*

Steven Murphy (University of Western Australia) and  
Sandra Kiffin-Petersen (University of Western Australia)  
*Reintegrative Shaming in Modern Organisations:  
Lessons from Medieval and Early Modern Scholars*

### Session A2: Emotional Responses in Old English Elegiac Poetry

Helen Appleton (University of Sydney)  
*Landscapes of Mourning: Space and Emotion in Old English Elegy*

April Bertels-Garnsey (University of Sydney)  
*“Deprived of All Sleep”: Sorrow and Sleep in Old English Elegiac Poetry*

Anna Wallace (University of Sydney)  
*‘Sorrow is Renewed’: Time and Loss in Old English Elegies*

### Session A3: Renaissance Drama

Steve Chinna (University of Western Australia)  
*‘Laughing at Death: The pleasures of excess in Revenge Tragedy with a special focus on The Duchess of Malfi.’*

Danijela Kambaskovic-Sawers (University of Western Australia)  
*Male sexual jealousy and domestic violence in Shakespeare’s world and ours*

Victoria Bladen (University of Queensland)  
*Love and Aquatic/Celestial Space in Shakespeare’s Romeo and Juliet (1595) and Baz Luhrmann’s 1996 adaptation.*

### Session A4: Enlightenment

Renee England (University of Queensland)  
*Descartes – Rational Passions?*

Martyn Lloyd (University of Western Australia)  
*Reason and the Passions in the Philosophy of the French Enlightenment*

10.45 Morning tea

**Conference Welcome and Official Opening**

11.15 **Plenary Paper I**

**BARBARA ROSENWEIN (Loyola)**

***Continuity and Change in Late Medieval and Protestant Religious Feeling in England***

*Chair:* W. Gerrod Parrott (Georgetown)

12.30 Lunch

### 1.30 Short papers in parallel sessions

#### **Session B1: Demons** (1<sup>st</sup> Floor Case Study Room)

Juanita Ruys: (University of Sydney)  
*'Passions of the Spirits: Demonic Emotions in Medieval Europe'*

Judith Bonzol: (University of Sydney)  
*Afflicted children: fear, anxiety and witchcraft in early modern England*

Eliza Kent: (University of Melbourne)  
*Feeling the Beast: emotions, animality, masculinity and witchcraft*

#### **Session B2: Old English** (Ground Floor Seminar Room 1)

Tahlia Birnbaum: (University of Sydney)  
*The Vocabulary of Shame in Old English*

Anya Adair: (University of Melbourne)  
*Wars of Words: The Changing Meaning of Positive Emotion in Early English Poetry*

Daniel Anlezark: (University of Sydney)  
*Emotion, Disturbance and Reason in Old English Poetry*

#### **Session B3: Philosophy and Society** (Ground Floor Seminar Room 2)

Deborah Brown: (University of Queensland)  
*Power in Transition: Descartes and Hobbes on Conatus and Political Unity*

Mark Hooper: (University of Queensland)  
*Hume's Pride: Agency, Attention and Self Individuation*

Michael Woods: (University of South Carolina)  
*A Theory of Moral Outrage: Indignation in Eighteenth-Century British Abolitionist Politics*

### 3.00 Afternoon Tea

### 3.30 Short papers in parallel sessions

#### **Session C1: Medieval and Early Modern Society** (1<sup>st</sup> Floor Case Study Room)

Philippa Maddern: (University of Western Australia)  
*Terms of (Un)endearment, or, what kind of thing was 'cordis dolor' in late medieval English marital causes?*

Stephanie Tarbin: (University of Western Australia)  
*'Children's responses to fear in early modern England'*

Loretta Dolan: (University of Western Australia)  
*Child marriage in sixteenth century Northern England: the emotional undertones in the legal narratives.*

#### **Session C2: Music** (Ground Floor Seminar Room 1)

Jane Davidson: (University of Western Australia) and  
Andrew Lawrence-King: (The Harp Consort)  
*Rehearsing Recitative in Monteverdi's Orfeo (1607): Generating Authentic Emotional Meaning in Twenty-first Century Interpretation*

Matthew Champion: (Queen Mary, University of London)  
*Music and Emotion: Giles Carlier's Tractatus de duplici ritu cantus ecclesiastici in divinis officiis*

Miranda Stanyon: (Queen Mary, University of London)  
*What Passion cannot Musick raise and quell! The Pindaric Ode and the Musical Sublime in the History of Emotions*

**Session C3: War** (Ground Floor Seminar Room 2)

Paul Duffy: (Waru Heritage Consulting)

*'Hibernia Wallia Anglia expulit': Hugh de Lacy and the Politics of Emotion*

Trevor Smith: (University of York)

*Courage and the Fear of Cowardice in Jean Froissart's Chronique*

**Sessions C4: Continental Poetry** (First Floor Seminar Room 3)

Colin Yeo: (University of Western Australia)

*From Petrarch's 134 to Popular Culture: A History of Ambivalence*

Claudia Lewin: (University of Western Australia)

*Prvi Pogled(The First Look): Wooing and Eyesight in the sonnets of Šiška Menčetič*

Aurora Milroy: (University of Western Australia)

*Petrified Male: Medusan Women and the Threat of Female Sexual Power*

## SESSION DETAILS FOR FRIDAY 10TH JUNE

8.30 Registration and coffee / tea

9:15 Short papers in parallel sessions

### **Session D1: Disaster, the Body and the Emotions in Early Modern Europe**

(1<sup>st</sup> Floor Case Study Room)

Louise Marshall: (University of Sydney)

*"Affected bodies and bodily affect: visualising emotion in Renaissance plague images"*

Charles Zika: (University of Melbourne)

*"Disordered nature, disordered bodies: emotional responses to religious crisis in the later sixteenth-century Wick archive"*

Jennifer Spinks: (University of Melbourne)

*"Emotional responses traced through the body: disgust, horror and flesh in French wonder books during the Wars of Religion"*

### **Session D2: Performance** (Ground Floor Seminar Room 1)

Ian Maxwell: (University of Sydney)

*"Miserable madness: On acting, place, emotion and infection."*

Alan Maddox : (University of Sydney)

*The performance of emotion in late baroque Italian opera*

Glen McGillivray: (University of Sydney)

*Motions of the Mind: Communicating the Passions on the Early Modern Stage*

### **Session D3: Medieval English Literature** (Ground Floor Seminar Room 2)

Eluned Summers-Bremner (University of Auckland)

*'Fearsome Speech: The Politics of Writing in Chaucer's House of Fame and Skelton's Bouge of Court'*

Anne Scott: (University of Western Australia)

*Pageant, Spectacle and Emotion in Piers Plowman*

Alicia Marchant: (University of Western Australia)

*'I thought to myself how sad it was': Expressions of Emotion in Adam Usk's Chronicle*

### **Session D4: Medieval History and Thought** (First Floor Seminar Room 3)

Penny Nash: (University of Sydney)

*The Wrath of the King in the Middle Ages*

Carly Norman: (University of Adelaide)

*Crisis and Contagion: A Girardian Reading of Some Medieval Plague Accounts*

Nicole Hochner: (Hebrew University of Jerusalem)

*Ambiguous Emotions: Wellbeing and Social Mobility in Medieval and Early Modern France*

10.45 Morning tea with performance by Sneak's Noise

11.15 **Plenary Paper 2**

**INDIRA GHOSE** (Universit de Friboug)

***Laughter and Emotions in the Early Modern World***

Chair: Peter Holbrook (University of Queensland)

### 12.30 Lunch

(ARC Centre of Excellence History of Emotions: CI / AI Meeting)

### 1.30 Short papers in parallel sessions

#### **Session E1: Press and Panic I** (First Floor Case Study Room)

Robert Shoemaker: (University of Sheffield)  
*Fear of Crime in Eighteenth-Century London*

David Lemmings: (University of Adelaide)  
*'Emotional justice in the new public sphere: crime, the courts and the press in early eighteenth-century Britain'*

#### **Session E2: Medieval Philosophy** (Ground Floor Seminar Room 2)

Graeme Miles: (University of Tasmania)  
*Michael Psellus on experiencing and regulating emotions*

Michael Champion: (University of Western Australia)  
*Emotion, rhetoric and self-formation in three Byzantine orations of Michael Psellos*

Cal Ledsham: (Melbourne College of Divinity)  
*Scotus and Ockham on dolor and tristitia*

#### **Session E3: Writing Medieval Emotions** (Ground Floor Seminar Room 2)

Carol Hoggart: (University of Western Australia)  
*Viking emotions: Grettir's saga, then and now*

Lindsay Diggelmann: (University of Auckland)  
*Emotional Excess in Two Twelfth-Century Histories: Wace's Roman de Brut and Roman de Rou*

Andrew Lynch: (University of Western Australia)  
*'Brennyng ful hote in his malencolye': war as emotional pathology in medieval literature*

#### **Session E4: Rhetoric and Reading** (First Floor Seminar Room 3)

Peter Moore: (Macquarie University, Sydney)  
*Emotions in mid 16th century Public Oratory: what John Calvin achieved with ἡθoς and πάθος.*

Alison Scott: (University of Queensland)  
*Bacon's "Of Studies": towards an emotional ethics of reading?*

Daniel Derrin: (Macquarie University)  
*Emotions, Power, and Persuasion in Francis Bacon's Parliamentary Oratory*

### 3.00 Afternoon Tea

### 3.30 Short papers in parallel sessions

#### **Session F1: Press and Panic II** (1<sup>st</sup> Floor Case Study Room)

Rosalind Smith: (University of Newcastle)  
*'A goodly sample': exemplarity, rhetoric and female gallows confessions*

Joanne McEwan: (University of Western Australia)  
*Emotion and the Sarah Malcolm Case*

Stefan Petrow: (University of Tasmania)  
*Fear, Panic and Persecution: The Argus newspaper and Victorian Anti-Convict Legislation in the 1850s*

#### **Session F2: Medieval Concept and Affect** (Ground Floor Seminar Room 2)

Antonina Harbus: (Macquarie University)  
*Embodied Emotion, Conceptual Metaphor and the Aesthetics of Reading Old English Poetry*

Clare Monagle: (Monash University)  
*Enjoyment and Use: tracing a medieval distinction.*

Mark Amsler: (University of Auckland)  
*Does affect have grammar?*

**Session F3: Medieval Literature** (Ground Floor Seminar Room 2)

Jenna Mead: (University of Western Australia)  
*“Calculated feeling: number and emotion in ‘The Franklin’s Tale’”*

Ann Sadedin: (University of Melbourne)  
*Let me fele what ioy hit be: The Spiritualisation of Emotion in the Middle English Religious Lyrics*

Diana Jefferies: (University of Western Sydney)  
*Confronting Emotion, Perceval’s Journey through the Grail Landscape in Sir Thomas Malory’s Tale of the Sangreal*

**Session F4: European Emotional Regimes** (First Floor Seminar Room 3)

Darius von Guettner: (Melbourne University)  
*Expiation and its public performance in the “Gesta Principum Polonorum” of Anonymus known as Gallus.*

Elif Ozgen : (Sabanci University)  
*Unpleasant Emotions in Ottoman court politics during the reign of Sultan Murad III (1574-1595)*

Jonas Liliequist: (Umeå University)  
*Ambivalent emotions and conflicts between parent and child generations in early modern Sweden and Finland*

## SESSION DETAILS FOR SATURDAY 11TH JUNE

8.30 Registration and coffee / tea

9:15 Short papers in parallel sessions

**Session G1: Emotion, Memory and the Dead in Western Europe, 1200 – 1500**  
(First Floor Case Study Room)

Megan Cassidy-Welch: (Monash University)  
*Emotion and memory at the tomb of king Louis IX of France*

Eleanor Flynn: (Melbourne College of Divinity)  
*Emotion in the illuminations of the Office of the Dead in late medieval Books of Hours*

Peter Sherlock: (Melbourne College of Divinity)  
*Emotion and memory in late medieval Westminster Abbey*

**Session G2: Visual Art and the Auditory in Medieval Italy** (Ground Floor Seminar Room 2)

Lachlan Turnbull: (University of Melbourne)  
*Acquainted with Grief: The Man of Sorrows in Fourteenth-Century Italy*

Richard Read: (University of Western Australia)  
*Boosting the Emotional Power of New Liturgy: the Hidden Sides of Things in Pseudo Giotto's Crib At Greccio*

Kate Colleran: (University of Sydney)  
*"An Aural History of Fear: Thunder in Late Medieval and Renaissance Florence."*

**Session G3: Early Modern Self and World** (Ground Floor Seminar Room 2)

Peter Holbrook: (University of Queensland)  
*The Renaissance Tragic Self and Self-Government*

Aurelia Armstrong: (University of Queensland)  
*Freedom, Affect and Politics in Spinoza*

Tim Flanagan:  
*The 'Universal Anxiety' of the Baroque*

**Session G4: Early Modern Environments**

Heather Dalton: (University of Melbourne)  
*Wonder, fear and fury: Shipboard emotions on a 1526 voyage to the New World*

Una McIlvenna: (Queens Mary's, University of London)  
*'Sermons In Praise Of Cuckoldry': Shame and Ridicule at the Early Modern Court*

Dolly MacKinnon: (University of Queensland)  
*'[D]id ringe at oure parish church... for joye that the Queene of Skotts ... was beheaded': Public performances of early modern English emotions.*

10.45 Morning tea

11.15 **Plenary Paper 3**

**SUSAN KARANT-NUNN (University of Arizona)**

***Luther's Heart***

*Chair:* Charles Zika (University of Melbourne)

12.30 Lunch

**(Barbara Rosenwein's informal session with postgraduates and ECRs)**

### 1.30 Short papers in parallel sessions

#### **Session H1: Emotional Expression in Late Medieval English Writing**

(First Floor Case Study Room)

Stephanie Trigg: (University of Melbourne)

*"Langland's Tears: Piers Plowman and the History of Emotions."*

Anne McKendry: (University of Melbourne)

*The Excess and Restraint of Emotion in Medieval Religion: Margery Kempe and Julian of Norwich.*

Helen Hickey: (University of Melbourne)

*The Man in the Mirror: Revisiting Hoccleve's Face*

#### **Session H2: Early Modern Histories** (Ground Floor Seminar Room 1)

Laura Saxton: (Australian Catholic University)

'The pasty-faced bastard child, Mary': emotive representations of Anne Boleyn as stepmother in twenty-first century historical writing.

Lesley O'Brien: (University of Western Australia)

*The English Reformation and Emotionological Change: Thomas More's controversialist defence of traditional Catholicism.*

Dianne Hall: (Victoria University)

*"Fear, gender and early modern Ireland"*

#### **Session H3: English Literature, 17<sup>th</sup>-18<sup>th</sup> Centuries**

Emily Cock: (University of Queensland)

*"Brazenfac'd impudent Whores?": Negotiating Shame in Late Stuart Prostitution Texts.*

Margarete Rubik: (University of Vienna)

*Schemas, Metaphors and the Depiction of the Emotions in Aphra Behn and Anna Maria Falconbridge*

Heather Kerr: (University of Adelaide)

*Figuring sympathy: Charlotte Turner Smith's "Beachy Head".*

### 3.00 Afternoon Tea

### 3.30 Short papers in parallel sessions

#### **Session I1: Affective Power and Subordinated Dynastic Members**

(First Floor Case Study Room)

Sandy Riley: (University of Western Australia)

*The affective discourse of widowhood within the Nassau family*

Jacqueline Van Gent (University of Western Australia), and

Susan Broomhall (University of Western Australia)

*Converted affections: Negotiating dynastic relationships after religious conversion*

Michaela Hohkamp: (Freie Universität Berlin)

*Younger brothers: gender, power and emotion in the seventeenth-century Nassau family*

#### **Session I2: Emotion in Arts – Medieval to Modern** (Ground Floor Seminar Room 1)

Simon McNamara: (University of Auckland)

*'And ye are witnesses of these things': Rembrandt's pictorial expression of beweechgelickheyt in the Passion Series*

Sally Quin: (University of Western Australia)

*Gender and Emotions in the Early Family Portraits of Sofonisba Anguissola*

Joanne Baitz: (University of Western Australia)

*The revival of antiquity in the paintings of Justin O'Brien: Cultural Cringe or the Broadening of Australian Cultural Identity?*

**Session I3: Late Medieval Affect** (Ground Floor Seminar Room 2)

Lisa Liddy: (University of York)

*'Affective Bequests: Creating Emotion in York Wills, 1400-1600'*

Deborah Thorpe: (University of York)

*Hurt feeling, betrayal, and 'Jangling' servants in the Circle of the fifteenth-Century Knight, Sir John Fastolf*

Melissa Raine : (University of Adelaide)

*Emotional Communing: the Mayor of Exeter and the Lord Chancellor*

**Session I4: Social and Religious Emotional Contexts**

Jennifer Carpenter: (Australian Catholic University)

*"Nothing more lovable than such a bliss": The Place of Positive Emotion in a Thirteenth-Century Community.'*

Rekha Pande: (University of Hyderabad)

*Women in the Bhakti movement from 12th to 17th centuries- Using religious emotions to create an alternative space for themselves*

Yasmin Haskell: (University of Western Australia)

*The cognitive and emotional benefits of life-long learning: some views from the eighteenth century*

## **ABSTRACTS**

### **PUBLIC LECTURE**

**PETER N STEARNS**

George Mason University

#### ***Emotions and Modernity***

One of the initial spurs to historical work on emotion was a desire to explore the relationship between emotions and modern conditions. For several reasons, this approach has come under fire. This talk assesses the effort, including the criticisms, while urging that we return to the task. In fact we know that in some respects modern emotions do change, and we also know something about how more general modern conditions impact emotion. We can use these understandings, suitably informed by valid criticisms, as a springboard for further work.

### **PLENARY PAPERS**

**INDIRA GHOSE**

Universit de Friboug

#### ***Laughter and Emotions in the Early Modern World***

A vexed issue for early modern thinkers was to pinpoint precisely which emotions were bound up with laughter. Clearly, it was an expression of joy. Since Plato, however, laughter had been regarded as inextricably linked to malice and contempt. For Descartes, laughter was a sign of joy mixed with hatred, for Hobbes, laughter was the expression of "a sudden glory arising from sudden conception of some eminency in our selves by comparison with the infirmities of others". Increasingly, however, the idea that laughter might merely be an expression of pleasure and delight was mooted. Erasmus and Sir Thomas More stressed the importance of recreation and relaxation; the genre of the jest book was popularized by Poggio Bracciolini.

This paper looks at some of the changes theories of laughter were undergoing in the early modern period. One of the first humanists to stress the value of urbane wit as opposed to malicious humour was Pontano. He drew on classical ideas, especially the thoughts on humour adumbrated by Cicero and Quintilian. I will take a closer look at the precepts on laughter in both Cicero's *De Oratore* and Quintilian's *Institutio Oratoria*, and then focus on how they are adapted in the Renaissance in Castiglione's *Book of the Courtier* (1528). I will argue that the idea that laughter might serve not only to articulate emotions such as anger and hatred, but could actually be deployed as a strategy to defuse emotional tension in a social context, is one Castiglione both delineated and enacted in the *Book of the Courtier*. Lastly, I will take a look at how Shakespeare appropriates these ideas for the representation of laughter in his plays.

**SUSAN KARANT-NUNN**

The University of Arizona

***Luther's Heart***

Prior to the research of Heiko Oberman, Reformation specialists overemphasized Martin Luther's originality in devising, they thought, a new theology, and they underemphasized his indebtedness to his late-medieval predecessors. Scrutinized for their emotional content, too, the works of the irrepressible Luther open to our gaze a number of emotional possibilities within late medieval Catholic religiosity. Luther draws on Catholic strands of spirituality in stressing the heart as the generator and the repository of true faith. His sermons reveal his unceasing efforts to arouse the HEARTS of his listeners and to confine the application of reason. At the same time, Luther ever displays the tendencies of his own heart. He opens himself wide to his audience.

**BARBARA ROSENWEIN**

Loyola University of Chicago

***Continuity and Change in Late Medieval and Protestant Religious Feeling in England***

Most historians would agree that "affective piety" nicely sums up the nature of religious feeling in the Late Middle Ages. By contrast, the era that followed was very different; Protestant divines, it is commonly said, rejected the late medieval style of religiosity. This view, which postulates discontinuity between the two eras, has recently been challenged. In particular, Susan Karant-Nunn has shown some important commonalities across the medieval/early modern divide when it comes to the emotions connected with religious experience. In this paper, I second this conclusion for late medieval and early Protestant England. The term "affective piety" hides as much as it elucidates. It is essential to look carefully at the precise emotional scripts involved in each instance. This I do in the case of Margery Kempe, a late medieval mystic known for her emotionality. I argue that certain aspects of Kempe's particular form of affective piety continued into the Protestant era, albeit in transformed circumstances and in the service of a very different theology.

## SESSION PAPERS

**ANYA ADAIR**

The University of Melbourne

### ***Wars of Words: The Changing Meaning of Positive Emotion in Early English Poetry***

This paper explores the changing deployment of emotion terms in the Old English poetic context, and argues that in the early Medieval period, poetry became the battleground for ideological supremacy in the field of emotion. It was a war fought with words, and over words: as the meanings and connotations of certain terms are challenged over the course of the 9th and 10th centuries, we see the crumbling of old associations and some significant changes to semantic boundaries. The ways in which the words change – and resist change – provide insight into the nature of emotional experience in the early Medieval period; they also suggest noteworthy shifts in medieval understandings of emotion.

The focus of this study is upon terms denoting joy: dream, blis, wyn, gefea, etc, and the crucial ideological divide is that between Christian and secular world-views. A focus on poetry has the potential to present a unique picture of the struggle for meaning, since the inherent conservatism of its language and forms tends to resist a transition from the secular heroic mode to the Christian: we see in poetry a struggle ‘won’ in prose by Christian thought some hundreds of years before.

It is suggested that the impact of this period of linguistic and aesthetic development was lasting in its influence: the concepts of emotion which emerge in the Middle English period, I argue, show the scars of battles fought in poetry over the centuries preceding Norman conquest. Understanding the nature of these battles therefore provides important insight into the development of emotion in the medieval period.

**MARK AMSLER**

University of Auckland

### ***Does affect have grammar?***

In the Middle Ages, affectus was a general term for many different and different kinds of behaviours, feelings, expressions, for pain or joy, religious rapture or despair, sympathy or anger. Affective language, images, and behaviours permeated later medieval cultural practices and contested received models of cognition, understanding, and piety. Affectus was also part of a debate about the nature of language and cognition among grammarians, philosophers, and theologians. Linguistic debates about the pragmatics of affective language focused not only on descriptions of how one feels but also on the linguistic status of interjections (heu, alas, O) and other expressions (e.g. curses). If such expressions are understood as meaningful, to what do they refer? to internal states or conditions (feeling sad, despairing)? If they express a ‘feeling,’ are they involuntary or voluntary? If involuntary, can they be considered ‘intentional’ or under the expressive and mental control of the utterer? Interjections and other affective vocabulary were regarded as part of the general linguistic lexicon and as conventional signifiers, but their uses to express individual feelings questioned the public nature of linguistic signification. Some writers absorbed or critiqued these questions in performative texts which further complicated the later medieval understanding of affectus. Exploring the pragmatics of affectus in work by High of St. Victor, Bonaventure, Aquinas, Kilwardby, Ockham, Chaucer, and some anonymous lyric writers, we come to understand how medieval language theory and interpretive practices focused not only on semantic reference and cognition but at least as much on relations, subjectivities, and positions (affective expression, deixis).

**DANIEL ANLEZARK**

University of Sydney

### ***Emotion, Disturbance and Reason in Old English Poetry***

Within the body of surviving Old English poetry is a group of poems general categorised as wisdom literature, many of which are focused on correct forms of conduct. Some, however, are principally concerned with the interior life, and especially the tension between emotion and reason. But even speaking about the idea of ‘emotion’ in relation to Old English literature is problematic, and the Anglo-Saxons have no equivalent term for the modern English terms, while Old English does have equivalent terms for various emotional states. Anglo-Saxonists have developed a full discussion around the terminology of mind, soul and body in Old English literature, but investigation into the vocabulary around emotion, and its relation to the understanding of other psychological processes, is largely absent from modern scholarship. This paper will focus on two texts of the Old English wisdom tradition, *The Wanderer* and *Solomon and Saturn II*. *The Wanderer* is a relatively well-known poem, historically regarded as an elegy in the Germanic native

tradition; Solomon and Saturn II a much less well-known dialogue, composed in a deliberately enigmatic style. I will examine the ways in which both poems describe psychological disturbance, and the vocabulary used, which centres on images of movement and stasis. Both poems also define emotional process in relation to a rational faculty. My argument is that both works represent the influence of Stoic psychology, and especially the Stoic theory of the passions, as this was mediated to the early Middle Ages through Christian writers like Augustine and Ambrose. In the case of Solomon and Saturn II, this influence is probably well understood by the poet, who assumes that his readers are also familiar with the emotional categories developed by the Stoics.

## **HELEN APPLETON**

University of Sydney

### ***Landscapes of Mourning: Space and Emotion in Old English Elegy***

The enigmatic Old English poem *Wulf and Eadwacer* can only really be understood in terms of landscape and emotion - the rest is ambiguous. Although there have been many attempts to illuminate the poem further, as yet no one has provided a satisfactory solution - it may be that the poet and the Anglo-Saxon audience did not feel that it required one. It does not matter greatly to our appreciation of the poem that we have little sense of what has happened, or to whom; we are clearly aware of what the speaker feels, and the space in which she experiences these emotions. The effect of this confusion is to intensify the affect, drawing the reader into maelstrom of the speaker's emotions.

Although *Wulf and Eadwacer* is the most extreme example, the other Old English elegiac poems, both secular and religious, all share a focus on emotion and the landscape; particularly feelings of loss and loneliness - emotions associated with mourning. The elegies' commonalities show a linking of place and emotion in Old English poetic style. Certain characteristics of the space such as ruined buildings, islands and the rain recur in several of the poems, building a common vocabulary of features which serve as a shorthand for particular emotional states.

This paper will consider the way in which the representation of space in the Elegies is constructed to reflect the speakers' complex and ambivalent emotions, and landscape features demarcate a place in which these can be experienced. It will focus on *Wulf and Eadwacer* and *The Wife's Lament* and will explore the particular emotional associations that certain places carry, and the way in which this repertoire of features is used to affect the reader's own emotions by evoking the shared feelings of sorrow, loss and nostalgia that such images generate

## **AURELIA ARMSTRONG**

The University of Queensland

### ***Freedom, Affect and Politics in Spinoza***

The liberal interpretation of Spinoza's philosophy which has become prevalent in Anglo-American scholarship typically maintains a sharp distinction between the normative aims of Spinoza's Ethics and those of his political writings on the grounds that Spinoza's ethical project is concerned with a type of freedom that politics is ill-suited to promote. According to this interpretation politics is the pattern of stability established by obedience, which has nothing to do with the private pursuit by individuals of ethical liberation. When Spinoza claims, in the *Tractatus Theologico-Politicus*, that "the purpose of the state is, in reality, freedom" he must, therefore, mean something other than the freedom of the Ethics, since full blown freedom for Spinoza can only be achieved by individuals' own activity. In taking issue with the liberal interpretation I argue that it rests on a series of oppositions - between freedom and slavery, independence and dependence, and activity and passivity - that Spinoza's philosophy utilizes, but ultimately unsettles. In particular, I argue that the liberal view depends on an identification of ethical freedom with causal self-sufficiency, activity and independence which it opposes to the passivity and dependence characteristic of life within the polis. In order to see how Spinoza moves beyond these oppositions, we need to consider his theory of the affects/emotions, where he articulates the complex relation between passive and active power in a way that acknowledges the role played by favorable material circumstances in the development of our powers of thinking and acting. In this context, Spinoza challenges the assumption, central to the liberal interpretation, that freedom is incompatible with dependence on the state and so paves the way for a consideration of the state's liberating function.

## **JOANNE BAITZ**

The University of Western Australia

### ***The Revival of antiquity in the paintings of Justin O'Brien: Cultural Cringe or the Broadening of Australian Cultural Identity ?***

Some Australian artists sensitive to the influences of the past emulated art created long before the colonization of Australia. This paper investigates how Justin O'Brien and other twentieth-century Australian artists used their knowledge of the works of Tre- and Quattro-cento artists, like Duccio and Piero Della Francesca, to debate the meaning of an Australian identity.

## **APRIL BERTELS-GARNSEY**

University of Sydney

### ***“Deprived of All Sleep”: Sorrow and Sleep in Old English Elegiac Poetry***

The Old English works often categorised as elegies explore the nature of, and responses to, human suffering and sorrow. In a number of these poems, sleep is mentioned in connection to sorrow. This relationship, however, is not a straightforward one. This paper will examine the manifold ways in which sleep and emotional distress interact in the Exeter book elegies, with a focus on the *Wanderer* and *Deor*. These poems show two distinct attitudes towards sleep as it relates to emotional disturbance.

In the *Wanderer*, sleep is depicted as conspiring with sorrow to oppress the poem's protagonist. By providing temporary comfort to a sufferer, sleep in this instance serves to emphasise what is lost, ultimately intensifying the solitary man's sense of loss.

Paradoxically, the much-discussed third section of *Deor*, presents a situation wherein the comfort that sleep offers is desirable, however fleeting it might be. Whereas sleep and grief work together in the *Wanderer*, the *Deor*-poet tells of a “sorrowful love” that has the potential to withhold sleep from those afflicted. In this instance, sleeplessness is presented as a deprivation of the solace associated with physical and mental rest.

The Exeter Book elegies, then, illustrate the complexity of sleep's connection with sorrow in Old English literature. Despite the differences in their presentation of that relationship, however, the elegies are united in their focus on the emotional lives of specific individuals, rather than groups of people. The issue of a sleeper's inherent isolation from their community will therefore be addressed. In this way the similarities, as well as the differences, between approaches to sleep and suffering in the elegies will be explored.

Although focusing on *Deor* and *The Wanderer*, this paper will draw upon material from other elegies, such as the *Wife's Lament*, and non-elegiac texts such as *Judgement Day II*, *The Phoenix*, *Beowulf* and *Genesis A*, to contextualise the discussion of sleep in Old English literature.

## **TAHLIA BIRNBAUM**

University of Sydney

### ***The Vocabulary of Shame in Old English***

A browse through Roberts and Kay's *Thesaurus of Old English* brings up many entries of words associated with shame, such as 'scamu', 'scand', and 'bismar', to name but a few. In this paper, I will look at these words and the contexts in which they are used, as a foundation for understanding the various meanings of shame in Anglo-Saxon England. In what circumstances is shame associated with humiliation or guilt? What is implied by one who is 'scamleas'? What are we able to discern about the relationship between shame and sin from the linguistic evidence?

In all cultures, the experience of shame is highly complex, incorporating a range of emotional responses. These emotions may be experienced alone, or shared with others, and are frequently manifest in physical action and certain behaviours. Shame may be felt in response to a transgression, or failure to live up to social expectations. It is characterised by a variety of emotions, ranging from sadness and misery, to anger and aggression. The vocabulary of shame is not only a vocabulary of emotions, but also of judgment, with words for mockery, ridicule and more serious condemnation. Through the act of shaming someone, or instilling moral sanctions, shame can even be used an instrument of social control.

The semantic ranges of these words and their derivatives provide insight into the range of emotions associated with shame, and pose many questions for potential research. Understanding the full potential of these words enables a closer understanding of Old English literature, and Anglo-Saxon culture in general.

## **VICTORIA BLADEN**

University of Queensland

### ***Love and Aquatic/Celestial Space in Shakespeare's Romeo and Juliet (1595) and Baz Luhrmann's 1996 adaptation.***

In Shakespeare's *Romeo and Juliet* (1595), the extremes of tumultuous young love are expressed in various ways but perhaps most powerfully through a series of evocative and compelling metaphors that create celestial and aquatic spaces onto which the lovers project and imagine their love. Imagery of celestial bodies imbues this love with height, magnitude and ostensible transcendence. At the same time there is a significant vein of aquatic imagery throughout; Juliet sees her love as “boundless as the sea” and as infinite (2.2.133-35), while Romeo imagines himself as a ship (1.4.112) and his final metaphor before dying is of shipwreck: “Thou desperate pilot, now at once run on/ The dashing rocks thy seasick weary bark!” (5.3.117-18). In Baz Luhrmann's 1996 film adaptation, *Romeo + Juliet*, water is a significant visual element: the lovers meet through the medium of a fish tank; they float in the Hollywood pool like cosmic bodies, for the balcony scene; and in death their fluid union is revisited. This paper will explore how Luhrmann

draws from the language of the playtext and conflates celestial and aquatic space in innovative ways in his screen adaptation.

## **JUDITH BONZOL**

University of Sydney

### ***Afflicted children: fear, anxiety and witchcraft in early modern England***

A significant proportion of formal witchcraft accusations ensued in early modern England when young people, or their families, attributed their strange afflictions to evil spirits acting under the instigation of witchcraft. After the accused witch was apprehended or punished, the patient, who had previously seemed close to death, would apparently recover completely. Of the hundreds of people who were thought to be possessed or bewitched in early modern England around eighty five percent of them were under the age of twenty five. Numerous pamphlets were published vividly describing the suffering of afflicted children: their bodily contortions, writhing, convulsions, delirium, blindness, paralysis, vomiting, inability to eat, and loss of speech were depicted in harrowing detail. Yet, surprisingly few historians of childhood have made use of these accounts of supernatural illnesses that abound with references to disturbed children and adolescents. Witchcraft historians, on the other hand, attribute the condition to an opportunity for inverting socially acceptable behaviour; a reaction to religious and social repression in marginalized and powerless sections of the community. While this is indeed a valid explanation for the phenomenon, this paper uses court records, manuscripts and pamphlets to argue that emotional disturbances, particularly fear, grief and anxiety, were significant in contributing to supernatural illnesses of children and adolescents in early modern England. While physicians and theologians certainly believed that witches or demons could cause illness, they did not doubt that mind-disturbing conditions, such as 'the falling sickness,' 'suffocation of the mother' and 'melancholia,' frequently manifested symptoms in common with bewitchment. There was a general acceptance that emotional disturbances altered the humoral balance, causing physical blockages in the body and disturbances of the mind. This could result in a variety of strange side effects and disturbing fantasies. Thus emotional disturbance, particularly in women, children and adolescents, was recognized as a potent contributing force to illnesses that were attributed to witchcraft in early modern England.

## **SANDRA BOWDLER**

The University of Western Australia, and

## **JANE BALME**

The University of Western Australia

### ***Memento mori: love/fear of/for the dead amongst Homo sapiens***

Deliberate burial is a characteristic routinely invoked by archaeologists to distinguish the behaviour of (*Homo sapiens sapiens*) and possibly also the extinct subspecies (*H. sapiens neanderthalis*) from their biological forbears and collateral relatives. Whatever emotions are associated with such disposal therefore are clearly uniquely human emotions.

Les Hiatt (1966) speculated that traditional Australian Aboriginal burial rites, were of two kinds, simple and compound disposal, and that these could be equated with two emotional responses to the dead: fear and love. Simple disposal was used to deal with the dead as expeditiously as possible as the survivors feared the ghost of the deceased. Compound disposal, such as exposing a body until the soft tissues decayed and then gathering the bones for further disposal, was evidence of love for the deceased, a desire to keep them close for as long as possible.

A further emotion commonly associated with the dead is fear for the dead. Indigenous peoples in many parts of the world have expressed concern for the way that colonial oppressors have treated the remains of their dead, generally in the name of "science". From classical antiquity, members of western societies have feared for the treatment of the dead in the name of science. In Hellenistic Alexandria, anatomists dissected murderers' corpses, and subsequent researchers, such as Galen, were limited to dissecting other animals. Not until Renaissance Europe was human dissection legally sanctioned in western society, inspiring increasing unease amongst the general populace for the fate of their dead. The Anatomy Act of 1832 in England was supposed to stem the tide of unlawful cadavers by making available the bodies of paupers, but in fact exacerbated the fears of the lower classes. In all these situations, fear for the dead is indicative of power relations between different social groups or sub-groups.

Clearly there is a wide range of responses with many subtleties to the remains of the dead in human societies. In this paper we explore the interpretation of archaeological and historical evidence for the emotions associated with humans dealing with their dead from the Palaeolithic to early literate societies in Europe. The period from after the decay of the Roman Empire to the end of the 18th century is a crucial one in Europe for tracing attitudes to the remains of the dead that continue to have ramifications all over the globe.

#### Reference

Hiatt, L. R. 1966 *Mystery at Port Hacking*. *Mankind* 6: 313-7).

## **DEBORAH BROWN**

The University of Queensland

### ***Power in Transition: Descartes and Hobbes on Conatus and Political Unity***

This presentation explores shifts in thinking about agency and social power in the thought of one prominent mechanist and social theorist of the seventeenth century: Thomas Hobbes. I begin by examining the conception of power Hobbes develops in his physics, centered around the conatus or “endeavour” that each body has to stay in a state of motion or rest in compliance with the first law of mechanics. Since human beings are also mechanical systems, they too are governed by the conatus principle, which expresses itself through the self-preservational role of the passions. Human endeavour exercised through the passions is the foundation for both the social contract and the ‘body politic’, those integrated ‘subsystems’ of the commonwealth which align the interests of individuals with the State. I argue that a contradiction exists between Hobbes’ conception of the social contract, which entails a complete transfer of the right and will I have in the state of nature to kill others to the Sovereign, and his endorsement of the conatus principle, which entails that through the natural functioning of the passions, I cannot fail to resist the Sovereign’s attempt to kill me. While there is resistance, I argue, there must remain power.

## **JENNIFER CARPENTER**

Australian Catholic University

### ***“Nothing more lovable than such a bliss”:***

### ***The Place of Positive Emotion in a Thirteenth-Century Community***

This paper looks at the emotional world evoked by Goswin de Bossut, a Cistercian monk of the community of Villers in the southern Low Countries, in three local saints’ lives he wrote in the 1230s. At the centre of the paper will be the role Goswin gives in his works to positive emotion – joy, jubilation, gladness, rejoicing, love, happiness, and also grace, which he very often conceives of as an emotional experience. He not only presents a coherent, and novel emotional world with a consistent understanding of the place of emotion, but also positions positive emotion as a key force linking the social groups he describes, often in strikingly concrete ways. At the same time, Goswin’s evocation of positive emotions serves as a rhetorical strategy to reinforce membership in the various communities of readers to whom the lives were directed; the texts thus serve as guides to what emotional life and what community life should be like. In this community, close ties between nuns, monks, lay women, to a lesser extent lay men and semi-religious such as beguines and recluses could and should be sustained and nurtured. Goswin’s emotional community was quite local, and probably relatively short-lived - by the fourteenth century, a far more suspicious eye was cast on the experiences of women visionaries, and the ideal of the mixed gender spiritual community seems to have faded.

## **MEGAN CASSIDY-WELCH**

Monash University

### ***Emotion and memory at the tomb of king Louis IX of France***

What emotions were medieval people meant to feel when they visited the tomb of a royal saint? This paper will address that question by analysing the textual and visual evidence for the tomb of Louis IX, king of France. Louis died whilst on crusade in Tunis in 1270, but it was a year before his remains were returned to the royal abbey of St Denis for burial. As part of the concerted effort to secure his canonisation, the tomb was furnished with an upright sculptural figure (in the style of a cult object) of the king sometime between 1270-82. Late thirteenth and early fourteenth-century hagiographical texts detailed the reasons why people came to the royal tomb and the miracles they reported and experienced there. Through an examination of these sources, it is possible to gain some fresh insights into the wider emotional and memorial economy of medieval devotion.

## **MATTHEW CHAMPION**

Queen Mary, University of London

### ***Music and Emotion: Giles Carlier’s Tractatus de duplici ritu cantus ecclesiastici in divinis officiis***

Around 1470, the Dean of Cambrai Cathedral, Giles Carlier (c.1400-1472), wrote a short Latin treatise on ecclesiastical music, the *Tractatus de duplici ritu cantus ecclesiastici in divinis officiis* (A Treatise on the Twofold Practice of Church Music in the Divine Offices). Responding to a question over the relative merits of plain chant and polyphony in the divine office, and implicitly addressing the question of the merits of any kind of music in the church’s liturgy, the *Tractatus* reflects on the role of music using a complex palette of emotion words. Music is described as sweet, jubilant, and jovial, but also as leading to grieving, sighs, tears and sorrow.

Carlier's treatise offers us a unique insight into some of the ways in which emotion and music were intertwined in the fifteenth century. Drawing on biblical, classical and patristic traditions, Carlier stresses the usefulness of music in regulating the passions and as an aid in moving the soul towards God. And in refusing to limit the complexity of both musical and emotional experience, Carlier makes a highly pragmatic case for understanding the worth of various kinds of emotion and music in particular situations for particular people.

Carlier's theorisation of music invites a consideration of the emotional possibilities of liturgical music at Cambrai, particularly that of his most famous contemporary, Guillaume du Fay (c.1397-1474). In fifteenth-century Cambrai, music's role in creating devotional spaces in the cathedral is matched by its potential to create emotional relationships between believers and God.

## **MICHAEL CHAMPION**

The University of Western Australia

### ***Emotion, rhetoric and self-formation in three Byzantine orations of Michael Psellos***

This paper analyses three orations by the Byzantine polymath, Michael Psellos (1018-c. 1078): the Encomium for his Mother, the Funeral Oration for his Daughter Styliane, and an encomium composed in his old age To his Grandson. The first was written several years after his mother died; the second burns with the intensity of recent bereavement; and the last, written in the past tense, depicts a grandfather's delight but is tinged with sadness since the speech stands in place of the grandfather whom the child will not get to know. The orations may thus be read as representations of remembered, present and expected emotions, including grief, joy, insecurity and confidence. They reveal different stages of self-formation through the rhetorical construction and performance of emotional experience. I will investigate these varying temporally-configured representations of emotions and study how Psellos uses his rhetorical depictions of his emotional experience to form his identity at different life stages. The paper thus explores elite understandings of emotions and identity throughout the life cycle in eleventh century Constantinople and analyses relations between rhetoric, genre and emotional experience.

## **STEVE CHINNA**

The University of Western Australia

### ***'Laughing at Death: The pleasures of excess in Revenge Tragedy with a special focus on The Duchess of Malfi.'***

In Semester One, 2011, I will be directing a student production of John Webster's *The Duchess of Malfi*. Performances will take place in the Dolphin Theatre, UWA from May 24 to May 28. Drawing on findings by Martin White in his *Renaissance Drama in Action* (London: Routledge, 1998) on the use of light and music to promote or enhance certain emotional states in the Jacobean indoor theatres, I will be assessing their roles in relation to both the rehearsal and public performance phases. The principal focus will be on the potential emotional effects generated in spectators, particularly that which Nicholas Brooke has termed 'horrid laughter' (*Horrid Laughter in Jacobean Tragedy*, London: Open Books, 1979), where notwithstanding the efforts of certain directors, spectator laughter at the seeming pleasures of excess cannot always be controlled, and indeed the question must be asked as to whether it should be. The performances of *The Duchess of Malfi* will furnish a valuable test case concerning the unpredictability of spectator responses, and how a director might choose to deal with this. I will also briefly draw on the experiences of directing other Early Modern revenge tragedies such as *Titus Andronicus*, *The Revenger's Tragedy*, and *'Tis Pity She's a Whore*.

## **EMILY COCK**

University of Adelaide

### ***"Brazenfac'd impudent Whores?": Negotiating Shame in Late Stuart Prostitution Texts.***

This paper will discuss explorations of shame in English prostitute texts of the late seventeenth-century. The experience and performance of shame is prevalent throughout texts that explore prostitution and related subjects (most particularly, venereal diseases), from the whore and her bawd, to her clients, proximate professionals such as doctors, and the pamphlets' readers and authors. Given the prevalence of shaming punishments for prostitutes, the bawd, who is in this period inevitably herself supposed to be a former whore, represents the failure of such practices at the same time as she in her identity as 'bawd' must also stand for the prostitute community itself. As such, she and those who surround her provide excellent means for exploring late Stuart formulations for what Douglas Crimp terms 'collectivities of the shamed'. Rather than imagining the bawds as 'shameless'—in the sense that they see nothing in their person or behaviour of which they must be ashamed—these textual bawds are instead possessed of, or at the very least, present themselves as possessing a pride in what others would perceive as shameful, so that, as one anonymous commentator remarked, she appears to "glor[y] in her shame". I will be using the increasingly-nuanced theorisations of shame emerging most particularly among queer historians and theorists in order to read around this

sort of forced 'whore pride', both among the fictional whores, and their own (often anonymous) authors. I will also explore the intersections and distinctions between shame and humiliation in these texts, most particularly in John Garfield's pamphlet *The Wandering Whore* (1660), in which the brothel's clients pay for such BDSM-style practices as flogging (le vice anglais), animal role-playing, and defecation.

### **KATE COLLERAN**

University of Sydney

#### ***"An Aural History of Fear: Thunder in Late Medieval and Renaissance Florence."***

Thunder was an imposing, mighty presence in the acoustic world of pre-modern Florence; one of the loudest, most physically violent sounds possible in this setting. The sensory qualities of thunder thus lent it an arresting and powerful aspect as a metaphor and catalyst for experiences of fear, collective piety, mass panic and numinous presence. Cracks, claps, booms and bolts of thunder appeared as ubiquitous metaphors across the late medieval and early modern period for terrifying, transcendent, and powerful experiences. Thunder was freighted with associations of apocalypse, supernatural might, and both mortal and moral peril.

This paper will explore the 'acoustemology' of thunder in late medieval and Renaissance Florence. I will consider how cosmologies and cultural beliefs about the nature of sound surfaced in perceptual metaphors, thus shaping the sensory and emotional engagements of contemporaries with their surroundings. The feelings elicited by thunder were part of an existence that was lived under a canopy of ultimate purposes, and confirm the scale of popular conviction during the period in the immanence of the divine and the supernatural in the material world. Thunder and thunderbolts were thus not perceived as inanimate operations of physical matter, but as expressive and purposive sonic acts. The collective responses that thunder customarily provoked during the era, such as the ringing of church bells and demonstrations of piety and mass penitence, also testify to the particular agency of sound in this historical context.

Because we still hear the boom and feel the tremor of thunder today, it is an excellent point of historical comparison, and its study reveals as much about current presuppositions as it unearths of the sensory and emotional conventions of the past.

### **HEATHER DALTON**

The University of Melbourne

#### ***Wonder, fear and fury:***

#### ***Shipboard emotions on a 1526 voyage to the New World***

In April 1526 Sebastian Cabot sailed from Seville with four ships under instructions from the Spanish Crown to follow in the wake of Magellan and find a shorter route to the Spice Islands. Cabot never reached the Moluccas, deciding to sail up the River Plate. This change of plan, and the fact that Cabot returned with a depleted fleet and little to show for it, led to a series of court cases lasting several years. The court witness statements indicate that this was a voyage marked by hardship, simmering discontent, intrigues and sporadic violence - caused as much by the fractured nature of the voyage's inception as by Cabot's leadership style.

While the court records indicate that public displays of fear, jealousy, fury and despair played a large part in the outcome of the voyage, these emotional outbursts are ignored or glossed over by the two men who wrote about the expedition: Cabot's Spanish page, Louis Ramirez, and his English accountant, Roger Barlow. Although both men share their wonder on confronting unfamiliar landscapes, fauna and flora, they assign emotions considered to be extravagant or disordered to the indigenous societies they encounter. In doing so, they are pre-empting a pattern common in colonial writings in which the violence stemming from the very heart of the colonial experience is averted from mainstream society and imbedded in the margins.

In my paper I look at displays of emotion and attempts to police it on board the European ships and how misunderstandings regarding emotions affected relations with indigenous communities. I also look at the nature of the emotional displacement that features in the texts of Barlow and Ramirez and consider whether descriptions that adhere to such established forms of seeing and categorising can provide any real insights into what was felt at the time.

**JANE DAVIDSON**

The University of Western Australia, and

**ANDREW LAWRENCE-KING**

The Harp Consort

***Rehearsing Recitative in Monteverdi's Orfeo (1607):***

***Generating Authentic Emotional Meaning in Twenty-first Century Interpretation***

The 'first operas' of the seventeenth century require much investigation if performers are to access emotional meaning and authentic delivery for contemporary audiences. The current paper brings attention to the subtle management of rhythm in recitative as a means of enhancing understanding. Results are based on investigations by international-level researchers and performers working across two hemispheres, three continents and six countries. The work involved Historical Performance Practice studies of early 'recitative,' rhythm and tactus [the slow, constant beat that guides short-term rhythmic contrasts] and Historical Gesture [performers' hand-movements]. These investigations were then related to the concept of 'musical gesture' [instantly recognisable, emotionally communicative chunks of melody]. The findings were then evaluated in the context of modern studies of Musical Gesture [bio-dynamics and communicative elements of hand/body movements] and Music and Emotion studies. Insights from these investigations were applied to rehearsals of Monteverdi's *Orfeo* that took place in Copenhagen in January 2011 and which re-ordered and re-prioritised 'layers' of text, rhythm, gesture [in all senses], harmony, melody in a systematic manner to assess the results achieved. On-going reflective practice through this experimentation along with analysis of the rehearsals through observations of video recordings permitted re-appraisal of the results obtained and brought additional opportunity for revision and development of the work as it was developed for performance. The current paper reports both the musical results and also evaluates the reflective practice undertaken to obtain these outcomes.

Project questions:

- How should we understand Rhythm in seventeenth century 'recitative'?
- How can we make Historical Gesture a more effective tool for modern performers, and a more affective communication with modern audiences?
- What are the functions of Rhythm and Movement in such Gesture?
- How can we better align Rehearsal Techniques to period practice and desired outcomes in modern performance?

**DANIEL DERRIN**

Macquarie University

***Emotions, Power, and Persuasion in Francis Bacon's Parliamentary Oratory***

Part of the social and political history of human emotion includes its usefulness for the rhetorical purposes of persuasive force on the one hand and tendentious constructions of common feeling on the other. Early modern parliamentary oratory is one area within that history requiring further scholarly attention. The parliamentary rhetoric of Sir Francis Bacon, for example, if it is even acknowledged as part of the skill set contributing to Bacon's wider 'scientific' impact, has been largely neglected in comparison with his philosophical work. Very few studies have been made of the role played by emotional generation in the political rhetoric of the Elizabethan and Jacobean parliaments, or even of Bacon's oratory in general. Those by Hannah (1925) and Wallace (1971) make some inroads into the subject of Bacon's speeches but both are significantly limited in scope and focus; in particular they do not consider the specific role of emotions in what Bacon attempts to do rhetorically on particular context-specific occasions. This paper proceeds by utilizing the influential Thomist model of emotional cognition to illuminate the rhetorical choices made by Bacon which shape his attempts to influence people on those occasions. In doing so it raises further questions. Since Bacon's speeches are concerned primarily with persuading his hearers to do or be something in particular, precisely how are emotions being put to work within that persuasive purpose? How do emotions serve 'larger' purposes? Furthermore, does the recent interest in "emotional communities" speak to the ways in which Bacon formulates an 'emotional' persuasion? It will be argued here that Bacon advances his interests partly by a rhetoric that develops both 'individual' passionate responses as well as by creating perceptions of common feeling. Research such as this also speaks to broader rhetorical concerns. Since it is also possible for perception of emotional community to be a primary rhetorical purpose in itself, as, for example, it often is in preaching, how do different kinds or 'levels' of rhetorical purpose – persuasive demonstration, creating community and identity around emotion, or reimagining the world – interact with one another? Would understanding their interactions illuminate larger patterns of rhetorical practice in early modern discourses like preaching and parliamentary speech?

**LINDSAY DIGGELMANN**

University of Auckland

***Emotional Excess in Two Twelfth-Century Histories:  
Wace's Roman de Brut and Roman de Rou***

At one point during his verse history of the Norman dukes known as the Roman de Rou, the twelfth-century poet Wace describes a friendly game of backgammon at the court of Robert the Magnificent. When Duke Robert gives an unexpected gift to one of his playing partners, an unnamed cleric, the recipient is so overwhelmed by gratitude and joy that he drops dead on the spot. Wace gives a detailed description of the physical phenomena that, in his view, caused this unfortunate outcome. What is especially fascinating is the way in which the cleric's sudden burst of emotion is seen to have violent and dangerous bodily consequences, even when the moral tone of the passage is entirely positive. The cleric dies not from an excess of anger or grief, but as the result of unsustainable joy arising from a spontaneous act of generosity. I wish to use this incident as the starting point for an examination of emotional excess and its physical consequences in the Roman de Rou and Wace's other major work, the Roman de Brut. Both texts, I argue, can give us significant insights into the cultural assumptions underlying the representation of emotional behaviour in the Anglo-Norman world. I am especially interested in the plentiful descriptions of kings as emotional creatures, a feature of Wace's work which is equally apparent in other texts from the period. I shall attempt to demonstrate the ways in which portrayals of 'emotional kingship' in Wace's two histories reflect the complexity and variety of cultural attitudes towards the emotions in the twelfth century.

**LORETTA DOLAN**

The University of Western Australia

***Child marriage in sixteenth century Northern England: the emotional undertones in the legal narratives.***

Child marriage in the early modern period may appear to present-day thinking, a child-rearing practice that should be regarded with abhorrence. Yet, it would appear it was one that occurred with some frequency in early modern Northern England. Historically, it remains the poor relation to the history of childhood, subordinated to the family and parent-child relations, subsumed within studies of childhood and with no single secondary source dedicated to it. Moreover, the primary sources available for the study of child marriage are predominately ecclesiastical depositions (witness statements), recounts of the circumstances that surrounded the marriage. These primary sources pose their own problems of interpretation. While witnesses were questioned under oath to establish the circumstances at the heart of the legal suit, depositions are probably best viewed as 'plausible fictions' as they relied upon the witness to recall events that occurred a number of years previously.

This paper examines ecclesiastical depositions for evidence of children's emotions. How can we use legal narratives to locate a child's emotional state when adults gave all the evidence, and what can they tell us about affective relations between children and adults in the sixteenth century?

**PAUL DUFFY**

Waru Heritage Consulting

***'Hibernia Wallia Anglia expulit': Hugh de Lacy and the Politics of Emotion***

The early 13th century was an era marked, particularly in England, by powerful, rebellious barons. Within this political landscape, emotion played an important role in interpersonal relationships and rivalries. This dynamic is well illustrated by Hugh de Lacy's rebellion against King John.

This paper examines the possibility that de Lacy's treason stemmed from John's part in the death of de Lacy's father as alleged by Giraldus Cambrensis. John's subsequent campaign to Ireland in 1210, which according to Roger of Wendover was driven by a public insult, resulted in the exile of Hugh and his brother Walter.

Following his exile to France, de Lacy participated in the Albigensian Crusade. The narrative sources of the crusade, particularly de Tudèle's epic poem, attribute impassioned speeches and exclamations to de Lacy which provide further clues to his temperament and exemplify the portrayal of emotion in Occitan literature. His loyalty to Simon de Montfort is presented as fervent, his wisdom as prescient and his bravery as consummate. Further examination of the sources hints that the genesis for the pivotal episode termed by Michel Roquebert as 'the audacious plan of Hugh de Lacy' can be traced to de Lacy's defeat and humiliation in Ireland.

Royal correspondences and annalistic entries record de Lacy's trenchant refusal of conciliation with the Angevin administration well after Walter's rapprochement. Hugh's ensuing invasion of Meath and Ulster reveals long hoarded resentments manifest as acts of revenge against his brother-in-law Nicholas de Verdon.

This paper contests that Hugh de Lacy's rebellion, exile and eventual restitution were driven by revenge, ambition, pride and humiliation as much as by broader political events. By examining the web of barons drawn into and influenced by de Lacy's machinations it is possible to surmise that such emotional determinants were intrinsic to the politics of the day.

## **RENEE ENGLAND**

University of Queensland

### ***Descartes – Rational Passions?***

In recent times, the contemporary philosophical discussion about the nature of the emotions has increasingly included notions of their rationality. At first glance, it may be natural to assume that Descartes' understanding of the emotions - or to use his term, passions - would be substantially at odds with this idea, since he is generally considered to be the originator of the 'traditional' modern philosophical opposition of reason and emotion. However, closer examination of his work reveals that this is not the case.

Descartes' understanding of the emotions is most fully outlined in his treatise, *The Passions of the Soul*, and the 'remedies' he outlines there for dealing with unruly passions indicate a complexity in the relationship between emotion and reason that is belied by popular views of Descartes' rationalism and dualism. They show that Descartes' passions are not simply subordinate to the rational will, and that in fact they are necessary for rational, right action. In addition, assessing Descartes' theory of the passions in terms of a contemporary model of rational deliberation (namely Paul Benson's theory of normative competence in critical reflection) reveals a positive role for the passions in the deliberative process. Furthermore, Descartes' understanding of the passions includes the notion of their ultimate unknowability, which demonstrates his awareness of what is now understood to be the unconscious aspect of emotions. This indicates a smaller conceptual gap between his understanding of the passions and the modern understanding than generally might be assumed. Taken together, these factors demonstrate that Descartes' view of the passions is significantly consonant with contemporary views that emotions contribute to the process of rational deliberation, and that as such they can be deemed rational. Descartes himself thus provides reason to question the traditional opposition of emotion and reason.

## **TIM FLANAGAN**

Independent Researcher

### ***The 'Universal Anxiety' of the Baroque***

This paper takes seriously the suggestion from Gilles Deleuze's study of the Baroque that Leibnizian philosophy is the thinking of 'universal anxiety'.

In so doing, the paper shows that the feelings of tension, torment and bombast so characteristic works of art from that period cannot be explained simply in terms of the religious and political crises that gripped the seventeenth century.

Following Deleuze's own interrogation of a Leibnizian transcendental philosophy, the proposal here is that the unique sense of anxiety present in the Baroque extends beyond certain paintings or sculptures and is indeed truly 'universal' since it affects how we can know and understand the world at all.

According to Deleuze the peculiar anxiety exhibited in works such as Bernini's *St Theresa*, for instance, come about neither from the intention of its sculptor nor in the response of an observer but rather in the very forces that make themselves felt through the work itself. Of interest to Deleuze here is not 'what' is portrayed but rather how the qualities such as repetition, proximity and intensity which are to be found in *St Theresa* and indeed in other canonical works of the Baroque adduce a feeling of anxiety whose conditions of experience are not assimilable to the demands of the Copernican revolution later proposed by Kant.

By working through various examples of art from that period, the paper shows how, for Deleuze's reading of Leibniz, the 'universality' of Baroque anxiety is not a possible experience to be determined once and for all (in the way that would be set out in the critical development of transcendental philosophy) but rather something very real that is to be felt in each and every encounter with the world. Central to this complex philosophical reorientation is the feeling of anxiety.

## **ELEANOR FLYNN**

Melbourne College of Divinity

### ***Emotion in the illuminations of the Office of the Dead in late medieval Books of Hours***

Late medieval Books of Hours almost always contain the Office of the Dead, commonly illustrated with representations of the death and burial rituals of lay people. The persons depicted in these scenes of death and burial rarely show any emotion even though the scenes show family situations. We know that late medieval people grieved over their dead relatives, but this is not shown in Books of Hours, although these books were designed and used for personal prayer by lay people. This paper proposes that there is no emotion shown because the role of the illuminations in a Book of Hours was to illustrate aspects of the biblical texts in the offices, and to educate the owner in aspects of religious practice. The religious practices and beliefs of the time, in particular the role of purgatory, will be discussed in relation to the illuminations.

**DIANNE HALL**

Victoria University

***"Fear, gender and early modern Ireland"***

While historians have noted that Protestant antagonists in the late 17th century Irish wars recalled Catholic atrocities of an earlier time to justify their actions, the role of fear of gendered violence has not been analysed. Reports of rape and genital mutilation were common in Protestant propaganda from the late sixteenth century Munster rebellion and the 1641 Irish rebellion. This paper will analyse later 17th century events such as Cromwell's campaign in 1649, the siege of Derry and the Williamite wars to uncover the way that fear of such gendered violence was used in emotionally laden speeches and reports to motivate men to fight.

**ANTONINA HARBUS**

Macquarie University

***Embodied Emotion, Conceptual Metaphor and the Aesthetics of Reading Old English Poetry***

This paper considers how a modern reader can have an emotional reaction to a medieval text, in combination with an intellectual and aesthetic experience produced by that literary encounter. The approach to this complex issue blends ideas and methods from cognitive science, cognitive poetics, cultural history, and literary analysis. In particular, this approach combines insights from neuroscientific work on the role of emotion in human mental processes with literary approaches to the role of emotion in the aesthetics of reading.

Old English poetry lends itself to this approach, as the Anglo-Saxon tendency to refer to the mind rather than to the person as the site of emotion and the recipient of fate suggests not just a distinctly different conscious way of viewing human perception and the outcome of events from our own, but also an unconscious, culturally-determined mind schema that is both alien to us and yet sufficiently recognisable for the text to make sense to us. The Anglo-Saxon literary corpus, and in particular its fictional representations of consciousness, are readable to us, but only via the process of linguistic and cultural relocation that operates through translation into Present Day English. Nevertheless, a core degree of intelligibility remains, stemming from our evolutionary proximity, and because we share the human experience of an embodied mind and, apparently, a hard-wired predisposition for narrative. Our use of conceptual metaphor to communicate abstract ideas is a key point of contact with our medieval predecessors, whose literary representations of embodied emotions we are able to recognise and appreciate.

To demonstrate these ideas in practice, this paper explores the shared cognitive basis of meaning and feeling in extracts from two very different Old English poetic texts: the enigmatic *Wulf and Eadwacer*, and the heroic narrative *Beowulf*. It will demonstrate that texts can invite intense, involved readings from a modern audience because they evoke and thereby produce emotional experiences and genuine sensations, notwithstanding their acknowledged remoteness and even their fictionality. Readerly implication, or emotional investment, arises from rich, textured features within discourse, including but not confined to metaphoric language, a combination analysed in this paper.

**YASMIN HASKELL**

The University of Western Australia

***'The cognitive and emotional benefits of life-long learning: some views from the eighteenth century'***

My point of departure is a work on 'The Health of Men of Letters' by Swiss professor of medicine and anti-masturbation campaigner, Samuel Tissot. Tissot's work belongs to a tradition of humanist theorising and worrying about the occupational health of the learned, but in fact Tissot saw little point in a life of learning for those not constitutionally equipped to cope with its demands on body and mind. A foil to Tissot's treatise is a long Latin poem by eighteenth-century Dutch physician, G. N. Heerkens. While Heerkens acknowledged the insalubrious effects of a sedentary lifestyle, he downplayed the classic disease of scholars and writers – melancholy – and even went so far as to suggest that culture actually *lengthened* life. Where Tissot regards the passion for learning as essentially pathological, Heerkens argues both for the indispensability of learning to human emotional health, and for the indispensability of emotion for the learned.

**HELEN HICKEY**

University of Melbourne

***The Man in the Mirror: Revisiting Hoccleve's Face***

Hoccleve's mirror scene, unique in medieval English poetry, provokes complex meditations on facial expression, emotion and interpretation. Goaded by the anxious avoidance he generates in the 'prees' on the streets, and his own

hurt feelings about his conjectured social expulsion after infirmity, Hoccleve leaps back and forth to his 'glas' rearranging his 'look'. Can he change his face to appear other than he feels, or other than he seems to appear to others?

Whilst medieval doctors read the face as they would a book, for interpretation and diagnosis, the face was also an important indicator in medieval legal tests of sanity. This paper explores the mirror scene through medieval legal discourse and argues that legal proceedings and emotional responses, rather than being incompatible, are mutually collaborative. The positive feelings of the community and the reduced distress of the respondent are the law's gift through justice. Hoccleve's attempt at self-correction fails because he is unable to perceive communal justice for himself, although his self-crafted Amicus and customary law indicate otherwise.

**NICOLE HOCHNER**

Hebrew University of Jerusalem

### ***Ambiguous Emotions: Wellbeing and Social Mobility in Medieval and Early Modern France***

The social body's humors are instrumental to the wellbeing and immunity of the body politics that can constantly fall prey to illness and emotions, in other words to anarchy, corruption, tyranny, and various forms of arbitrary rule that will affect the common good. However, passions are often ambiguous, at turns destructive and redemptive, depending on the whole highly fluid and physiological context. But if the body metaphor prior to the fifteenth century usually suggests a stationary and hierarchical regime, with the emphasis for good health placed on organs and the importance of order and stability, in the fifteenth century the notion of humors becomes instrumental for a renewed emphasis on physiology that allows the idea of social mobility to be integrated within the pervasive metaphor of the body politics (as is clearly the case, for example, with Claude de Seyssel in *The Monarchy of France* - 1515).

My paper will be devoted in part to the notion of humors between the fourteenth and early sixteenth-century in French political thought. My corpus is varied and will include political and literary sources, with for instance the works of Philippe de Mézières (1327-1405), Christine de Pisan (1365-1430), Jean Juvénal des Ursins (1388-1473) or Claude de Seyssel (1480-1520). I will focus on the period prior to the use of the word emotion in French (1534) and I will try to show that a new perception of the body politics gives greater emphasis to the idea of fluids, going well beyond the classical and ancient understanding of humors as a factor of balance. My study will first seek to highlight the characterization of the body politics as a society consisting of social affects and passions (for instance love, fear, hate, fury), and then show that in the political (and often medicalized) discourse the idea of social mobility can -in certain cases- be legitimized and promoted through the concept of humors. I will demonstrate not only the focus on passions in medieval and early modern political discourses but also the significance of emotions both as a source of social cohesion and as a tool of governance, thus revealing the important correlation with social justice. Even though this paper, finally, will deal with a late medieval and early modern corpus, it will offer some suggestions as to its relationship with the ancient concept of meritocracy, the medieval and early modern notion of virtue and true nobility, and the modern ethos of the self-made man or woman with eventually a consideration of the notion of humors in correlation with the idea of fluidity as defined by the contemporary theorist Zygmunt Bauman.

**CAROL HOGGART**

The University of Western Australia

### ***Viking emotions: Grettir's saga, then and now***

To modern sensibilities, Old Norse-Icelandic sagas appear to down-play emotion. These thirteenth-century prose narratives do not permit access to character interiority in the manner of modern novels – instead we construe emotion on the basis of indirect indications of feeling such as speech and actions. But, given that saga narrators do not offer us a template of directly stated emotions linked to particular actions or speech, how can modern readers be sure that an indirect characterisation necessarily implies the emotion we today understand it would, whether in life or fiction? How far can we assume that emotions are universal, and universally indicated by specific bodily signs?

Grettir is my test case for the (un)feeling Icelandic Viking. Grettir's saga presents us with a complex central character, one much wronged and causing great wrong in his turn. Reading Grettir's saga, modern readers cannot help but wonder what drives this striking and frequently obnoxious character – what does the saga narrative imply he feels, and by what means does it achieve this? It is rare that we are directly told how he or other characters feel. Are we thus to see him as an insentient brute, as a well of socially unacceptable emotion that frequently floods over, or is something beyond feeling driving him instead? Secondly, and to contrast medieval and modern literary depictions of emotion, I will glance at a recent novelistic incarnation of Grettir. Tim Severin explicates the psychology of Grettir for us – to a degree. By what means does Severin bare Grettir's soul, and how does this alter our conception of medieval Iceland's most famous outlaw?

**MICHAELA HOHKAMP**

Freie Universität Berlin

***Younger brothers: gender, power and emotion in the seventeenth-century Nassau family***

In the mid-seventeenth century, Johann Maurice, a member of the large Nassau family, kept a splendid court in the Dutch possessions in South America. Under his rule, it is said, relations between the local population and the European migrants were politically calm and economically productive. Of his years living in Europe, chiefly it has been his service as a royal minister and his campaigns during the Thirty Years' War that has been of academic interest. His family position as a son from a second marriage has been noted but has not been investigated further. This paper looks at the family position of Johann Maurice as a key historical factor, examining how and by what means this noble scion managed not only to successfully establish himself overseas but also to assert his rights of inheritance against his own brothers after his return. How pivotal were relatives, friends, benefactors and other patrons in this regard, and to what extent did power, gender and emotion play a part?

**PETER HOLBROOK**

University of Queensland

***The Renaissance Tragic Self and Self-Government***

This paper examines selected moments in English Renaissance tragedies when the theme of "self-government", or rational control of the passions, is prominent. It asks what attitude English Renaissance playwrights took towards the ancient ideal of self-control. It considers whether new ways of thinking about self-government might have emerged in this period--perhaps as a result of the generation, in the theatre and literature, of new technologies for the representation of passionate experience.

**MARK HOOPER**

University of Queensland

***Hume's Pride: Agency, Attention and Self Individuation***

Hume's bundle theory is often criticized on the grounds that it cannot account for the activity of the human mind. I argue, however, that Hume's account of the passions, and of pride in particular, represents an attempt on Hume's part to present a complex picture of human psychology, one in which something akin to the traditional concept of agency has a place. I aim to explain the mechanisms of pride and humility, how they foster the idea of the self as a unified agent, and, in particular, how they account for the tendency of the bundled-mind to individuate itself apart from other things. Crucial to performing this function is the capacity of pride and humility to orient attention within the bundle and unify perceptions across time according to certain principles, a process which both distinguishes our actions from brute reactions to direct impulses and generates the illusion of agency in the more traditional, voluntaristic sense.

**DIANA JEFFERIES**

University of Western Sydney

***Confronting Emotion, Perceval's Journey through the Grail Landscape in Sir Thomas Malory's Tale of the Sangreal***

Sir Perceval de Galys' journey through the Grail landscape found in the sixth book of Sir Thomas Malory's *Morte Darthur*, the *Tale of the Sangreal*, can be read as a journey from a life lived as a knight to a life lived as a monk. Perceval is one of the three knights who ultimately becomes a member of the Grail fellowship. However, his journey demonstrates how his emotions make him vulnerable to the various temptations placed in his path by fiendish forces. This paper examines how Perceval's emotional response to situations, such as his envy of Galahad's prowess and his sorrow when his horse is killed, enable these fiendish forces to attempt to manipulate him into becoming an agent of the Devil. Perceval's success in the Grail quest becomes dependent on his ability to overcome his emotional responses by focusing on spiritual matters. Although Perceval does show that instinctively he can maintain a spiritual focus, the various people and animals he meets on his journey teach him to maintain this spiritual focus by trusting that all his physical and emotional needs will be supplied through his faith in Christ. In the end, however, it is grace that prevents a devilish victory as Perceval almost allows his emotions to get the better of him as he is nearly seduced by the Devil. When his journey is read from this point of view, Perceval's decision to enter a monastery (where he can maintain a spiritual focus) rather than return to Arthur's court (where he will be placed in situations that will cause an emotional response) at the end of the *Sangreal* becomes a natural progression from the lessons he learned during the Grail quest.

**DANIJELA KAMBASKOVIC-SAWERS**

The University of Western Australia

***Male sexual jealousy and domestic violence in Shakespeare's world and ours***

In *Othello* and *The Winter's Tale*, William Shakespeare explores two diametrically opposite models of male sexual jealousy. While both models ultimately result in domestic violence against women and have grave consequences, the types of violent behaviour that Shakespeare's jealous men exhibit are very different: *Othello's* passionate, escalating crime is perpetrated mostly in private, while *Leontes*, by contrast, effects his punishment publicly and by means of premeditated, chillingly calm use of corrupt institutional and financial power. Shakespeare's analysis of the aftermaths of these two types of male jealousy and their impact on women is also characterised by a high degree of ethical complexity.

Sixteenth and seventeenth-century medical treatises dealing with the subject of love-melancholy or love-madness (Timothie Bright, Jacques Ferrand, Robert Burton and others) perceive jealousy as a sub-type of love-madness, sometimes reserved for married men, attributable to strictly defined social and biological causes and curable by a host of elaborate treatments. Writers of coeval religious and quasi-religious treatises (Thomas Adams, Phineas Fletcher, Richard Overton) view jealousy as a sign of spiritual weakness, a tendency to indulge in lust and sin, proneness to obsession and a need to step-up religious exercises in an attempt to escape the devilish temptations of woman. In this paper, I will offer an analysis of Shakespeare's two models of male sexual jealousy as illuminated by the work of early modern thinkers writing on the subject of jealousy, in order to investigate insights that can be drawn from these discussions and their relevance for present-day discussions on gender-relations, jealousy and theories of violent behaviour in the domestic context.

**ELIZA KENT**

University of Melbourne

***Feeling the Beast: emotions, animality, masculinity and witchcraft***

In this paper I argue for an understanding of early modern English male witchcraft that specifically includes the cultural reception of masculine emotionality in early modern communities. I use the case of John Godfrey (Massachusetts, New England, c.1640 - 1675) to demonstrate two things. Firstly, that the language of early modern witchcraft was, to a very great degree, a gendered language of deviant emotionality and was used as such by witchcraft accusers. And secondly, in the case of male witches, this emotional language was instrumentally conditioned by notions of animality, particularly bestiality. It was these characteristics that aligned some men with the masculine bestiality of the Devil. I argue that the male witch, and the cultural notions which defined him, show us that early modern masculinities should not always be theorised as the positive value in gendered binary oppositions, associated always with dominion, virtue, purity, perfection and superiority. If our aim is to fully understand the social practice of manhood in early modern English societies, then we need the capacity to understand the gender of evil men, and that masculinity might be associated with profoundly negative cultural valuations. By seeing witchcraft accusation in light of early modern English reception of emotion, we can see how the passionate masculine Beast was implicated in notions of savagery and civilisation, wilderness and wildness, and how bestial emotionality aligned men with witchcraft.

**HEATHER KERR**

University of Adelaide

***Figuring sympathy: Charlotte Turner Smith's "Beachy Head"***

Building on my study of melancholy, botany and the bio-regionalist poetic imaginary of Charlotte Turner Smith (1749-1806), this paper is focussed on natural history as a field within which the poet explores problems of imitation and sympathy. What are the competing models of the sympathetic imagination available in the poem, and how does "Beachy Head" use natural history in relation to them? This paper considers Charlotte Turner Smith's poetic interest in geology and sympathy and asks what fossils might have to do with the signs of emotional sincerity? My case study is "Beachy Head" (published posthumously, 1807), an unfinished topographical poem.

**DAVID KONSTAN**

Brown University

***From Regret to Remorse: The Emotional Landscape of Late Antiquity***

In my recent book on forgiveness, I argued that the modern conception of interpersonal forgiveness, predicated on sincere remorse in the offender, is a post-Enlightenment development (see *Before Forgiveness: The Origins of a Moral Idea* [Cambridge: Cambridge University Press, 2010]). I claimed further that such forgiveness represents a secularization of divine forgiveness, as it was understood in Judaism and Christianity: divine forgiveness is elicited by

repentance before God and an accompanying change of heart so profound as to amount to the creation of a new self. One did not repent before another human being, or ask for forgiveness on such terms. In this paper, I examine the role of remorse more generally, and not just in the forgiveness scenario. To what extent did the ancient Greek terms *metanoia* and *metameleia*, and the Latin *paenitentia*, become part of interpersonal emotional relations? Robert Kaster has affirmed, on the basis of an exhaustive study of the Latin *paenitentia* and related words, that the idea of “a change of heart that leads one to seek purgation and forgiveness” was unknown to pre-Christian Romans (*Emotion, Restraint, and Community in Ancient Rome* [Oxford: Oxford University Press, 2005]). David Winston, in turn, has noted that “Greek philosophy generally had little interest in the feelings of regret or remorse that may at times lead an individual to a fundamental reassessment of his former life path” (“Judaism and Hellenism: Hidden Tensions in Philo’s Thought,” *Studia Philonica Annual* 2 [1990] 1–19). No doubt, a change in the sense of these words occurred with the emergence of Christianity as the dominant religion of late antiquity. But did people begin to express remorse before their fellow human beings, as well as before God? To what extent was remorse a factor in human or interpersonal relations?

## **CAL LEDSHAM**

Catholic Theological College  
Melbourne College of Divinity

### ***Scotus and Ockham on dolor and tristitia***

The scholastic Christological problem of sadness is caused *inter alia* by the apparent clash of Christ’s evident suffering in the passion narratives, and the Scholastic view of him as a virtuous, perfect, blessed comprehensor enjoying the beatific vision. Breaking with his muddled predecessors, in III Sent D. 15 John Duns Scotus sharply distinguishes between sorrow (*dolor*), or suffering in the sense-appetites, and *tristitia*, or the sadness of the will when something occurs that it does not will. He also develops an account of the soul’s having *dolor* or *tristitia* as a response to some inconvenient intentional object (i.e. a conception of some undesirable or unwanted state of affairs). Scotus holds that Christ had *dolor* (bodily pain/grief), but the superior part of his soul did not have *tristitia* strictly speaking. He speculates on *tristitia* in the higher part of the soul in a looser sense, caused by his not willing that the Apostles and others sin, and presents rival accounts of whether Christ suffered in the lower part of his soul. This material is a remarkable clarification of the psychology of emotion in relation to intellect and will, presented in order to preserve a picture of Christ as unmarred by any sort of complicating internal conflicts. Scotus elaborates his moral psychology of emotion to acquit Christ of any sadness suggesting a vicious lack of perfection, or any real internal ‘*psychomachia*’.

William of Ockham’s *quaestiones variae* criticizes Scotus’ position that Christ’s sadness could only be accounted for by a prior inconvenient intentional object. He has a decidedly non-Christological, human-in general focus. I catalogue the use of Ockham’s familiar tools, such as invoking the power of God to make conceptual clarifications, and his reference to our experience as a measure of the truth of theory. His typical concern with generation and development of our psychological states comes into play in his extended discussions of the generation of *dolor* in children and in utero in relation to the need for a prior apprehension of an intentional object. In the end, he even hints at collapsing *dolor* into acts of appetite, as a bodily state under two descriptions. On the subject of internal conflict, unlike Scotus, Ockham holds that there were such rebellions in Christ’s soul but that they were morally neutral. At stake between the two thinkers, then, is the attempt by Scotus to rescue Christ from human internal conflict, whereas Ockham regards such conflict as fully human and of no moral consequence; his recontextualisation of Scotus’ distinctions is a humanization of them and of Christ, or, put negatively, a ‘banalification’.

## **DAVID LEMMINGS**

University of Adelaide

### ***‘Emotional justice in the new public sphere: crime, the courts and the press in early eighteenth-century Britain’***

To date historical analysis of criminal justice reports in eighteenth-century newspapers has concentrated on the later part of the century. By contrast this paper considers newspaper coverage of trials and post-trial proceedings in the early 1700s. It first discusses the range of trials reported by London newspapers in 1719-20 and the concentration of some titles on past and present state trials, together with the beginnings of an interest in proceedings for civil trials, especially those for criminal conversation. However my main focus here is on the coverage of criminal trials and their aftermath, especially those which were rendered sensational by emotional treatments of issues around national identity, the representation of character, or middle-class panic about extreme violence. In analysing these proceedings I pay attention to the emotional tone of reporting some trials and punishments, and consider how far the intervention of lawyers and other interested parties may have provided scope for the ‘emotionalization’ of the justice process.

**CLAUDIA LEWIN**

The University of Western Australia

***Prvi Pogled (The First Look):***

***Wooing and Eyesight in the sonnets of Šiška Menčetić***

In this paper, I aim to examine the ways in which enamourment and wooing are treated in the Renaissance sonnets of the Croat poet Šiška Menčetić (1457–1527). This is an area of Petrarchism which has received little attention outside of Slavic publications, and whilst a Petrarchan influence is visible, it is sometimes eschewed by the Ragusan poet's individual focus. In a way that resonates from Petrarch to modern romantic films, attraction in these sonnets is initiated primarily through eyesight. Sight becomes a currency between lovers, and this single sense is elevated to such importance that it is imbued with the power of life and death. Menčetić's sonnet *Prvi Pogled* ('The First Look') is comparable to Petrarch's Sonnet Three in the way that enamourment is initiated solely through sight. However, instead of stifling the agency of the Lady by including only the male gaze, Menčetić has his Beloved return the poet's gaze and react provocatively to it. In *Pjesnik Sam* ('I'm a Poet') the bond between love and sight is so strong that a look becomes imbued with the power of life and death, as the refusal of a look becomes a sentence to loneliness and despair.

Through the sense of sight, the poet also expresses the emotional distress and fragile self-esteem that comes when wooing is unsuccessful or the woman remains unattainable. Through images of a voyeuristic, enamoured male and Ovidian narcissism conjured in *Ljubav i Krasota* (Love and Beauty), the reader sees the poet struggling with ideas of perfection and rejection. A fragile sense of self-worth is also visible in *Pjesnik Sam*, where the poet adopts an aggressive and defensive air when a denial of sight becomes a rejection of the poet's attempted seduction. In the work of this little-studied Croatian poet, enamourment, wooing and obsession are linked inexorably with the sense of sight, and through this sense emotional highs and lows associated with courtship are examined.

**LISA LIDDY**

University of York

***'Affective Bequests: Creating Emotion in York Wills, 1400-1600'***

This paper will explore the ways in which objects bequeathed in wills become carriers of emotions and investments in affective relationships. In their quest for remembrance, York testators used carefully chosen words to describe their personal and domestic possessions selected as bequests, in order to enhance culturally the value of the bequest and, consequently, to enhance the affection of its recipient for both the deceased and the object itself. The paper will concentrate on two very specific ways in which this could be achieved. The first is through the association of the object with an important moment in the testator's life-cycle, such as a wedding, childbirth, or the death of a loved one. The second is by describing either the testator's or recipient's past experience with the bequeathed object, using the shared experiences of the artefact to convey an impression of the special relationship between them. Examples will be taken from over 600 wills written in four York parishes between 1400 and 1600. My findings will show that it was not only family and friends for whom the people of York felt affection, but also their objects themselves. Through the final gift of these carefully described objects, testators sought to create or enhance an affective connection that would remain in the minds of recipients long after the testators' deaths. The paper arises from an AHRC-funded collaborative PhD project on 'Possessions' which is developing new research contexts and questions for the large collections of excavated artefacts curated by the York Archaeological Trust. These contain over 500,000 artefacts, around half of which are from the later medieval to early modern period, and form one of the largest collections of curated domestic objects in the UK. An important aspect of this research therefore is that it is focussed not just on the meanings given to things, but on the things themselves and their emotive potential.

**JONAS LILIEQUIST**

Umeå University

***Ambivalent emotions and conflicts between parent and child generations in early modern Sweden and Finland***

The aim of this paper is to analyze conflicts and emotional tensions between generations within family and household in early modern Sweden and Finland, based on analyses of judicial material consisting of more than 600 court cases from all of Sweden and Finland during the period 1745-54. Coming to age marks the end of childhood, but not of being someone's son or daughter. This was especially true in a Lutheran patriarchal society like early modern Sweden, where the fourth commandment – "honour thy father and thy mother" – was incorporated into secular law and "fatherhood" was the main metaphor for all authority, religious and secular alike. According to this ideology, a father's rule over his household represented the most elementary and basic order of society. This was however not always a simple matter. While parents had the right (and duty) to chastise their minor children, they still had to pay the elder generation due respect. Thus, the emotional experiences of showing respect and reverence toward one's parents was not just a question of minor age. The extensive court documents concerning conflicts and disrespectful behaviour provide insights into just what exactly these experiences implied on different generational levels. Starting from the statistical patterns found in the material, key situations of conflict will be identified and analysed by close reading of the court records. The

main argument of this paper is that the upholding and complexity of the very same paternal authority which was seen as the most basic and elementary foundation of a well-ordered society, contributed to the raise of conflicts and ambivalent emotions.

## **MARTYN LLOYD**

University of Queensland

### ***Reason and the Passions in the Philosophy of the French Enlightenment***

This essay will explicate the ambiguous relationship between reason and the passions in the epistemology and moral philosophy of the French Enlightenment.

The philosophy of the French Enlightenment operates with very different foundations to those provided by the mechanistic ontology of the seventeenth-century. Sensibility, the faculty which is held to subsume both the senses and the passions, is understood to be a property of living matter: for the *Encyclopédie* sensibility is “the faculty of feeling, the sensitive principle... the base and the preserving agent of life, animality par excellence, the most beautiful, the most singular phenomenon of nature.” Sensibility is also the grounds of rationality and so the Cartesian delineation between reason and the passions is denied; reason and the rational powers are seen to develop from and be continuous with sensations and the passions. In terms of the relationship between reason and the passions, this ontology produces a good deal of complexity and some ambiguity.

The philosophes deny innate ideas, understand that all knowledge comes from the senses, and hold the passions to be the source of all knowledge. Yet they also maintain many traditional understandings: the passions are understood in the *Encyclopédie* to be embodied movements associated with the animal spirits: they render us passive. Diderot, in the article “Certitude,” acknowledges that the passions lead the subject to be inherently self-interested, and notes the tendency for the passions to lead to error. This is confirmed by the article “Erreur” and by Helvétius in his infamous *De l'esprit* (1758). Yet particularly in the context of moral philosophy the reverse of this position is also held: it is reason's disinterestedness that leads to error. The *Encyclopédie* article “Sensibilité morale” notes that “reflexion makes a man honest but sensibility makes a man virtuous.” This theme is developed in Diderot's “Lettre sur les aveugles” (1749) a text which controversially precludes the blind from a fully moral life because the lack of sight affects their ability to be fully empathetic: for the *Encyclopédie*, the passions cause pleasure and pain at the plight of others. Relatedly, for Diderot, the blind also tend to be rationalists, geometers and Cartesians; rationalism is here equated with insensibility and moral failure. The inherent self-interest of the impassioned subject is also held to be the source of heroic actions, of noble ideas, and of all greatness. Along these grounds, *De l'esprit* is perhaps one of the most extravagant exultations of the passions in the history of philosophy; the theme is continued in d'Holbach's *La morale universelle* (1776), a key text in the emerging utilitarian tradition. Here, rather than passion's causing unjustified self-interested and error, it is their usefulness in drawing us towards pleasure and away from pain that is seen to be the source of their moral reliability and makes them the foundation of moral science.

## **ANDREW LYNCH**

The University of Western Australia

### ***'Brennynge ful hote in his malencolye': war as emotional pathology in medieval literature***

The medieval literature of war often refers to contemporary notions of masculinity, in which the praiseworthy heat of anger in battle, reflecting the 'choleric' humour of Mars, is taken to display the 'manhood' (courage / masculine efficacy) of combatants. Furthermore, the prowess of a brave fighter — a 'good knight' — often vouches for him as 'good' in other respects also — active, loyal, and rationally mindful of his obligations. Ideally, the 'virtue' of his fighting springs from and 'proves' an emotional and physical capacity correctly aligned to moral demands, one that loves, hates, hopes for and fears the correct objects.

My paper will explore a counter-tendency in some later medieval writing, associating the onset and the conduct of wars with subjection to Saturnian melancholy. Seen in this light, a combatant's emotional investment in warfare takes on a cold, envious and irrational quality, ungenerative of good, the contrary of true 'manhood'. The intensity of male competition in war, which could be written and read within the context of a self-contained and honorific 'field' of combat, also invited analyses based on understandings of war as envy, hatred and cold ill will, which stressed long-range causes and effects, and scrutinised the emotions of combatants more closely. Without entirely abandoning the judgement of emotional conduct in warfare by the correctness of its sources and objects, as in 'righteous anger', some writers found ways to suggest that war itself sprang from and induced an emotionally pathological state. In the process, alternate versions of masculine 'virtue' and right emotional alignment were obliquely suggested.

The paper will focus mainly on some 'clerkly' writers on war in the later medieval period, including Geoffrey Chaucer, Thomas Hoccleve, John Lydgate, Christine de Pizan and Alain Chartier.

**DOLLY MACKINNON**

University of Queensland

***'[D]id ringe at oure parish churche... for joye that the Queene of Skotts ... was beheaded': Public performances of early modern English emotions.***

Joyful ringing in national celebration of an execution for treason was part of the power of early modern English parish bells to collectively sound a sense of Protestant uniformity when the bell ropes were firmly in the hands of the Church and State. Today our ears struggle to grasp the complexity, subtlety and the emotional meaning of these nuanced sounds that resonate pleasure derived from the misfortune of others. While the purpose behind the ringing is clear, the actual reception of these peels of jubilation rung by many, are more ambiguous, as some may have privately heard these sounds as grief and lament. This paper takes Jacques Attali's conceptualisation of the political economy of noise – where communities define the boundaries of their territories by the categorisation of the auditory world as sound, silence or noise – and adapts it for the history of early modern emotions through an analysis of bell ringing practices. Bells were an auditory marker of parish identity, mass communication, and conflicting emotions that resonated across a patchwork of over 9000 English rural and urban parish landscapes. Between 1585-87 parish bells would peal in Protestant celebration at the discovery of the Catholic conspiracy known as the Babington Plot, at the hanging, drawing, and quartering of those conspirators, and finally at the execution of Mary Queen of Scots for treason. Drawing on the ground-breaking work of Susan C. Karant-Nunn and Lyndal Roper for the history of the emotions in early modern Germany, this paper takes the history of the emotions into the sonic realm. It examines how public performances of political and religious joy are complex and fraught events in the soundscape of early modern parish lives, and that while these sounds are no longer audible, they are recoverable through surviving archives, and provide poignant examples of emotional experiences.

**PHILIPPA MADDERN**

The University of Western Australia

**Terms of (Un)endearment, or, what kind of thing was 'cordis dolor' in late medieval English marital causes?**

In 1412 the consistory court at Canterbury heard that Juliana Prat had, in the view of several witnesses, taken her marriage vows to William Rede unwillingly, 'cum cordis dolor' (with heartfelt sorrow). This set of testimonies is not particularly unusual. In several late-medieval English ecclesiastical causes the court's judgement on the validity of the disputed marriage depended directly on signs of what we would call emotions, observed in the participants by the witnesses to the match. Putative marriage partners (including some children) were recalled as weeping, displaying fear, or speaking their vows reluctantly and apparently under compulsion; or, conversely, as expressing their vows cheerfully, or showing a 'happy and joyful face' (letum et illarem vultum) at their marriage.

But what kinds of phenomena were these reactions taken to be? The term 'emotions' was not used in any sense in the fifteenth century, while the word 'passion' carried connotations of passive response to external threats, which do not seem to represent well the meanings and purposes of witnesses in the courts. In this paper I will argue that deponents and ecclesiastical officials alike treated the expression of feeling in this context as a true and undeniable sign of the participant's rational will, and a factor that justifiably moved the court to one decision or another. In this sense, though the word had not yet entered the English language, many of the connotations of the terms of feelings in late-medieval English church courts foreshadowed later definitions of 'emotion'.

**ALAN MADDOX**

The University of Sydney

***The performance of emotion in late baroque Italian opera***

Emotional expression in Italian opera of the late seventeenth and early eighteenth centuries has conventionally been understood as being located primarily in set-piece arias and occasional accompanied recitatives which have overtly affective vocal melodies, usually reinforced by orchestral accompaniment. A corollary of this is that simple (or secco) recitative, the more speech-like form of delivery accompanied only by harpsichord and bass in which the bulk of the dialogue is set, tends to be read as relatively neutral in affect. But when this kind of recitative is read in the way suggested by contemporary sources, not as 'music' but as musically elaborated declamation, it becomes apparent that a performer of recitative has available all of the rhetorical resources of spoken declamation to express the affect of the words: variation of rhythm, pacing, timbre, articulation, emphasis and pitch. Accommodation to the musical notation of recitative involves some compromise in rhythm compared with spoken declamation, and a larger constraint with regard to pitch (since this is specified by the composer). The 'payoff' for accommodating these constraints, however, includes seamless integration of dialogue with the arias and other musical numbers, and the harmonic impetus and flexible, non-verbal reinforcement provided by the continuo in expressing the affetti and concetti embedded in the libretto. While the notation of simple recitative gives much less obvious clues to affective expression than does the notation of an aria, affect can nevertheless be deduced from the words and from musical cues, particularly relating to vocal tessitura and the harmonic tension encoded in the continuo bass. The expressive range of declamation is then dictated by the

objectives of dramatic verisimilitude, constrained and directed by the principles of decorum. The paper will be illustrated with live and recorded musical examples.

**ALICIA MARCHANT**

The University of Western Australia

***'I thought to myself how sad it was': Expressions of Emotion in Adam Usk's Chronicle***

The fifteenth-century chronicle of Adam Usk (d.1430) is unique in several respects, in particular in the modes of narration that he employs. While other chronicles of the era employ covert forms of narration, in which an effaced and impersonal narrator presents the historical narrative, in Adam's chronicle there are frequent moments of overt narration in which he uses first person singular, referring to himself as 'I', and includes his own personal thoughts and feelings about particular events. Furthermore, there are multiple examples of internal focalisation in Adam's chronicle, in which events are narrated through internal monologue and dreams. This paper examines the effect of personal expressions of emotion on the unemotional chronicle form.

**LOUISE MARSHALL,**

The University of Sydney

***"Affected bodies and bodily affect: visualising emotion in Renaissance plague images"***

This paper explores the role of emotion in a range of visual images created in Renaissance Italy as a result of the experience of bubonic plague. Such images frequently represent the onset and effects of the disease in harrowing detail, from piles of corpses studded with plague arrows hurled by an angry and punitive God, to the unnaturally marked bodies of victims, their naked flesh exposed to reveal their bleeding and distended buboes, universally recognised as a sure sign of impending death. The paper interrogates the emotional dynamics generated by the carefully orchestrated exposition of emotional bodies, variously threatened, diseased, dying, and dead, or impervious, transfigured, protected and cured. Understanding the emotional communities so created sheds light on the contested issue of Renaissance responses to the disease. Identifying the range of feelings displayed and aroused, the emotional behaviours endorsed or denounced, and the affective ties constructed among both depicted protagonists and contemporary viewers complicates the traditional view of the invariably negative effects of the Black Death and later epidemics, and provides insights into the emotional strategies developed to cope with the ongoing disaster of the plague.

**IAN MAXWELL**

University of Sydney

***"Miserable madness: On acting, place, emotion and infection."***

This paper explores notions of place and emotion in the context of acting. Drawing upon Galenic physiology, theories of acting and performance in the Medieval and Early Modern world construed a tangible continuity between individual bodies, as emotion was borne across the intangible aether on the pneuma of the actor's breath. From such a perspective, the patristic and subsequent puritan moral panic with regard to—and denunciation of—acting can be understood as a fear of infection, as audiences shared—literally inhaled—the 'miserable madness' (the phrase is Augustine's) of the actor.

I will offer an account of these understandings in terms of the phenomenology of Maurice Merleau-Ponty and the post-colonial work of Arjun Appadurai on communities of sentiment, turning to a cross-cultural example—that of Zeami's fifteenth century treatise on Noh Theatre "The Way of the Flower"—to develop an alternative understanding of intercorporeality and the em-placedness of human emotion.

**JOANNE MCEWAN**

The University of Western Australia

***Emotion and the Sarah Malcolm Case***

In 1733, Sarah Malcolm was convicted of murdering a servant named Anne Price in the Temple in London. In fact, she had been indicted on a number of capital counts but the trial had ceased after the first guilty verdict. In addition to stabbing Anne Price, she was accused of murdering two other women – a servant named Elizabeth Harrison and Lydia Duncomb, a widow for whom she had previously worked as a laundress. The case involved violence, conjecture and intrigue and attracted significant public attention. It was reported at length in both the Proceedings of the Old Bailey

and in the press, and William Hogarth even visited the condemned cell at Newgate to paint Malcolm's portrait before her execution. This paper will examine printed accounts of Sarah Malcolm's case, paying attention to the use of emotive language and references that would likely have had emotional connotations for the intended audience. During the trial, for example, notions of 'family' were alluded to by both the prosecuting counsel and the defendant to alternatively render the crime more heinous or explain and neutralise suspicious circumstances. In press reports, Malcolm was depicted as an 'obdurate wretch' despite her protestations of innocence, reports on her case were printed next to statements about the need for stricter enquiry into the character of laundresses in the Temple and regular updates were printed concerning arrangements for her execution. The paper will argue that these were discursive strategies that were employed and manipulated to elicit particular emotional responses.

**GLEN MCGILLIVRAY**

University of Sydney

***Motions of the Mind: Communicating the Passions on the Early Modern Stage***

In his *Life of Mr Thomas Betterton* (1710) Charles Gildon proclaimed: 'Every Passion or Emotion of the Mind has from Nature its proper and peculiar Countenance, Sound, and Gesture; and the whole body of Man [...] like the strings of an instrument, [receives its] sounds from the various impulse of the Passions'. This not uncommon view that the body was the instrument of the mind led to a highly codified representation of emotions on the stage which, to the modern eye, would appear forced and 'unnatural'. Yet, from the available evidence, it is clear that historical audiences were moved by performances, and that there was something happening that brought them to the theatres. David Garrick in a fright wig, encountering the ghost in *Hamlet* would seem 'hammy' to us today, but to Georg Lichtenberg he seemed 'the very embodiment of fear, so much so that I too feel quite terrified even before he says a word'. It seems that Lichtenberg had caught what Thomas Betterton termed a 'sympathetic infection' which had set on 'fire too the very same passion' within him. Whereas modern acting conventions code emotions through apparently spontaneous vocal and gestural 'ticks' in order to signify psychological 'depth', early modern actors were required to clearly delineate comic humours or tragic passions according to a 'blueprint' written by the playwright. In this paper I will attempt a historical ethnography of early modern accounts of the passions in order to explore how emotion was communicated, interpreted and intersubjectively produced on stage in the 18th Century.

**UNA MCILVENNA**

Queen Mary's, University of London

***'Sermons In Praise Of Cuckoldry': Shame and Ridicule at the Early Modern Court***

In 1585 a satirical verse attacked the court of the French queen mother Catherine de Medici with the lines: 'Catin, you are fortunate / To have a stable of whores!'. The image of the queen's ladies-in-waiting as sexually voracious cuckolders of their husbands would subsequently metamorphose into the myth of the 'flying squadron', Catherine's alleged exploitation of her ladies as sirens to seduce politically significant men for her own Machiavellian purposes. This paper looks at how and why writers used the theme of cuckoldry to shame the women of Catherine de Medici's court. It locates authorship of much of this cuckold literature in the male-only milieu of the magistrature, an intellectual elite concerned with promoting their own patriarchal interests. I argue that they subverted the ubiquitous topos of the cuckold by targeting politically active women rather than the traditional figure of ridicule – the cuckold himself – in order to shame those women into a less prominent role. Focussing on this learned yet obscene literature, this paper examines shame as both an experienced emotion and as a strategy employed to stimulate that emotion. If Norbert Elias identified shame as a 'control mechanism of the civilizing process,' how effective was this control mechanism? As their sexual honour and collective reputation were publicly attacked, what was the response of the women and their families? What can cuckold literature teach us about anxiety, shame and even humour in the early modern period?

**ANNE MCKENDRY**

University of Melbourne

***The Excess and Restraint of Emotion in Medieval Religion: Margery Kempe and Julian of Norwich***

In the early fifteenth century two women recorded their intensely personal relationship with Christ in works that reflect the vastly different nature of each one's interaction with, and expression of, the emotions of her mystical experiences. Julian of Norwich's *Showings* and the *Book of Margery Kempe* offer two ostensibly opposing discourses of religious emotion: one governed by an iron restraint upon the outward expression of internal devotion, which is reflected in the austere physical constraints of the anchoress; while the other is distinguished by overwhelmingly excessive displays of emotion – by any definition – and a seemingly unrestrained ability to wander the world according to her divine urgings. This paper explores the interaction and interrelation between these contrasting approaches to the emotion of medieval religion, focusing in particular upon the moment they come into direct contact during the

meeting between Julian and Margery. It also seeks to understand the relationship between medieval religion and medieval emotion: can excessive religious fervour be viewed separately from emotion, or does it constitute an emotion in and of itself? Are Margery and Julian experiencing the same emotions in regard to their religion and simply presenting them in radically different ways? Or are the emotions they experience throughout their personal relationships with Christ as different as the external manifestations of their religious practices? Through the exploration of these two contrasting expressions of religious emotion, this paper hopes to demonstrate that both Margery and Julian ultimately offer their readers the same spiritual destination – a profoundly personal relationship with Christ – reached via completely divergent paths. What differentiates these paths is each woman’s interpretation and expression of the emotion that attends her own particular form of medieval religion.

## **SIMON MCNAMARA**

University of Auckland

### ***‘And ye are witnesses of these things’: Rembrandt’s pictorial expression of beweechgelickheit in the Entombment and the Resurrection from the Passion Series***

Between 1633 and 1639 Rembrandt painted an abbreviated Passion series of five scenes from the Passion of Christ for the court of Frederick Hendrick Stadholder of the United Dutch Provinces at The Hague. The commission for the works appears to have been arranged through an intermediary, the Stadholder’s secretary and polymath Constantijn Huygens. The later stages of the commission are documented in a series of seven extant letters written by Rembrandt to Huygens. Although the letters largely refer to pecuniary matters they do also contain detailed and, in fact, the only comments by Rembrandt on his craft. In the ‘Third Letter’ Rembrandt, as an excuse for the delay in completing the commission, claims that the paintings have been executed with ‘die meeste ende die noetureelste beweechgelickheit.’ Exactly what Rembrandt wished to convey by his use of the word beweechgelickheit has been the subject of much debate. At first it was thought the word referred to physical movement. Then further research revealed that in the seventeenth century it referred to inward emotion. However the paintings themselves appear to contradict this interpretation. Linguists finally settled on a synthesis of the two meanings. It appears that Rembrandt was attempting to express inward emotion through outward appearance. There are indications that this was a prime concern in artistic studios at the time. This paper discusses the pictorial means by which Rembrandt expresses the concept of beweechgelickheit in the Entombment and the Resurrection from the Passion Series, with some further illustrative examples from the artist’s oeuvre.

## **JENNA MEAD**

The University of Western Australia

### ***“Calculated feeling: number and emotion in ‘The Franklin’s Tale’”***

We know the story: Dorigen enters into a seemingly impossible, or at least improbable, agreement with Aurelius; “wrecche” Aurelius despairs; Averagus comes home “with heele and greet honour;” Aurelius’ condition lasts for “Two yeer” until his brother, “atte laste” remembers a former colleague “at Orliens in Fraunce.” The Clerk gives an impressive—and surely calculated—display of his “magyk” by conjuring up a forest full of deer slain at the hunt, knights jousting and, finally, “his lady on a daunce,/ On which himself he daunced, as hym thoughte.” Poor, heart-sick Aurelius.

This paper argues that Aurelius’ “languor” and “torment furyus” and the Clerk’s astronomical “illusioun” may be read through interlocking medical and scientific discourses that are not simply, or even, pre-eminently, instrumental. Dorigen, for her part, appeals to other kinds of knowledge. “The Franklin’s Tale” calls for a reading informed, not only by the discourses of economics and sensual pleasure at play in the Franklin’s description in the “General Prologue” but also the discursive régime of cosmology in which number is a paradigm as well as a quantity.

## **GRAHAM MILES**

University of Tasmania

### **Michael Psellus on experiencing and regulating emotions**

Though better known as a historian, Michael Psellus (1018-c.1080) left behind a substantial body of philosophical works. The nature of the mind and soul are among the topics to which Psellus returned repeatedly, and which he discusses very much within the terms of the Platonic tradition. Psellus inherits and embraces a body of thought which treats the individual human being as a composite of sometimes harmonious, sometimes antagonistic parts. Within these discussions the emotions play a part, for instance, in considering what role the emotions should play in the (ideally) well-regulated mind of the philosopher.

This paper will examine Psellus' thinking on these topics, positioning his thought relative to Greek philosophical tradition and the surrounding Christian culture. Psellus was an important figure in the transmission and maintenance of the Platonic tradition, so his thinking on these topics, as on others, is of some importance, due to the eventual influence of his works on the rediscovery of classical philosophy in the west.

## **AURORA MILROY**

The University of Western Australia

### ***Medusan Love: Fear and Attraction in Italian Epic Poetry***

Torquato Tasso's Armida in *Jerusalem Delivered*, Ludovico Ariosto's Alcina in *Orlando Furioso*, and Matteo Boiardo's fairy in *Orlando Innamorato*, are all beautiful and sexually alluring women that men are irresistibly attracted to. Arguably, this irresistible attraction gives the mistress supreme power over her lover.

In this paper I will argue that the male-female love and power relationships in Tasso, Ariosto and Boiardo can be read in light of the Medusa myth. In particular I will explore the concept of dual emotions towards the mistress. I will argue that Medusa was able to enslave her victims because they were both attracted to and fearful of her. Similarly I will argue that the mistresses of the Italian epics are able to enslave their lovers because these men are both attracted by desire (for their beauty) and paralysed by fear (of their female power).

We can see an example of these dual emotions in Tasso when Rinaldo is described as "Raising his hungry eyes to hers [Armida] to feed/ greedily on her charms, and as he fed/ his sight, he was himself consumed" (16.19). Here we see that Rinaldo greedily desires Armida but at the same time she menaces him since she "consumes" him. In looking at this concept of 'dual emotions', I will draw on the work of Danijela Kambaskovic-Sawers who has explored the presence of dual feelings of love and hate towards the mistress in love sonnets. I differ from Kambaskovic-Sawers is that I will be looking at this concept in the context of epic poetry.

Ultimately, the Medusa myth does not tell of the triumph of female power over men, but rather the destruction of this female power by men. I will argue that the destruction of female power occurs in both the myth and the epics when men conquer their attraction towards the monster or the mistress, transforming desire into repulsion. In the Medusa myth, the warrior Perseus is able to defeat the monster through the use of a mirror-shield. Similarly in each of the epics, a mirror facilitates the destruction of female power, because symbolically it reverses the feeling of attraction into the feeling of repulsion. In the epics, the new combination of feelings (repulsion and fear) results in the men fleeing their mistresses, rather than being enslaved by them. With women no longer irresistible to their lovers, they become powerless.

## **CLARE MONAGLE**

Monash University

### ***Enjoyment and Use: tracing a medieval distinction.***

Augustine famously distinguished between enjoyment and use (*fructus* and *usus*). Enjoyment, as he understood it, was reserved for contemplation of the divine. Things in the world, however, should be used. They should not be enjoyed, but rather understood as having a utility in as much as they provide a signpost towards God. This notion of enjoyment is one that transcends earthly pleasures and pains, and is the work of *caritas* in its purest form.

This distinction is crucial to the synthetic work of both Peter Lombard and Thomas Aquinas. It runs through their *Sentences* and *Summa Theologica* respectively. In this paper, I will trace the use of the *usus/fructus* distinction in the works of Augustine, Peter Lombard and Thomas Aquinas. Unpacking evolving notions of 'enjoyment' in medieval theology offers, I will argue, a novel and fruitful way to understand the ambitions and visions of these foundational scholastic texts.

Scholasticism, conventionally understood, is concerned with system building through reason. That is, scholastic theology aims at the production doctrinal and dogmatic consistency achieved through logic. Yet, this Augustinian notion of sublime enjoyment lies, it can be argued, at its heart. In this paper I will attempt to understand the relationship between logic and emotion as it inheres in the works of Lombard and Aquinas. In so doing, I hope to cast a different light upon the seemingly dry systematicity of these texts.

## **PETER MOORE**

Macquarie University, Sydney

### ***Emotions in mid 16th century Public Oratory: what John Calvin achieved with $\eta\theta\omicron\varsigma$ and $\pi\acute{\alpha}\theta\omicron\varsigma$ .***

This paper considers the themes of 'religion and emotion' along with the 'public performance of emotion' in Calvin's version of public oratory in the mid 16th century Protestant movement.

Preaching was a form of public oratory which was crucial in the reformation era. Amongst the Protestant preachers, John Calvin (1509-1564) stood at the head of a preaching movement, and as such it has been claimed he created a civilisation 'essentially by his preaching'.

Given our interest in emotions in the early modern world, what can we learn from Calvin's oratory, about early modern emotions? Calvin was trained in classical rhetoric, and this paper examines how he appropriated the classical techniques of ἦθος and πάθος to move his hearers for ends such as individual transformation or the construction of an activist emotional community.

More specifically, the paper relies on Lausberg's list of the techniques of ἦθος and πάθος, and examines a selection of Calvin sermons for evidence of these techniques. Questions are posed about the kinds of emotional responses Calvin tried to elicit from his audience and how his sermons helped to form particular emotional communities. In all this, evidence is sought as to 16th Century understandings of emotions.

### **STEVEN MURPHY**

The University of Western Australia, and

### **SANDRA KIFFIN-PETERSEN**

The University of Western Australia

#### ***Reintegrative Shaming in Modern Organisations: Lessons from Medieval and Early Modern Scholars***

The study of shame in the modern workplace has received scant attention in the literature despite its important role in everyday life. A much larger body of work exists that details the psychological aftermath of a shaming experience (e.g., Niedenthal, Tangney & Gavanski, 1994). This paper examines some of the medieval and early modern experiences of shame, with particular attention paid to the role of reintegrative shaming (Braithwaite, 1989). By looking to the past, and the varying purposes of shame, it is hoped that lessons can be learned for modern day organizations.

Kaufman's (1989: 18) definition of shame captures some of its complex meaning: "Sudden, unexpected exposure coupled with blinding inner scrutiny." As a self-conscious and moral emotion, shame involves direct and meaningful threats to the self. Medieval and early modern scholars have thoroughly documented the role of shame in society as a social mechanism of control over behaviour (e.g., Elias, 1978).

Braithwaite (1993) makes an important distinction between reintegrative and stigmatization shaming. The former focuses on the disapproval of the deed within an on-going relationship of respect "where forgiveness, apology, and repentance are culturally important" (Braithwaite, 1993: 1), while the latter creates a sub-class of outcasts and criminals; where bonds of respect with the offender are not sustained.

Shaming will be most powerful in proximate groups (those very close to the person and able to more seriously injure the self, including family and close coworkers or supervisors). As Duerr (1988) points out, in pre-modern societies, because people were comfortable with the whole person rather than (as today) fragments of the personality, the consequences of a blackened reputation from shame could be total. Interestingly, stigmatization was thought to be less likely in the village because the villagers were believed to have an understanding of the complex totality of their neighbours, thus rendering them less susceptible to the "stereotypical outcasting of deviants that is normal in the metropolis" (Braithwaite, 1989, p. 88). Unlike classical (medieval) shame, which tended to have tragic consequences, Trigg (2007) argues that renaissance shame was frequently a motive for enhanced self-awareness and subsequent attempts of appeasement and reconciliation.

Building on recent work on restorative justice in organizations (see Goodstein & Aquino, 2010), we argue that some organizational transgressions resulting in shame could likely be handled more effectively (for all stakeholders) using a reintegrative approach. Such an approach would focus on the deed and bring together the parties in the hopes of both organizational healing and learning. We explore research questions for the modern day organization grappling with shame issues based on the knowledge gained from medieval and early modern scholars.

### **PENNY NASH**

University of Sydney

#### ***The Wrath of the King in the Middle Ages***

The king's wrath was not to be taken lightly. His stage-managed anger was a legitimate manifestation of his royal authority warning his subjects that a situation was unacceptable and that social interactions would have to be restructured. Since by his righteous rage the king encouraged mediation, conflict did not necessarily end in violence. Nevertheless, a sovereign who had attained the full majesty of his office might legitimately exact the punishment of blinding. Yet such power was not unlimited: if the king were so emotionally swayed as to act irrationally he was condemned.

Near the end of the tenth century, the Frankish-King Otto III made his second descent into Italy from beyond the Alps as a revenge expedition specifically to punish two subjects who had transgressed. His punishment is seen as particularly violent by today's standards. Yet it can be argued that Otto acted legitimately within his kingly rights. Indeed he had no alternative given the insult that the two men had shown to the king. Contemporary chroniclers were divided in their views: some approving just punishment, others expressing unease.

This paper weighs up Otto's actions and evaluates their legitimacy against the background of not only early medieval Germanic expectations of rulership but also those inherited from Classical, Barbarian and Carolingian times.

## **CARLY NORMAN**

University of Adelaide

### ***Crisis and Contagion: A Girardian Reading of Some Medieval Plague Accounts***

In *Violence and the Sacred* (1972) and *The Scapegoat* (1982), René Girard presents his theory of the 'scapegoat-mechanism', a communal act of emotion-driven violence against an innocent victim, and the mechanism's re-enactment in 'scapegoat-texts', recounts which re-perform the emotional catharsis of the original act. This catharsis is necessarily dependant on the text presenting the victim as guilty, and the victim's death as a purging of infection or evil from the community. Girard distinguishes between such recounts and their counterparts, 'victim-texts', which report the same events but declare the innocence of the victim and the perversity of persecution.

This paper performs a Girardian reading of some contemporary accounts of the outbreak of Black Plague in Europe in the mid-14th century and the subsequent blame and persecution of Jews, including Boccaccio's *Decameron* (trans. Payne) and the *Urkundenbuch der Stadt Strassburg* (trans. Horrock). Aiming at an 'emotional poetics' of these texts, and utilising (and criticising) the critical concept of emotionology, the paper considers the presence and absence of emotion in these accounts of persecution. Further, it considers the usefulness of Girardian theory in speculating about the sociohistorical conditions of the texts' production—a problematising gesture towards the perils and potential of reading an historical text through a theory that brings together textual criticism with claims about social history.

## **LESLEY O'BRIEN**

The University of Western Australia

### ***The English Reformation and Emotionological Change: Thomas More's controversialist defence of traditional Catholicism.***

What can Sir Thomas More's body of controversialist literature, written in the early sixteenth century in an attempt to defend Catholic orthodoxy from the heretical ideas of reformers, tell us about contemporary emotionology? With texts such as *A dialogue concerning heresies* (1529) and *Supplication of Souls* (1529), More, broadly, was attempting to refute the claims of the reformers, and at the same time convince the English public not to accept them. Certainly, as a leading humanist scholar, More was well-versed in the persuasive techniques of rhetoric and refuting heresy was not just a matter of logical disputation, More also needed to touch the hearts and minds of his readers. For More too, it was not only the salvation of individual souls that was at stake with the arrival and dissemination of the new Lutheran heresies, heresy also compromised the integrity of the communal body, and hence affected More personally. There is a sense, however, in which More's writings might be considered to have been unsuccessful and it has been alleged that he misread the popular mood. In what ways then, do More's writings give witness to contemporary emotional standards; what kinds of emotions does More appeal to; and can changes in societal emotionology be seen to have a causal relationship to religious questioning and the rejection of traditional religion?

## **ELIF ÖZGEN**

Sabancı University

### ***Unpleasant Emotions in Ottoman court politics during the reign of Sultan Murad III (1574-1595)***

Multiple 'emotional communities' coexisted in the Ottoman Empire, with sometime overlapping membership. These included the court, religious orders, literary salons, and the market. I will describe how members of the Ottoman ruling classes expressed unpleasant emotions such as animosity, malice, envy, and hatred through correspondence and historiographical works as they engaged with factional politics. The strict court protocol constrained public display of emotions and voicing opposition directly in Imperial Council meetings and in the Imperial Audience. Thus, correspondence and contemporary history writing are loaded with the expressions of unpleasant emotions such as animosity (*husumet*, *adavet*, *buğz*), malice (*ğaraž*, *fitne*, *fesad*), envy (*hased*, *ödü yanmak* [burning gall], *fesad*), betrayal (*ihamet*, *gadr*), hatred (*hıkd*, *hakd*), and anger (*ikab*). These terms come up in the context of allegations, accusations, self-defense, gossip, historical explanations, and anecdotes. These expressions convey the emotional content of factional rivalries at the Ottoman court.

My sources include correspondence between members of the Ottoman ruling class, chronicles and histories, a manual of etiquette, mirror for princes and dictionaries. The emotional aspect of elite relations has generally been underplayed in modern scholarship. An exception is Cornell H. Fleischer's *Bureaucrat and Intellectual in the Ottoman Empire: The Historian Mustafa Âli (1541-1600)*. However, even Fleischer deemphasized the role of animosity and other unpleasant emotions he encountered in the political discourse of the time (be it in correspondence, history writing, or poetry.) What was the role of unpleasant emotions in court politics? What kind of a political culture is created by the practice of subduing emotional expression in person while conveying them freely in private or writing?

Do textual expressions of unpleasant emotions observe norm prescribed in counsel and etiquette literature compare to these texts where emotions were communicated?

**REKHA PANDE**

University of Hyderabad

***Women in the Bhakti movement from 12th to 17th centuries- Using religious emotions to create an alternative space for themselves***

Recent advances in the field of cognitive sciences after the Chomskyan intervention have revolutionized our way of looking at universals and the study of Indian religions has also felt this impact. It is important to understanding how emotions are used to define a feeling of self, just like hearing, touch and smell emotions is a means through which we continuously learn and relearn about a just now changed back and forth relationship between self and the world, the world as it means just now to the self. Through the centuries of patriarchal control women have negotiated many layers and levels of existence working out various forms of resistance through various mediums which have often gone unnoticed. Bhakti was one such medium which was open to women. Since religious space was one of the space available to women in medieval times many women embraced bhakti and it provided them the space to define their own truths in voices that revision society, polity, relationships and religions. It provided a sanctioned space for ecstasy where all the existing rules and orders of society could be transgressed. This study of ecstasy and ecstatic bhakti provides us a crucial vantage point for understanding the bhakti in its formative stages, an exercise so beautifully undertaken by Freidhelm Hardy in his *Viraha Bhakti*. Women's articulation here is often at odds with the dominant male voice which is the only voice that is heard in traditional historiography. The bhakti movement was a movement when newly emerging social groups, attempted to redefine their position and status within the given traditional hierarchy and spearheaded a movement articulating their demands for restructuring the existing order. By declaring that God dwells in each individual and one could attain God through faith these saints brought religion to the downtrodden and henceforth marginalized sections of society and women. If we are to search for the historical figures of the women bhaktas we will hit a wall. There is very little information on them. Yet many of these women bhaktas go much beyond the shadowy realms of the past and are very much alive today in popular culture and the day to day life. We have to hence turn to the collective memories and remembrance which are based on their bhajans( songs) and poems. In the modern period, the history of the crowd has emerged as an area of study while such collectives in the medieval period are not examined under any such analytical rigor. However, there are umpteen examples of individual and also groups of bhaktas whose life and biographies are so filled with emotional outpourings that without the analytical categories provided by emotions like viraha,( separation), krodha (anger) , dukkha ( sorrow) etc the study would not be fully rooted in the Indian reality. It is from these that we can get few glimpses of the lives of these women in medieval times. Most of these women lived during the period from 12th century to 17th centuries. A glance at the writings of these women Bhaktas show that they were spurned by patriarchy and Bhakti becomes an outlet for them and they question patriarchy, society and bring forth their emotions to living a life according to their own terms.

**STEPHAN PETROW**

University of Tasmania

***'Fear, Panic and Persecution: The Argus newspaper and Victorian Anti-Convict Legislation in the 1850s'***

In the late 1960s Henry Reynolds explored the effects on Tasmania of the 'hated stain' of convictism and in particular how ex-convicts were responsible for the 'residuum of crime, disease, [immorality] and poverty' that loomed large in the island colony (called Van Diemen's Land until 1855) for at least a generation after the end of convict transportation in 1853. Other Australian colonies feared that Vandemonian convicts would escape to, and spread crime and immorality in, their 'pure' communities. As the closest colony and with the magnetic incentive of rich goldfields, Victoria was the most fearful and in the 1850s a moral panic arose over an upsurge in violent crime and robberies in Melbourne and the goldfields attributed largely to Vandemonian convicts. Between 1850 and 1853 6256 convicts received conditional pardons and many other convicts absconded illegally and headed for Victoria. This panic resulted in the enactment of draconian legislation, beginning with the Convicts Prevention Act 1852. This Act provided for the arrest of any Vandemonian convict found living in Victoria whether conditionally pardoned or not and including those who had not committed any crime, the confiscation of property, a sentence of working in irons on Victorian roads from one to three years, or their return to Van Diemen's Land. This paper will focus on the role of Melbourne's Argus newspaper in leading the campaign for the enactment of this punitive legislation, which remained in operation despite being disallowed by the Colonial Office for being 'arbitrary and oppressive' in disregarding individual liberty and overriding the Prerogative of the Crown by refusing to accept the legality of a conditional pardon.

## **SALLY QUIN**

The University of Western Australia

### ***Gender and Emotions in the Early Family Portraits of Sofonisba Anguissola***

This paper investigates Sofonisba Anguissola's early family portraits, *The Chess Game* (1555) and the *Portrait of Amilcare and Asdrubale* (c. 1557-58). *The Chess Game* presents Sofonisba's sisters Lucia, Minerva and Europa in the act of playing chess, at the moment in which the game has been won by Lucia. While Minerva holds her hand up in a gesture of defeat, youngest sister Europa smiles mischievously. The *Amilcare* portrait represents a less playful mood and portrays the male members of the household, father Amilcare and son Asdrubale, together with a young Anguissola daughter in a tensed pose.

Both paintings are psychologically charged images and were displayed in the family home and shown to Giorgio Vasari when he visited the household in 1566. The works were subsequently singled out by Vasari in *The Lives* (1568) as life-like and, therefore, highly successful works of portraiture. He writes that the characters in *The Chess Game* 'have all the appearance of life, and are wanting in nothing save speech', and those in the *Amilcare* image 'appear to be breathing and absolutely alive.' Such descriptions reflect the animated, accurately observed gestures and faces, but may also derive from the intensity of the characterisations and the internal drama at play in both portraits.

Painted within the space of a few years, the works represent very different emotional states, dependent on varying relations between men and women within the family dynamic, as has been noted by Mary Garrard. This paper will attempt to extend existing readings by analysing the portraits in relation to literary sources such as defences of women published during the mid to late sixteenth-century which described the possibilities and limitations placed on noble women like the Anguissola. These constructions of gender can then be related to Sofonisba's capacity to express the emotional responses of triumph, joy and resignation in the attitudes of her sisters.

## **MELISSA RAINE**

University of Adelaide

### ***Emotional Communing: the Mayor of Exeter and the Lord Chancellor***

The letters of John Shillingford, Mayor of Exeter during the fifteenth-century, provide an unusually fresh account of a medieval individual's self-presentation during social and legal interactions. As the lowest-ranked participant in a protracted and acrimonious legal dispute between the City of Exeter and its Bishop, Shillingford recounts in unusual detail for this period the emotional signs he detects in others for the clues they provide as to the reception of his case. Significantly, his letters are not private communications, but records intended to inform Exeter's governing body of his progress at Chancery in London; paradoxically, the Mayor's own emotional judgements and responses are thus documented partly for the purpose of strategising, and partly for accountability during this expensive process. Contrary to the modern expectation of separation between legal procedures and personal influence, the letters demonstrate that allegiances were cultivated and esteem enhanced through and around strategic and opportunistic exchanges, including gifts, which work powerfully to draw the thoughts of his judge, the Lord Chancellor, towards Shillingford's high standing in secular Exeter, while also tactfully establishing a more personal connection. The letters thus offer valuable insight into the lived negotiation of conventional behaviour, as well as highlighting the potential for fluidity in relations between men of different rank. They constitute an unusual case study concerning the role of emotion in the advancement of material interests, articulated through an unlikely discursive location.

## **RICHARD READ**

The University of Western Australia

### ***Boosting the Emotional Power of New Liturgy: the Hidden Sides of Things in Pseudo Giotto's Crib At Greccio***

The lecture investigates whether the unusual view of the exposed carpentry on the verso of the cross fixed above the doorway of the solid tramezzo screen that divides the chorus from the nave in the scene of the Crib at Greccio (1297-1300) in the fresco series of the life of St Francis painted on the lower walls of the Upper Church at Assisi by pseudo Giotto boosts the emotional impact of the spontaneous drama and miraculous vision taking place in the chorus by interrupting the conventional focus on the mass on the other side of the screen. It pays attention to the significance of the translation of the scene from an exterior setting in the humble hill town of Greccio in Bonaventure's life of St Francis (that generally scripts the fresco series) to the setting of the wealthy Franciscan church in the fresco. Does this increase the prestige of the order without destroying the spontaneity of the event, and does it constitute a precedent for liturgy with fresh and moving ideological connotations? Finally, are the theories of the social psychologist Irving Goffmann distinguishing between group behaviour in 'front regions' and 'back regions' useful for understanding the communal activity represented in the choir (from which women are denied all but visual access through the doorway) as a front region masquerading as a back region? If so does this strategy provide worshippers in the actual church with an especially concrete, privileged, and intimate means of emotional identification with the events depicted in the fresco?

Innovative use will also be made of the theories of indeterminacy attributed to the other sides of things by Edmund Husserl, Luc Ferry and the Czech philosopher Jan Patočka.

### **SANDY RILEY**

The University of Western Australia

#### ***The affective discourse of widowhood within the Nassau family***

In the sixteenth and seventeenth century, three successive generations of the Nassau dynasty experienced widowhood plagued by financial difficulties. Charlotte de La Trémoille, countess of Derby, had struggled with financial problems all her married life and these were exacerbated in her widowhood after her lands were seized as a key Royalist protagonist in the aftermath of the English Civil War. Likewise, her mother, Charlotte-Brabantine, and Louise de Coligny, step-mother of Charlotte-Brabantine, had both lived through widowhoods plagued by financial problems. As aristocratic women from a dynastic family prominent in the Dutch Republic, Germany and France, their meagre resources were exacerbated by their status, especially their inability to fully participate in a patronage system due to lack of income. This paper examines their attempts to maintain status by appealing to both relatives and others in emotive terms resonates through the extant letters and documentation produced by all three women, and finds expression in a series of widow portraits commissioned by each.

### **MARGARET RUBIK**

University of Vienna

#### ***Schemas, Metaphors and the Depiction of the Emotions in Aphra Behn and Anna Maria Falconbridge***

Barbara Korte claims that the fictional portrayal of emotions by means of body language only started at the end of the 18th century. I will draw on schema theory and conceptual metaphor to trace some ways in which emotions are expressed in earlier narratives about emotional encounters - in particular, (fictional) travel narratives like Aphra Behn's Oronoko and Falconbridge's Narrative of Two Voyages to the River Sierra Leone during the Years 1791-1792-1793. Schemas, according to Rumelhart, are the fundamental elements upon which all information processing depends, mental categories which determine the way we experience the world. However, the schemas, scripts and individual images by which the unfamiliar is categorised are never ideologically neutral, but emotionally charged, since cognition is not a cerebral process only but always involves an emotional component (Cf. Hogan, Oatley). Emotions, in turn, do not only involve sense perceptions and somatic symptoms but also cognitive evaluations. The conceptual system thus determines not only how we perceive the world, but also how we emotionally respond to it (Lakoff/Johnson) The cognitive frames employed in culture contact call up a wide range of emotional overtones and implicit ethical norms never explicitly verbalised but colouring both the writer's and the reader's reactions and putting an interpretative spin on the colonial agenda (Kneillwolf/Rubik). The paper will analyse what cognitive and emotional frames are called upon in the two travel narratives and influence the the implicit expectations and evaluations of the culture contact. In travel narratives, writers often try to suppress their own emotions to create an impression of objectivity. In addition women, in particular, were often highly ambiguous in their relation to both the colonized other and to their own patriarchal society. I hope to trace some of the complex emotions involved in Behn's and Falconbridge's colonial encounters by means of the schemas, scripts and images they employ.

### **JUANITA FEROS RUYS**

University of Sydney

#### ***'Passions of the Spirits: Demonic Emotions in Medieval Europe'***

This paper explores the concept of the passions, or emotions, that were thought to be experienced by non-corporeal beings such as angels and demons in the Middle Ages. This became a key topic of scholastic speculation, as it touched on the issues of what it took to experience emotions—was a body necessary, and if so, were emotions then a marker of humanity? If a body were not necessary for emotional experience, what passions might demons feel? And how might these compare with angelic emotions? Demons were well known as sexual tempters of humans—did this mean that they experienced lust, and did they take joy in causing a Christian to fall? This paper considers the scholastic investigation of such questions in the twelfth and thirteenth centuries in the writings of schoolmen like Peter Lombard, William of Auvergne, and Thomas Aquinas, drawing on their use of patristic studies of demonic emotions by Augustine and Pseudo-Dionysius.

**Ann Sadedin**

University of Melbourne

***Let me fele what ioy hit be: The Spiritualisation of Emotion in the Middle English Religious Lyrics***

The medieval religious lyrics are a major archive of medieval emotion because so many aspects of the self in the middle ages were most fully articulated through its religious prototypes. The purest emotions were understood to be experienced by Christ and Mary, just as tragedy required the highest status protagonists in order to be truly tragic. Many lyrics are first person accounts of Christ's and Mary's feelings, in which a meditator could empathically encounter, and learn to experience, the intensity of feelings, such as love, joy, grief, anger, felt by the most noble characters of all. Are these texts expressing collective emotion as Rosemary Woolf (1) says, "concerned ...only with what kind of response their subject should properly arouse in Everyman"?<sup>1</sup> Are they simply homiletic texts, using standard rhetorical devices to persuade fallible Christians to the right way of feeling? Or are they the expression of individual meditative experience and visions? Perhaps they lie somewhere both between and beyond homiletic exercises and meditative experience, the product of both and yet transcending both. The key to this ambiguity is a deeper understanding of the quality of their emotional expression.

The vocabulary of emotion has undergone profound and significant changes since the middle ages, and we need to look carefully at emotion words in specific texts to try to understand the major cultural shifts that have occurred. Western culture has been extensively shaped by its legacies from the middle ages, and the structures of medieval emotional expression, too easily read as contemporary equivalents, are in fact part of a long evolution. With the huge changes happening in our own time through technological innovation, this evolution needs to be understood. My paper will present a range of textual examples from the lyrics to attempt to gain insight into the quality and nature of the experience of emotion represented in these texts.

<sup>1</sup> Rosemary Woolf, *The English Religious Lyric in the Middle Ages* (Oxford: Clarendon Press, 1968), p. 6.

**LAURA SAXTON**

Australian Catholic University

***'The pasty-faced bastard child, Mary': emotive representations of Anne Boleyn as stepmother in twenty-first century historical writing.***

This paper will examine representations of Anne Boleyn's treatment of her stepdaughter Mary Tudor in various genres of historical writing published since 2000. Adopting the methods of medievalism, this paper examines three recent works on Anne Boleyn: G. W. Bernard's *Anne Boleyn: fatal attractions*, Suzannah Dunn's *The queen of subtleties* and Alison Weir's *The lady in the Tower: the fall of Anne Boleyn*. It shall question the extent to which these authors attempt to recover early sixteenth-century emotional narratives. The paper argues that these authors typically favour an interpretation of this relationship that presents Anne as vengeful and cruel, taking immense pleasure in Mary's humiliation, an interpretation that can be challenged when the motivations of the underlying primary sources are themselves examined. Nevertheless, while the accuracy of these modern works may be questioned, what emerges is an emotional narrative that may be paralleled to those of sixteenth-century polemical works. The interpretation that Anne did indeed treat Mary harshly is a valid one. She is seen to deny Mary contact with her mother and actively damage her relationship with her father, before ensuring that she is treated with cruelty by those charged with her care. In different circumstances such behaviour can be deemed to be deplorable. Yet it is important to consider Anne's unique need to cement her own position as queen and her daughter's position as heir, as well the biases of those documenting the relationship. Despite the difficulties associated with identifying the emotional responses and intentions of past individuals, the motivations of those involved are crucial to way this episode is perceived. This forms part of a broader study analysing representations of Anne Boleyn in twenty-first century academic, popular and fictional histories.

**ALISON SCOTT**

University of Queensland

***Bacon's "Of Studies": towards an emotional ethics of reading?***

While the Stoic sage, governed by reason and immune to emotional perturbation, provided an influential model for moral and ethical conduct in early modern society, he was also, as Richard Strier has recently reminded us, variously mocked as a blockish, inhuman, and unimaginative character whose fundamental disconnection from the world (even in bookish immersion) contravened rather than fostered the tenets of civilized society. In an essay which contests the pre-eminence of the Stoic anti-emotional "ethical-psychological ideal" in the "Western tradition" and opens up the possibility that the revival of Stoicism and anti-Stoicism in early modern culture was in fact dynamically interactive, Strier has suggested that we need to revisit early modern responses to Stoicism in order to forge a clearer appreciation of the importance of the emotional life in the period. Applying and expanding that logic, this paper considers the

relation between tensions implicit in the Stoic ideal and what it understands to be a shifting ethics of reading in the period. Taking Bacon's essay "Of Studies" as its starting point, it reconsiders Bacon's notion that one should read "to weigh and consider" rather than simply to affirm or confute, not as a refutation of Stoic apathia, but rather as a response to it – that is, as a model forged in critical dialogue with the philosophy's "ethical-psychological ideal" in which wisdom is attained through the suppression of emotion. It argues for Bacon's shaping influence on an early modern ethics of reading which admits the value of emotional responses, thereby contravening Stoic ideals of rational self-containment; while at the same time mobilizes the idea of Stoic detachment to conceive an ideal reader-citizen who will "use" studies critically in order to enable his own good judgment.

**ANNE SCOTT**

The University of Western Australia

***Pageant, Spectacle and Emotion in Piers Plowman***

The great fourteenth-century Middle English poem *Piers Plowman* is not only a profoundly theological and philosophical work, but one which uses the features of performance and spectacle, which were so much a part of medieval civic life, as allegories of contemporary life in medieval society. Throughout the long poem which was revised over a period of 25 years and exists in 4 recensions, the poet draws on the traditions of medieval drama, liturgical performance, civic and military pageantry. In this short paper I will discuss the role of military pageantry towards the end of the poem, asking what emotions are aroused in the reader by the military cavalcade of Antichrist and his forces (C XXII), and how do they compare with those stirred by the advance of Piers/Christ, in the Palm Sunday/jousting procession (C XX)? Are the reader's emotional responses the same as those posited for the onlookers in the poem, particularly the dreamer, Wille? And how far do the emotions which have been evoked play a part in our understanding of both the poetry and the events it portrays?

**PETER SHERLOCK**

Melbourne College of Divinity

***Emotion and memory in late medieval Westminster Abbey***

In the late thirteenth and fourteenth centuries, a series of magnificent royal monuments were erected in the newly-built Abbey of St Peter, Westminster, around the shrine of Edward the Confessor. These tombs were widely admired, inspired hundreds of tombs in future centuries, and continue to be lauded today. There has been surprisingly little analysis of the messages they seek to convey. This paper revisits the early Westminster monuments, exploring image, text, form and ritual context to understand the emotional responses they attempted to elicit from contemporary pilgrims and tourists.

**ROBERT SHOEMAKER**

University of Sheffield

***Fear of Crime in Eighteenth-Century London***

Eighteenth-century London experienced an apparent epidemic of fear about crime, introducing new, more recognisably modern fears to replace older worries about plagues, famines, and witchcraft. Certainly the appearance of a new language of emotion and sensibility at this time facilitated the expression of such concerns, and the explosion of printed literature about crime (particularly trial accounts, newspapers, and polemical pamphlets) kept anxieties about crime in the public arena. At the same time, the growth of diary keeping and letter writing meant that private concerns were more likely to be recorded. This explosion of evidence also provides the historian with valuable evidence about the nature of those fears. In the printed literature, we see authors using the language of fear instrumentally to promote policing and judicial reform, while in trial accounts witnesses emphasised their terrifying experiences in an effort to secure convictions. In personal writing, we find a disjunction between the limited personal experiences Londoners had of crime and their more general fears, which were shaped by the printed literature and may have been the product of broader anxieties about social change in the metropolis. But we also learn how Londoners responded to their fears, both their own and those expressed by others and in print. Diaries and correspondence show how (mostly male and elite) Londoners managed fear: how they treated fears sceptically, made fun of them, and at times simply ignored them. At other times, individually and collectively, they took actions intended to reduce the dangers concerned. Ultimately, the fears about crime which proliferated in eighteenth-century London were seen as manageable rather than debilitating, an aspect of life over which Londoners had some control.

## **ROSALIND SMITH**

University of Newcastle

### ***'A goodly sample': affective excess in female gallows confessions***

This paper examines a body of female complaints within gallows confessions that were widely circulated as broadside black letter ballads in the late sixteenth and early seventeenth centuries. These complaints offer a model of female lyric subjectivity – visceral, emotional and concerned with the material practices of everyday life – that is surprisingly unfamiliar. The normative models of elite female subjectivity produced in early modern lyrics depend on emotional restraint and decorum, exemplified by the pious tears of a lamenting queen. The subjects of gallows confession, by contrast, offer a very different form of emotional engagement: one characterised by affective excess and abasement. This paper is interested in the ways in which this model of women's emotional subjectivity might be exemplary of a very different kind of early modern woman writer: one familiar to her contemporaries, but misrecognised by critics who privilege narrow forms of early modern women's textual and political agency. The paper argues that this model of feminine subjectivity is linked to an overlooked tradition of Heroidian complaint available to male and female early modern women writers, and traces a hitherto unrecognised strand of emotive lyric subjectivity through this early modern tradition.

## **TREVOR SMITH**

University of York

### ***Courage and the Fear of Cowardice in Jean Froissart's Chroniques***

How can we understand how cultural ideals compelled people to act against their own interests, and how can we hope to understand chivalry when it was wrapped up in literature so much that it seems irrational? In order to understand such elusive ideals a trustworthy 'base' is often established to check other texts against. My conference paper approaches a base text, Jean Froissart's *Chroniques*, and show how it is anything but a transparent portrayal of a past culture.

My paper argues that the ideas of courage and cowardice did not just affect the rhetoric of the text, which claimed to be a didactic and/or exemplary narrative aimed at knights, but its entire conception and portrayal of reality, altering the entire narrative down to its core. This altered reality then skewed historians' conceptions of the later middle ages and warfare in general, as it was often either completely disregarded as fiction or trusted wholeheartedly.

Froissart's audience was varied and multifaceted, it contained those who had yet to see war, those who had already seen it and those who would not face it. Within those three groups there was also a clear delineation between leaders and fighters, though they were all supposed to act as knights. Froissart was thoughtful enough to allow for risk in order to allow for bravery, but he was also prudent enough to dampen the horrors of war so as to avoid frightening off those who had yet to face it. He also had to balance the concerns that all knights, leaders included, needed to be infinitely brave, but he also had to accept that leaders often needed to exercise restraint to prevent massive loss of life and defeat on the battlefield. My paper explores these contradictions and illustrates how Froissart pulled them all together in a masterful whole.

These ideas of courage and fearing cowardice will fit in with the conference's themes and will show how varied concerns of emotions shape texts to cater to their varied audiences.

## **JENNIFER SPINKS**

The University of Melbourne

### ***"Emotional responses traced through the body: disgust, horror and flesh in French wonder books during the Wars of Religion"***

In sixteenth-century France, the onset of the Wars of Religion (1562-1598) coincided with the rise of the wonder book. These often illustrated books presented cases of wonders and disasters to audiences avid for sensational stories, but also seeking ways to interpret God's plans for the disarrayed world around them. Emotions ran exceptionally high in France during these civil conflicts, which pitted neighbor against neighbor and divided generations, families and communities. The wonder books that appeared in the years leading up to and during the Wars were deeply influenced by medical discourse, and sometimes written by physicians. In France, these books seem to have paid special attention to human bodies, reporting well-known tales of 'monstrous births'; but also speculating upon various bizarre diseases, and above all on the capacity of humans to be violently cruel to other humans. In doing so, such publications seem to have picked up on anxieties about religious violence and about heresy (a 'disease' or 'poison' in the body of France), and sought to foster increasingly emotional responses. Scholars have recently started to examine how prints of massacres helped to foster outrage that fueled the ongoing Wars. This paper will suggest that illustrated wonder books are a print source that can also be mined for insights into the dramatic nexus of ideas about the body, the emotions, religion and the public sphere in early modern France. The paper will explore how strong emotional states were given new physical form in this period and in these books, expressed through bodies reconfigured, hacked up, tortured and eaten, in books that aimed to shock and to generate both empathy and hatred amongst a readership that apparently

craved increasingly graphic representations of violence as they assimilated the emotional dimensions of the disasters of war.

## **MIRANDA STANYON**

St Mary's, University of London

### **'What Passion cannot MUSICK raise and quell!'**

#### ***The Pindaric Ode and the Musical Sublime in the History of Emotions***

Dryden's St. Cecilia's Day odes, *A Song for St. Cecilia's Day* (1687) and *Alexander's Feast; or, The Power of Musique* (1697), exerted an immense influence throughout the eighteenth century. Like numerous contemporary commentaries on music, both poems seem to assume music's unparalleled affective power. But what passion can music raise and quell in this period, and why? This paper traces intertextual relationships between Dryden's odes and a number of pindaric odes on music, placing them within the developing discourse of the sublime, a context which casts new light on the relation of the passions to music in the eighteenth-century.

The sublime provides rich material for the study of emotion. Histories of emotion sometimes note the sublime's importance to early modern reconceptualisations of the subject, but often cursorily, leaving the impression that the sublime emerged in Burke's writings in the mid-eighteenth century. Yet Boileau's influential translation of Pseudo-Longinus' first-century treatise, *On the Sublime*, was published in 1674, and quickly became part of debates about the passions. Following a narrative of astonishment, transport, and elevation, the early modern sublime was typically structured by what prominent writers described as the basic and diametrically opposed passions of fear and desire, pain and pleasure. A specifically musical sublime has been identified in music critical discourses surrounding Handel as early as the 1730s; this paper explores still earlier conjunctions of these two passionate phenomena within literary cultures. Dryden's Cecilia Day odes are a promising place to begin such explorations. Dryden was a keen reader of Boileau, and Boileauian or Longinian sublimity can be seen at work in his poems and their reception. However, early modern engagements with sublimity are complicated by pre-existing traces of the sublime in the reception of figures like Pindar, a poet-musician revered by Longinus, championed by Boileau, and imitated in English since the mid-sixteenth century.

## **ELUNED SUMMERS-BREMNER**

University of Auckland

### ***Fearsome Speech: The Politics of Writing in Chaucer's House of Fame and Skelton's Bouge of Court.***

The nightmare elements of Chaucer's *House of Fame* (1379-80) and Skelton's *Bouge of Court* (c1498), both dream vision poems, are partly explained by their contexts. Chaucer's text is backgrounded by an acute anxiety about the effects of linguistic conflict in the turbulent London of Richard II. Skelton's poem was written in the context of Henry VII's court, in which the basis on which reputations rose and fell was often unclear and around which feelings seem to have been uncommonly charged. Its speaker, the aspiring poet 'Drede,' is brought to the point of suicide as the words of seven vices convey the meaninglessness of courtly words---scheming with no basis---but also their power as they drive Drede to attempt to assuage his fear so drastically.

The dream vision enables a poet to present questions about the status of the craft of literary or non-essential writing. But the nightmarish vision is driven by such powerful affects that the question of their significance is both more urgently requiring of answer and more difficult to answer than is the case with the non-nightmarish vision. In these works feelings seem not to bind people together in emotional communities but to paradoxically isolate them amidst a confusion that is nonetheless widespread. The failure of Chaucer's 'man of gret auctorite' to appear at the point where words damage bodies might suggest a real uncertainty about the role of literature in an environment where a 'terrifying absolutis[m]' dictates the consequences certain words will meet (1). Skelton's speaker wakes as Drede leaps to his death, and delivers the question of the text's meaning to the reader. Accidentally or intentionally, both texts entice their readers into what seems a surprisingly modern project of puzzling out the exact relation between words, intentions, feelings and consequences as well as of that between conscious and unconscious agency.

1. Marion Turner, *Chaucerian Conflict: Languages of Antagonism in Late Fourteenth-Century London* (Oxford: Clarendon Press, 2007), 21

## **STEPHANIE TARBIN**

The University of Western Australia

### **'Children's responses to fear in early modern England'**

Fear and dread were important emotions in early modern theories and practices of childrearing. All Christians were instructed to live in dread of the righteous anger of God: learning to reverence and obey parents was the first step in learning to submit to authority. Yet moralists also recognized the debilitating and destructive effects of fear in children, which might lead them into wrongdoing or harm. Evidence from

early modern court records indicates that children often feared parental anger and kept silent about sexual abuse or, occasionally, took their own lives to avoid punishment for wrongdoing. This paper examines ecclesiastical court records and personal accounts to explore how children coped with fear. It considers where children found emotional support, what strategies they used in their difficulties and the extent to which gendered expectations about emotional comportment shaped their responses to fear-inducing situations.

### **DEBORAH THORPE**

University of York

#### ***Hurt feelings, Betrayal, and 'Jangling' servants in the Circle of the Fifteenth-Century Knight, Sir John Fastolf***

Sir John Fastolf, returning to England in the aftermath of the Hundred Years War, surrounded himself with a team of servants who worked with him to protect his interest, and manage his ever-increasing portfolio of properties in East Anglia and London. However, whilst Fastolf was seeking to boost his reputation by building impressive residences, his enemies were determined to stop him in his tracks by claiming their own rights to his land and manor houses. As he entered his old age in the 1450s, Fastolf became increasingly querulous, and passed the pressure of the aforementioned attacks by his adversaries on to his long-suffering servants. Fastolf's servants, in turn, under constant demands from their master, imposed their frustrations on each other.

This paper will look at how Fastolf's mood-swings and 'sharp and bitter words' were recorded by his servants in the letters that they sent to each other. It will look at the emotional effects of this treatment, and how their feelings of pressure and betrayal affected their relationships and work. It will move on to consider the nature of the complaints that these servants made about the behavior of their fellow men. Finally, it will make a survey of how emotion, in general, was conveyed in the letters associated with Sir John Fastolf: merry making at new year, the 'black moods' of Sir John Fastolf's secretary William Worcester, and the despair felt by his bankrupted stepson when he was deprived of his entire inheritance. The paper will confront the question of whether Fastolf's harsh treatment of his servants was justified by their incompetence – and will consider whether their emotional reactions were, as one scholar has put it, 'a storm in a teacup'.

### **STEPHANIE TRIGG**

University of Melbourne

#### ***"Langland's Tears: Piers Plowman and the History of Emotions."***

William Langland's *Piers Plowman* represents an interesting challenge for the History of Emotions project. This paper will focus on the scattered examples of weeping, crying and wailing in the poem in order to explore the implications and assumptions they represent about emotional expression in late medieval England. When Langland mentions tears and the activity of weeping or crying, he tends not to name specific emotions, so how can we use these examples to study emotional expression in late medieval English literature? Particular attention will be paid to the idea of weeping in church and the question of whether this might be seen as a gendered form of expression. For example, when he revises to produce the C-version, Langland removes the reference in the B text to the child weeping in church. Derek Pearsall describes this as "an image that one is sorry to lose," but how does its removal accord with Langland's re-writing of the character "Will" in the C version? Similarly, "wepyng and waylyng" in church (C.V.108) are usually associated with the demonstrative, affective piety of Margery Kempe. What contexts can we invoke in order to contextualise and interpret the various acts of weeping in *Piers Plowman*?

### **LACHLAN TURNBULL**

University of Melbourne

#### ***Acquainted with Grief: The Man of Sorrows in Fourteenth-Century Italy***

Art-historical research on the iconographic type of the Man of Sorrows – the figure of Jesus Christ following his Crucifixion, often represented in a highly-keyed, emotive manner – often emphasises its efflorescence in the West in the fourteenth through sixteenth centuries. Its popularity is often explained by its associated papal indulgences, or recourse to some 'violent tenor' of medieval devotional imagery (pace Caroline Walker Bynum). Some recent interpreters of the image-type, including Martin O'Kane, have emphasised the role of Scripture in authorising a 'discursive' view of the Man of Sorrows, 'engaging the viewer in the subject'; this is a concept of 'contemplative immersion' (kontemplativen Versenkung) that was first powerfully defined by Erwin Panofsky in 1927 as a key characteristic of the 'devotional image' (Andachtsbild).

This paper turns toward an emotional history of the imagery of the Man of Sorrows, emphasising these ‘discursive’ structures of affective Christian piety to explain the diffusion of the image-type and its variations in the visual art of fourteenth-century Italy. In part, this paper returns attention to the Byzantine origin of the Man of Sorrows type as a liturgical icon of the Passion rituals of Holy Week, that the art historian Hans Belting has characterised as a comprising polar opposites of emotion, both joy and grief, the ‘rhetoric of liturgical lament’. The widespread popularity of Man of Sorrows imagery in late medieval Italy can be understood not only by its conventional scholarly significance – as a means of reinforcing the importance of papal indulgences or some simple reflection of an internalised, inherent violence of the age – instead, the popularity of the image-type also became a means of coalescing highly individual feelings of compassion, informing Christian social cohesion, and partly underpinning the ongoing definition of a Christian emotional community.

**JACQUELINE VAN GENT**

The University of Western Australia, and

**SUSAN BROOMHALL**

The University of Western Australia

***Converted affections: Negotiating dynastic relationships after religious conversion***

The Orange-Nassau is today generally fixed in the modern mind as a Protestant dynasty. Yet, over the course of the sixteenth and seventeenth century, a number of family members converted from the Calvinist faith to become Catholics, Lutherans and even agnostics. In this paper, we explore the ways in which emotions were used to negotiate understanding for their religious (and sometimes political) choices. The potential for such choices to lead to a loss of status within family relationships and structures necessitated particular emotional management. In this paper, we study the strategies and words of both male and female converts to different faiths to tease out the nature of emotional discourses surrounding such moments of potential family crises.

**DARIUS VON GUETTNER**

The University of Melbourne

***Expiation and its public performance in the “Gesta Principum Polonorum” of Anonymus known as Gallus.***

The anonymous author of the oldest extant Polish narrative source, a Latin chronicle, written in Poland in 1112-1116, now generally known as *Cronicae et Gesta ducum sive principum Polonorum* written his work as a panegyric for Boleslaw III, the Piast ruler of Poland. The author places his protagonist at the centre of events in the narrative and presents the ancestry of Boleslaw III and supports the legitimacy of the rule of Boleslaw by recording, explaining and highlighting the dynasty’s claim to the throne through its mythical origins. The *Gesta* also contains an account of the conflict between Boleslaw III and his half-brother Zbigniew and ends abruptly with the demise of Zbigniew and Boleslaw III’s public penance in atonement for his brother’s death. This paper will explore the *Gesta*’s treatment of the public performance of penance by Boleslaw III and its historical context and contrast it to the accounts of later sources such as the *Chronica Polonorum* by Magister Vincentius.

**ANNA WALLACE**

University of Sydney

***Sorrow is Renewed’: Time and Loss in Old English Elegies***

The group of poems traditionally designated as Old English elegies have also traditionally been characterised as nostalgic. These poems express a deep longing for something that has passed, but usually what has passed cannot be regained. Where nostalgia was originally a diagnosis of homesickness, in the Old English poems there is generally no home to return to. Instead, the speakers are suffering the loss of a lord, or lover, or people, or even a civilisation or way of life. Generally there is no sense of hope or of regaining the lost thing; instead, the sense of loss seems intensified by the very act of remembering and commemorating the loss through poetry. The remembrance, however, is not wholly sad, but mingled with memories of the joy and pleasure that were felt at the time, but are also lost now.

This paper will explore the relationship between time and loss in several Old English elegies including *The Wanderer*, *Deor*, *The Ruin*, and *The Wife’s Lament*. While time seems incapable of healing all wounds, such poems generally look to the future in some regard. There is an expectation of change, because life is transient, as well as a trust in the stability of God and heaven, but there is also a sense that human misery on earth can never really end, and that the passing of time brings no relief from pain.

## **MICHAEL WOODS**

University of South Carolina

### ***A Theory of Moral Outrage: Indignation in Eighteenth-Century British Abolitionist Politics***

Indignation was an essential but often forgotten affective component of eighteenth-century sentimentalism, and as such it played a crucial role in arousing British opinion against the Atlantic slave trade. This paper begins by analyzing indignation's crucial role in Adam Smith's seminal text, *A Theory of Moral Sentiments* (1759), and then explores how British activists cultivated and deployed this politically formidable emotion. The public writings of Thomas Clarkson and other influential abolitionists suggest that a successful attack on the slave trade entailed arousing not only sympathy for the oppressed, but also righteous indignation against their oppressors.

Historians of eighteenth-century British abolitionism have long acknowledged the political potency of sympathy. They have disputed the exact roots of sympathy and sentimentalism, but generally agree that abolitionists self-consciously shared the sorrow and suffering of enslaved people and harnessed this fellow-feeling to the struggle against the slave trade, and later against slavery itself. Scholarly analysis of abolitionist sympathy rightly underscores the causal role of emotions in political history, but its exclusive focus on benevolent emotions obscures the importance of irascible passions such as indignation. Moreover, the focus on bilateral emotional connections between abolitionists and slaves threatens to eliminate planters and slave traders from the political equation. Modern scholars can learn much from Adam Smith, who conceptually paired sympathy with indignation, arguing that when we sympathize with a victim, we adopt his or her righteous anger and become indignant against the wrongdoer. This interpretation of indignation and sympathy as necessarily intertwined profoundly shaped eighteenth-century understandings of emotion and moral judgment, validating the hostility with which abolitionists regarded slave traders and their allies. Abolitionists' indignation linked them to the victims and perpetrators of slave trafficking in a three-sided emotional relationship which defined the slave trade and its profiteers as immoral and deserving of a vengeful rebuke.

## **COLIN YEO**

The University of Western Australia

### ***From Petrarch's 134 to Popular Culture: A History of Ambivalence***

I have no tongue, and shout;  
Eyeless, I see;  
And long to perish,  
and I beg for aid  
And love another,  
And myself I hate  
*Il Canzoniere 134*  
- Petrarch, 1366

You say yes, I say no  
You say stop, I say go, go go  
You say goodbye  
I say hello  
Hello hello  
I don't know why you say goodbye  
I say hello  
*Hello Goodbye*  
- McCartney, 1967

Petrarch's *Canzoniere 134* was, as Watson states, the most translated of his sonnets before 1700, and it has been suggested that this sonnet was one of the first to be translated into French. Its structure is simple enough- it is comprised of what Saba describes as "ambivalenza affettiva" (affective ambivalence) delivered in a first person voice, where the poet anguishes over the unattainable object of his affection. In his commentary on Petrarch's use of antithetical expressions in *Canzoniere 134*, Stephen Minta suggests that:

The situation is an intolerable one and the clash very real... but I doubt whether the modern reader is likely to find the means of expression here entirely satisfactory.

In this paper, I will argue that, contrary to Minta's suggestion, the lasting impact of Petrarch's use of juxtapositions can be felt in its subsequent impact on poetry of the English Renaissance, and its influence has trickled down through the centuries to firmly root itself in the popular consciousness of today. If the Petrarchan sonnet sequence is to be read as a "bastion of lyricism", it follows from this that the deliberate inclusion of juxtapositional antitheses in many modern day song lyrics are the greatest testaments to the immense cultural influence of Petrarch's *Canzoniere 134*.

On the surface, the sonnet is presented as an anguished ode to an unattainable lover, but the heart of Canzoniere 134's enduring quality is the poet's proclivity to swing between alternating emotional states. While affection is presented as the source of the poet's anguish, I go on to suggest that at a possibly subconscious level, Petrarch's Canzoniere 134 is an exploration of the complexity of emotional states in its propensity to adopt extremes. Emotions such as love and hate have specific histories in their cultural representations across time, but it is Canzoniere 134 that is a landmark in its expression of the emotion of ambivalence.

## **CHARLES ZIKA**

The University of Melbourne

### ***“Disordered nature, disordered bodies: emotional responses to religious crisis in the later sixteenth-century Wick archive”***

Between 1560 and 1587 the Zurich pastor and second Archdeacon in the Zurich Großmünster, Johann Jacob Wick collected, copied, commented on and illustrated a large archive of documentary material concerned with the contemporary state of Europe. The 503 pamphlets, 431 broadsheets and 24 folio volumes of manuscript material offer through their texts and over 1,400 images vivid insight into the emotional responses of many writers and artists into the religious and political crises of these and previous decades, as well as into the emotional strategies used by Wick and fellow reformers to persuade their communities how to negotiate such crises.

Shock, terror, fear, awe, disgust, hate, as well as gratitude and reassurance, are some of the emotional responses to contemporary events considered to be signs of divine anger, merciful warning, harsh punishment, and the imminence of the Last Days. While greater attention has been paid in recent years to the broadsheets that make up this extraordinary archive, there have been no studies of the more than 1,000 pen and ink drawings. This paper will suggest how we can explore these images together with the accompanying texts if we wish to understand the uses and meanings of these signs for Wick and his contemporaries, and the role emotions played in their composition, circulation and interpretation. The paper will focus on two sets of phenomena that historians have tended to study separately – the disordered images of nature that depict natural catastrophes and terrifying meteorological signs, and the images of mutilated and dissected bodies, the result of terrifying social crimes. In this way it will attempt to articulate the strong sense of intellectual and emotional disorder that prompted and shaped this visual imagery.

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