### The ARC Centre of Excellence for the History of Emotions presents:

**DISASTER, DEATH AND THE EMOTIONS IN THE SHADOW OF THE APOCALYPSE**

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<td>9.00–9.30</td>
<td><strong>Prof Margaret Sheil</strong>, Provost, University of Melbourne - Welcome</td>
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<td><strong>Jenny Spinks &amp; Charles Zika</strong> - Introduction</td>
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<td>9.30–11.05</td>
<td><strong>Gerrit Schenk</strong>, The University of Darmstadt and the University of Heidelberg [History]: 'Disastro, Catastrophe, and Divine Judgement - Words, Terms, Concepts and Images for Threats to Social Order in the Long Middle Ages'</td>
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<td><strong>Louise Marshall</strong>, The University of Sydney [Art History]: 'God’s Executioners: Angels, Devils and the Plague in Giovanni Sercambi’s Illustrated Chronicle (1400)'</td>
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<td>11.30–1.00</td>
<td><strong>Dagmar Eichberger</strong>, The University of Trier and the University of Heidelberg [Art History]: 'Warfare, Destruction and Biblical Narratives in sixteenth-century Netherlandish Prints'</td>
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<td><strong>Erika Kuijpers</strong>, University of Leiden [History]: 'Expressions of Fear, Counting the Loss: Managing Emotions in War Chronicles in the Netherlands (1568-1648)'</td>
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<td><strong>John Gagné</strong>, The University of Sydney [History]: 'Culture During the Calamità d’Italia (1494-1559): Parts, Numbers, Politics'</td>
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<td>4.00–4.25</td>
<td><strong>Jenny Spinks</strong>, The University of Melbourne [History]: 'Civil war violence and the collapse of the natural order in French print culture during the Wars of Religion'</td>
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<td>4.25–5.50</td>
<td><strong>Peter Sherlock</strong>, MCD University of Divinity [History]: 'War, Memory and Emotion: Commemorating the Dead in Mid-Seventeenth Century England'</td>
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**DISASTER, DEATH AND THE EMOTIONS IN THE SHADOW OF THE APOCALYPSE**

**Change Symposium**

**Date:** Sat 1 & Sun 2 September 2012  
**Time:** 08:30 - 18:00  
**Venue:** Graduate House  
**Contact:** jessica.scott@unimelb.edu.au  
**ph:** +61 3 8344 5152
## Related Events:
The conference will coincide with the exhibition ‘The Four Horsemen: Apocalypse, Death and Disaster’ at the National Gallery of Victoria (31 August 2012 - 31 January 2013), curated by Petra Kayser, Cathy Leahy, Jenny Spinks and Charles Zika. The exhibition is accompanied by a 96-page publication, edited by Cathy Leahy, Jenny Spinks and Charles Zika, which includes essays by Dagmar Eichberger, Larry Silver, Jenny Spinks and Charles Zika.

For more details see: http://www.ngv.vic.gov.au/whats-on/exhibitions/exhibitions/the-four-horsemen

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## SUNDAY 2 SEPTEMBER - DAY TWO

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<td>9.30–11.00</td>
<td><strong>Jeffrey Chipps Smith</strong>, The University of Texas at Austin (Art History): ‘The Destruction of Magdeburg in 1631: The Art of a Disastrous Victory’</td>
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<td><strong>Sigrun Haude</strong>, The University of Cincinnati (History): ‘The Experience of Disaster during the Thirty Years War: Autobiographical Writings by Religious in Bavaria’</td>
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<td><strong>Patricia Simons</strong>, The University of Michigan at Ann Arbor (Art History): ‘Desire after Disaster: Lot and his Daughters’</td>
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<td><strong>Fredrika Jacobs</strong>, Virginia Commonwealth University (Art History): ‘Shared Experience &amp; Affective Impact: Votive Images, Donation and War’</td>
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<td>1.00–1.55</td>
<td><strong>Charles Zika</strong>, The University of Melbourne (History): ‘Disaster, Apocalypse, Emotions and Time in Reformation Newsheets’</td>
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<td><strong>David Lederer</strong>, The National University of Ireland Maynooth (History): ‘Murder/Suicide in the Media during the Little Ice Age’</td>
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<td><strong>Una McIlvenna</strong>, The University of Sydney (Medieval &amp; Early Modern Studies): ‘Ballads of Death and Disaster: The Role of Song in Early Modern News Transmission’</td>
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<td>4.05–4.30</td>
<td><strong>Alexandra Walsham</strong>, University of Cambridge (History): ‘Deciphering Divine Wrath: Providentialism and Emotion in Early Modern England’</td>
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<td>5.15–5.45</td>
<td><strong>Wrap up (Jenny Spinks and Charles Zika)</strong></td>
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This symposium will explore the different ways that communities and individuals understood disaster and mass death in the 16th and 17th centuries, and the impact of human emotions in shaping these understandings.

Until very recently historians and art historians have had little to say about disaster, for disaster as a historical category seemed beyond the scope of historical or structural analysis. But in the context of a need to grapple with disaster in the contemporary world, and to confront a growing social consciousness of environmental risk and climate change, historians have begun to give disaster greater attention.

This symposium attempts to contribute to this growing interest by exploring a period of immense social, political and religious change and transition in European history, a period frequently characterised by anxiety and crisis. Disaster and mass death, whether as the result of war, plague or extreme events in nature, gain significance as key signs by which to understand the flow of history through to the present, and by an appeal to historical exempla and apocalyptic scenarios, they also act as both terrifying and comforting signs and portents for the future.

The symposium will explore the interaction of these different events, developments and interpretative strategies, and the role played by deeply felt emotional experiences and rhetoric in stimulating and shaping individual and group understanding and response.

Dagmar Eichberger
(The University of Trier and the University of Heidelberg)

Warfare, Destruction and Biblical Narratives in sixteenth-century Netherlandish Prints

In my presentation, I will investigate how biblical and classical imagery was employed by sixteenth-century Netherlandish artists to make explicit references to contemporary warfare, destruction and death. Renaissance tapestries, paintings, illuminations and prints frequently focus on historic leaders embroiled in ferocious warfare; Joshua, Judas Maccabeus, Gideon, Titus or Constantine feature prominently in these images. Depending on the medium and the circumstances of production, depictions of warfare could serve different purposes and consequently highlight different aspects of the individual stories. In many cases, Old Testament figures are called upon to demonstrate exemplary or immoral behavior, to teach lessons about piety and moral strength, good leadership and governance, justice and clemency.

Obliteration and pillage causing death and destruction also take center stage in Old Testament scenes such as Lot and his daughters, Nimrod and the tower of Babel and the Demolition of the temple of Baal. In many cases, these stories seem to reverberate with contemporary events such as political conflicts and outbreaks of iconoclasm. In the religious art of the fifteenth century, a rich tradition of emphatic gestures was developed to move the observer and provoke feelings of sorrow and compassion in the beholder. Special emphasis will be given here to the question of whether violent war scenes take advantage of this visual vocabulary or instead exclude emotive responses by human beings.

The examples to be looked at in some detail will be a tapestry series made for Emperor Charles V with scenes from the life of Joshua (1544) and a print series dealing with the Disasters of the Jewish People by Maarten van Heemskerck (1569). Finally, the paper will consider how a different approach was taken by Lucas de Heere and the Calvinist city of Ghent when creating a sequence of tableaux vivant for the festive entries of William of Orange in 1577 and of François-Hercule, the Duke d’Alençon in 1582.

John Gagné
(The University of Sydney)

Bodies in the Calamità d’Italia (1494-1559): Parts, Numbers, Politics

Commentators during the Italian Wars of the early sixteenth century used the metaphor of the violated body to lament the disaster that befell Italy when French, Spanish, Swiss, and German troops began to infest the peninsula. This paper takes a largely materialist perspective in examining the fate of bodies in these conflicts, in the sense that it grounds itself in questions about physical materials: what became of the wounded? What happened to severed limbs? Who cared for and about broken or dead bodies? What were the politics of death in the Italian Wars?

My answer comes in three sections. The first ("parts")
investigates the body part as a theme in wartime culture of the early sixteenth century. It argues that body parts were grounded in aesthetic and cash economies that turned human fragments into marketable commodities. The second ("numbers") addresses the emotional impact of these wars through the lens of a numerical discourse over the accruing tally of dead. It suggests that numbers functioned rhetorically to stimulate an emotional response to war. In the final section ("politics") I depart from materialist concerns to examine broader discussions about the morality of war: could these wars be considered just? Discourse over the concept of the body politics during the Italian Wars articulated a variety of perspectives, from theorists and politicians to poets and pamphleeters.

Sigrun Haude

(The University of Cincinnati)
The Experience of Disaster during the Thirty Years’ War: Autobiographical Writings by Religious Orders in Bavaria

How did people experience a disaster of such magnitude, length, and severity as the Thirty Years’ War? In the last couple of decades scholarship has increasingly focused on the war “up close.” In this vein, my presentation will analyze a selection of autobiographical accounts written by members of religious orders in search for reflections on how people experienced the disaster and how they reacted to it. The inquiry will focus on regions in modern-day Bavaria (Old Bavaria and Franconia) which were hit heavily by the war. My paper will highlight prevalent emotions (such as fear) and behaviors in response.

Fredrika Jacobs

(Virginia Commonwealth University)
Shared Experience & Affective Impact: Votive Images, Donation and War

Following the cessation of the plague in 1522, the town of Biella, which is located roughly a hundred kilometers due west of Milan, commissioned Bernadino Lanino to paint an ex-voto to be offered to the Madonna at the nearby Sanctuary of Oropa. The resultant mid-size altarpiece, a sacra conversazione, does no more than hint at the cause for its donation. Lacking the visualization of plague victims, the picture relies wholly on the presence of SS. Roch and Sebastian to articulate a variety of perspectives, from theorists and politicians to poets and pamphleeters. The council of Biella and the anonymous painters and mostly unidentified donors of humble votive panels chose to record the experience of a shared event using different perceptual cues which, in turn, affect different viewer responses through the involuntary ordering of the faculties of memory and imagination. Founded on the contention that representation is the use of language and images cues to create meaning about the world around us, employing theories of response and situational appreciation as an investigative mode, and extending the cause of votive donation to include the imagery of war, this paper considers how ex-votos, which are born of pragmatism (vow fulfilment), present experience in ways that extend beyond literal comprehension to affecting emotional response.

Erika Kuypers

(University of Leiden)
Expressions of Fear, Counting the Loss: Managing Emotions in War Chronicles in the Netherlands (1568-1648)

During the eighty years of war that we know of as the Dutch Revolt [1568-1648], many inhabitants of towns and convents in the Netherlands started to chronicle the frightening events that they witnessed. Fear and feelings of loss and grief are prominent in these accounts. Most of these works clearly reflect a common understanding of how to express and frame these emotions: suffering is described as a test that should be met by true faith, piety and steadfastness. Survival is attributed to divine grace.

Yet in many accounts the sadness and grief seem mainly focused on the here and now: evil doers within the community are named, treason and lack of solidarity are discussed and the damage done to the town or convent, the loss of prosperity and peace, and the dispersion or death of its inhabitants evoke the strongest emotions.

The question I should like to explore in my paper is whether fearing God and fearing concrete threats of rape, loss and death are two different emotions. Andreas Bähr has argued that fearing God is an act of devotion that should not be considered as an inner feeling of the individual but rather as a sensation through which the working of divine or cosmic powers can be sensed. However, it is also arguable that the lamentations about the concrete adversity caused by war equally served to undermine both the unprecedented suffering of the faithful and their moral survival and religious achievements.

David Lederer

(The National University of Ireland Maynooth)
Murder/Suicide in the Media during the Little Ice Age

This paper identifies a pedagogical relationship between the subsistence crises of the Little Ice Age and the Protestant emotion of brotherly love [Nächstenliebe] as portrayed in early modern media. Between 1553 and 1613, at least seven German-language broadsheets and pamphlets directly treated the subject of suicide. All dealt with violent murders of families by the head of the family, followed by their own self-inflicted death. The first treats the case of an innkeeper who murders his pregnant wife for no other apparent reason than demonic temptation. However, all six others deal with heads of families who, faced with the imminent starvation of their families during acute subsistence crises, murder their children and spouses out of mercy and then take their own lives. Although the deed is never
justified outright, the authors explicitly play upon readers’ sympathy for the plight of poor neighbors and identify an intermediary culprit between the perpetrator and Satan – a rich relative, nobleman or other local figure – who refuses the family charity. All are composed by evangelical Protestants. In each case, they invoke the spirit of brotherly love among neighbors to remind readers of their communal responsibility of public assistance, especially during “these troubled times”.

**Una McIlvenna**  
*University of Sydney*  
**Ballads of Death and Disaster: The Role of Song in Early Modern News Transmission**

All across early modern Europe, people sang songs about executions, floods, comets and other ominous and fatal incidents, in which the events were depicted as warnings of God’s vengeance. Printed on cheap pamphlets and broadsides, the songs were set to well-known tunes so that anyone could buy one and sing along. With a particular focus on execution ballads, this paper looks at how singing about the news of crime and death is different from writing and reading about it. Often written in the voice of the condemned, these ‘dying-man’s speeches’ allowed the spectators at an execution (and those who listened to the ballad afterwards) the opportunity to rejoice at the punishment of crimes, but also to engage with the potential repentance and last moments of the condemned. The ballads thus acted simultaneously as news, entertainment and didactic exercise, presenting us with a model of news transmission that challenges our modern ideals of responsible journalism as impartial and objective. So why did early modern Europeans sing the news of death? And why did they stop? This paper looks at how the ballads depicted death, dying and repentance, and explores the connection between song and the portrayal of death and divine judgment. Restoring music to its central role in the transmission of information, I investigate how the emotional impact of death and disaster is amplified or redirected when it is put into verse and song, and reveal the effects, both premeditated and unconscious, of using familiar tunes as the musical basis for these ballads. I show how the communal, performative nature of singing can construct meaning around death, giving greater emphasis to the role of the spectator in this literal ‘theatre of execution’ – parliament, the council, and the courts.

**Dolly Mackinnon**  
*University of Queensland*  
**“Jangled the Belles, and with fearefull outcry, rayed the secure Inhabitants”: Picturing fear, and triggering memory in the early modern East Anglian landscape**

For the early modern inhabitant of East Anglia, living memory constantly linked the landscape with the fear and anxiety of flooding as a result of the North Sea’s relentless reach inland. Often by cover of darkness during the depth of winter, with the water’s sounds masked by raging gales, the North Sea regularly claimed the low-lying marshlands along the East Anglian coastline. In Essex, for example, no single village, hamlet, or community was ever anymore than 34 miles from one of the four tidal estuarine rivers that reached far into the countryside.

The sea walls and dykes, those physical features in the landscape of human attempts to stem such inundations, were often breached in living memory. For example, a woodcut of ‘1607 A true report of Certaine wonderfull overlowings of water’ showed the stark reality for those men, women and children swept up or drowned by the flood-waters that had engulfed Somersethshire, Gloucestershire, Norfolk and ‘other places of England’. This image was a traumatic memory trigger for any survivors of this or other floods. Floods formed an emotional scar survivors carried with them through living memory. Images were only one of a number of prompts for the emotional sensory responses to trauma, as fear could be triggered by the sound of rain and high winds, the memory of the touch of surging water startling victims from sleep into a sudden desperate life-struggle, or just the calm of a still clear day.

The Reverend Ralph Josselin, in late 1671, recounted ‘The wrecks on the north sea and hurt at land, by high floods unexpressible.’ County calamities were comparative, for this disaster, he observed ‘Some match the hurt to London fire’. What is more, the landscape ‘continued floods in a manner for 3 weeks. And though some few days dry. Yet after that ... A little flood [and then]... A great flood.’ Such events raised fears and anxieties in the godly about the state of the moral compass of those parishes at the centre of each calamity. Disasters were God’s punishment to a sinful world. The sequence of local and international disasters recorded by Josselin, reinforced by the plethora of printed images depicting the perils of flood, fire, wind and earthquake, triggered memories of local fears of flooding in the East Anglian landscape. Like quick silver, news of disasters spread rapidly, first by word of mouth, and then by the highly emotive images and printed accounts, that enticed the literate and illiterate alike, across the parishes of England, to gawp, remember, reflect and fear the landscape.

**Louise Marshall**  
*University of Sydney*  
**God’s Executioners: Angels, Devils and the Plague in Giovanni Sercambi’s Illustrated Chronicle (1400)**

This paper investigates Renaissance reactions to the experience of the recurring disaster of bubonic plague through an analysis of the sequence of miniatures accompanying the chronicle of Lucchese apothecary Giovanni Sercambi, completed, as he himself tells us, in
Giovanni Sercambi, completed, as he himself tells us, in 1400. Sercambi’s chronicle records local and world events, including six plague outbreaks, from the disease’s first shocking appearance with the Black Death of 1348 through to the equally savage epidemics of 1399–1400. A richly illustrated copy (Biblioteca Comunale, Lucca) belonging to Paolo Guigni, lord of Lucca, was most likely commissioned and presented by the author, a long-time supporter of the regime. Each plague outbreak is made noteworthy by an accompanying miniature, which represents a variety of supernatural agents unleashing the disease on helpless humanity.

Although these illustrations are not unknown to historians, they are usually treated as more or less eye-witness documents of the trauma induced in post-1348 generations by the mass mortality of the Black Death. Since they repeat a common visual formula, the six miniatures are seen as interchangeable and have not been subjected to any sustained analysis. My paper argues that both repetitions and divergences are revealing of contemporary understandings of the ongoing disaster and the emotional regimes elicited and orchestrated in response. How, for example, is one to understand the conspicuous absence of any divine authority in the plague scenes? Or how explain the identification of both angels and demons in turn as supernatural propagators of the disease, armed with a variety of weapons that may or may not cross species boundaries? What understandings of plague’s origins and the respective relations of the denizens of heaven and hell are at work? The ways in which the miniatures draw upon pre-plague iconographies of death and the Last Days, recasting them in the process, will also be explored. Examined individually and as a sequence unfolding through the pages of the codes, set against and interacting with the surrounding words on the page, the miniatures can be recognised as fulfilling a range of commemorative, hortatory and ultimately cathartic functions for contemporary viewers and readers.

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**Peter Sherlock**

*(MCID University of Divinity)*

**War, Memory and Emotion: Commemorating the Dead in mid-seventeenth century England**

The civil wars of the 1640s were a disaster without parallel for the inhabitants of Britain and Ireland. The events of these years fundamentally challenged received beliefs, turned political and social order on its head, and resulted in the violent deaths of thousands of men and women. Yet the elite culture of commemoration of the dead, in funeral rituals, heraldry, and monuments, seems to have continued to focus on honour, lineage and continuity throughout the 1640s and 1650s. This paper examines contemporary English monuments to those who died violently in the mid-seventeenth century. What was the impact of the political, religious and cultural trauma of the war years on memory-making? What were the emotional registers employed to represent this trauma? What, if anything, was altered in the fabric of commemoration to accommodate the disastrous consequences of civil war?

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**Gerrit Schenk**

*(The University of Darmstadt and the University of Heidelberg)*

**Disastro, Catastrophe, and Divine Judgement - Words, Terms, Concepts and Images for Threats to Social Order in the long Middle Ages**

The European Middle Ages did not know disasters – at least not as an abstract term which presently classifies phenomena as a crisis or a disaster. However, many of these phenomena existed, such as earthquakes, storm floods, famines, epidemics, inflations and wars. In the medieval world they often were closely connected with each other: the famine after a deluge, the epidemic after a famine, the inflation after a war. Contemporaries give concrete words to these frightening phenomena and interpret and categorize them in a manner that is shaped by their view of the world, their educational background, their political attitudes and their religious temperment. This paper aims to provide an account of the formation of the theoretical concept of disaster and catastrophe as a threat to social order, through an historical analysis of these concepts and of related images. It will attempt to show the impact of concepts originating in the ancient world which were partially communicated to the Latin Occident via Arab science. It seems as if there had been some kind of a pre-modern ‘Sattelzeit’ (Reinhard Koselleck), a ‘shoulder period’ or ‘intermediary period’, in conceptual history, in which the trajectory for the development of a uniquely ‘European’ concept of managing contingency was set. With respect to the social management of crises and disasters, this notion seems to have provided an important basis for a specifically ‘European’ approach to handling threats to order and rapid change, which is still effective today.

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**Patricia Simons**

*(The University of Michigan at Ann Arbor)*

**Desire after Disaster: Lot and his Daughters**

The Nuremberg Chronicle (1493), which appears in the exhibition associated with our conference, depicts the utter destruction of the city of Sodom. Monumental buildings collapse, engulfed by apocalyptic flames blasting from the heavens, but Lot and his daughters escape. Their subsequent incest is not yet underway, an elision akin to the decision of the humanist Leonardo Bruni in the 1420s to “pass over in silence the shocking crime of Lot’s daughters.” On the other hand, extended pictorial narratives had depicted the sexual scene, and it was soon to become the chief focus in visual representations. Around the years 1508-15, images...
relegated the obliteration to the background, highlighting instead the patriarch’s drunkenness and lust. This paper explores the visualization or oblique rendering of the unspeakable, of sodomy coupled with incest, sins considered too horrible to name. The new visual focus provided viewers with an ostensibly moralizing subject about womanly wiles and the salvation of the righteous after disaster, while nevertheless displaying seductive female flesh. Some of the most overtly, paradoxically erotic of these representations will be considered, including a painting attributed to Jan de Cock in Detroit (1523) and one by Albrecht Alt dorfer (1537).

Jeffrey Chipps Smith

(The University of Texas at Austin)

The Destruction of Magdeburg in 1631: The Art of a Disastrous Victory

At about 8 am on Tuesday, 20 May 1631, imperial troops breached the walls of Magdeburg. Taking this strategic city on the Elbe River was considered imperative for controlling northern Germany and for blocking the advance of the Swedish King Gustavus Adolphus and his Protestant allies. What should have been an important victory for General Jean Tserclaes, Count de Tilly, became instead synonymous for its brutality, the darkest episode of the Thirty Years’ War. Eye-witness accounts describe horrific incidents of plunder, murder, and rape. Whether intentional or accidental, fire spread uncontrolled across the city and consumed 1,700 of 1,900 buildings. Some 20,000 defenders and civilians died. Prior to the siege, Magdeburg had about 25,000 residents. The census of February 1632 lists only 449 inhabitants.

My talk will examine the imaging of this disaster. Anti-imperial illustrated broadsheets turned a Catholic victory into a stinging propaganda defeat. Tilly and his troops were demonized. Magdeburg, personified as a maiden, was glorified for her refusal to “wed” General Tilly. I shall explore the various visual and iconographic strategies used in 1631 and 1632 for exploiting the destruction of Magdeburg.

Jenny Spinks

(The University of Melbourne)

Civil war violence and the collapse of the natural order in French print culture during the Wars of Religion

During the French Wars of Religion, as well as the period leading up to and immediately following it, French print culture increasingly reflected a new entwinement of violence, polemic, and the anxious observation of the natural world. Print cycles, pamphlets and books produced for French and Genevan audiences increasingly reported and depicted sensational phenomena including brutal massacres and terrifying but wondrous natural signs, while tales from the bible and from classical antiquity of plagues, lightning strikes, human cannibalism, and other terrible events took on visible new currency and relevance in a country split in two by civil war and the forces of Reformation. Some printed reports and images drew upon apocalyptic and other biblical models, while others looked back to a classical pagan past in ways that drew on humanism but moved on to reconfigure it in new ways and rearticulate its meanings for the present. Such work was often presented as deeply polemical in structure and intent (though sometimes in unexpected ways), and was both shaped by and appealed to extremes of human experience. Emotions – including specific emotional responses like fear and wonder, but also the manipulation and comprehension of emotional states – were central to this material. In particular, emotions bound up in family relationships and their brutal disordering were crucial, and will be the focus of this paper. It will explore the ways that the concept of civil war – as the most unnatural form of war: one that infected and perverted naturally coherent groups and overturned the natural order – was advanced and explored during this period, and circulated and elaborated in print by artists and authors including Pierre Boaistuau, Jean de Marconville, François de Belleforest, Jean Perrissin and Jacques Tortorel, and Simon Goualt.

Stephanie Trigg

(The University of Melbourne)

The Great Fire of London and the History of Emotions: “a most horrid malicious bloody flame.”

This paper will explore some of the emotions, and the evidence for the emotions around the Great Fire of London. It will start with some of the spectacular images of the disaster, and compare them with some of the textual accounts of the fire, focussing on the representation of emotional response to the disaster, particularly the tears of fear, sorrow and penitence, from both men and women, that repeatedly feature in the accounts of Samuel Pepys and others. The paper will also focus on the affective quality of objects in accounts of the Great Fire: a C17 leather bucket that survives in the London fire museum, the wheel of Parmesan cheese that Pepys carefully buried in the garden, Christopher Wren’s towering monument to the event. The paper will test the relations between these very different phenomena — the ephemeral, if devastating fire as historical event — and the objects, texts and images that survive as traces of that event — by way of a methodological inquiry into the nature of different forms of evidence for the history of emotions.
**Alexandra Walsham**  
(*University of Cambridge*)  
**Deciphering Divine Wrath: Providentialism and Emotion in Early Modern England**

This paper will consider the emotional complexion of providentialism in the context of sixteenth- and seventeenth-century England. Using particular episodes as case studies, it will seek to test and evaluate claims that reactions to natural disasters shifted over the course of the sixteenth and seventeenth centuries from fear and anxiety about the interventions of a wrathful deity to greater emphasis on curiosity and gratitude for divine mercy. Consideration will be given to how such accounts portray the emotions of both observers and spectators and what they reveal about contemporary perceptions of the personality of God himself. Exploiting visual as well as textual evidence, it will endeavour to illuminate larger questions about how and why the discourse of providence shifted in the course of the period and the extent to which this was connected with changes in theology and in religious and cultural sensibility.

**Charles Zika**  
(*The University of Melbourne*)  
**Disaster and Apocalypse, Emotions and Time in Reformation News-sheets**

Apocalyptic thinking – the belief that the end-time was imminent and would bring with it massive destruction and suffering – was widely held and at times publicly championed and embraced during the sixteenth century. A frequent stimulus for such thinking was a natural or social disaster or an awesome event considered to be a portent for future disaster. The collective emotional impact and social disruption caused by disaster demanded a search for meaning, then as it does now, and in early modern Europe the Apocalypse provided a potent meaning-making system rooted in Scriptural prophecy and past history.

While the general approach to apocalyptic thought is to work out from the theological or prophetic system elaborated by individuals or groups, this paper will attempt to explore why and how the experiences provoked by a range of disasters and seemingly catastrophic events were so often articulated and framed through apocalyptic language and its scriptural scenarios.

The paper will examine a number of sixteenth-century pamphlets and broadsheets from the collection of the Zurich pastor Johann Jakob Wick that proclaimed natural and social disasters such as storms, earthquakes, floods, celestial visions, murders and wars to be signs of the apocalyptic end-time. These sources provide a rich and complex mix of affective and emotional responses – the anger, wonder and dread through which apocalyptic explanations and expectations were created, as well as the zeal and longing for justice that those expectations were meant to stimulate.

Particular attention will be given to the central significance of time in these sources: regular time is disrupted or stopped; participants experience being out of time; yet time also generates urgency and unconditional response. Through an experience and reading of time, disaster is transformed into apocalypse.

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Registration for this symposium has been generously subsidised by the Australian Research Council Centre of Excellence for the History of Emotions. The symposium is supported by an Australian Research Council Discovery Project grant and by the Australian Research Council Centre of Excellence for the History of Emotions.

For further information about the Centre's research, and to sign up to our mailing list, please go to:  
www.historyofemotions.org.au

Image Credits:

Page 1-2 (Details)  
Stefano Della Bella,  
Death on a Battlefield, (c. 1646-48), Etching, 22.5 x 30.3cm  
Baillieu Library Print Collection, University of Melbourne, Gift of Dr. Orde Poynton, 1959.

Page 3 (Detail)  
Jacob Bink,  
German (c. 1490-c.1568),  
Death and the Foot-Soldier, (1520-32), Engraving, Image (sheet trimmed to image) 70 x 51 cm  
Baillieu Library Print Collection, University of Melbourne Gift of Dr J. Orde Poynton, 1959.