

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

FEELINGS MATTER: Exploring the Cultural Dynamics of Emotion in Early Modern Europe

Under the patronage of Giunta Centrale per gli Studi Storici

FREE EVENT BUT BOOKING ESSENTIAL

Date: Monday, 30 March 2015
Time: 9.30am-7.30pm
Venue: Istituto Storico Italiano per l'Età Moderna e Contemporanea, Palazzo Mattei di Giove, Via Michelangelo Caetani, 32, Rome, Italy
Conveners: Giovanni Tarantino giovanni.tarantino@unimelb.edu.au
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Image: Pierre Sonnerat, "Fête Quédil en l'Honneur de Mariatale Deesse de la petite Verôle" (1782), detail.

TIME	
9.30-9.40	WELCOME: Marcello Verga, Chairman of the Italian Society for the History of the Early Modern Age (SISEM)
9.40-10.00	INTRODUCTION: Giovanni Tarantino (ARC Centre of Excellence for the History of Emotions at The University of Melbourne) and Giuseppe Marcocci (University of Tuscia-Viterbo)
10.00-11.30	SPEAKER: Charles Zika (ARC CHE, University of Melbourne), <i>Emotions in the creation of 'others': communities of witchcraft in the visual imagery of the 17th century</i> . DISCUSSANT: Vincenzo Lavenia (University of Macerata), CHAIR: Guido Abbattista (University of Trieste)
11.30-12.00	MORNING BREAK
12.00-13.30	SPEAKER: Paola von Wyss-Giacosa (Erfurt/Zurich), <i>Visual provocations: eliciting emotions through illustration in 'Cérémonies et coutumes religieuses de tous les peuples du monde.'</i> DISCUSSANT: Rolando Minuti (University of Florence), CHAIR: Daniel Barbu (University of Bern)
13.30-14.30	LUNCH
14.45-16.15	SPEAKER: Ulinka Rublack (St John's College, University of Cambridge), <i>Objects and consumerism in the history of emotions</i> . DISCUSSANT: Renata Ago (University of Rome "La Sapienza"), CHAIR: Ann Thomson (European University Institute, Fiesole)
16.15-16.45	AFTERNOON BREAK
16.45-18.15	SPEAKER: Yasmin Haskell (ARC CHE, University of Western Australia), <i>Enlightened Emotions? Father Pierre Brumoy's philosophical poem on the passions (De motibus animi libri xii, Paris 1741)</i> . DISCUSSANT: Xenia von Tippelskirch (Humboldt University, Berlin), CHAIR: Lucio Biasiori (Harvard Center for Renaissance Studies at Villa I Tatti, Florence)
18.15-18.30	EVENING BREAK
18.30-19.30	Concluding roundtable: Fernanda Alfieri (Italian-German Historical Institute, Trent), Raffaella Sarti (University of Urbino), Penny Roberts (University of Warwick), Edoardo Tortarolo (University of Eastern Piedmont) CHAIR: Alessandro Arcangeli (University of Verona)



KEYNOTE SPEAKER ABSTRACTS

CHARLES ZIKA - *Emotions in the creation of 'others': communities of witchcraft in the visual imagery of the 17th Century*

A common strategy for eliciting emotion in the viewers of visual imagery is by creating discursive links to established motifs and visual codes - approaches I have described for sixteenth-century witchcraft imagery. In this paper I want to explore strategies that become more prominent in seventeenth-century witchcraft imagery. Emotions are at their heart, for they involve drawing viewers into a complex narrative that displays collective emotions within visualised action. Especially through the ritualised movement of dancing at the Sabbath, I would suggest, witchcraft can now be portrayed as a community that exhibits a capacity for transgressive collective pleasure as well as unity of purpose and aggressive commitment. This alien community is defined as much by the collective emotions it exhibits as by any moral or religious association. This intellectual and emotional focus would seem to reflect an increasing emphasis on the need to define and maintain the integrity of community by identifying those beyond its borders. That is, until a further iconographical shift appears later in the century, as the individual witch figure returns as moral marker, a reflection perhaps of the fear of loosening religious bonds.

PAOLA VON WYSS-GIACOSA - *Visual provocations: eliciting emotions through illustration in Bernard and Picart's Cérémonies*

The *Cérémonies et coutumes religieuses de tous les peuples du monde* (Amsterdam, 1723-1737) was a major publishing endeavor. The editors called it a reasoned compilation, giving it the format and multiple volumes of a reference work, and they presented Bernard Picart's engravings as the aesthetic and instructive core. While bringing together a remarkable amount of information of the highest quality, Picart's anthology clearly also pursued a sophisticated visual argumentative strategy. As I intend to discuss by means of select examples, he skillfully contrasted images of personal, heartfelt worship in everyday life and depictions of existential experiences such as birth or death with instances of hollow collective ritualism and scenes demonstrating power and manipulation in the name of religion. Through his choices of formal and stylistic treatment and his elaborate orchestration of the engravings, in terms of their subject matter, size, placement on the plates and sequence in the work, Picart meant to elicit emotions of sympathy or irritation, of identification or rejection irrespective of denomination, confession or race. His "con-visualization" thus offered a many-layered, thought-provoking challenge to the public to see religious ceremonies as anthropological constant, to recognize their universal aspects, the needs they fulfill and the dangers this entails.

ULINKA RUBLACK - *Objects and consumerism in the history of emotions*

This paper works from the premise that subjectivities in this period emerged in relation to an ever increasing object world. Artefacts embodied values, they shaped emotional desires as well bodily sensations. The long Renaissance was a made world and a world in the making. It evolved in dialogue with the use of new types of matter, which could train makers in particular ways. Male and female consumers played an important part in this conversation by feeding back how objects behaved in use, how they customized them and what they particularly liked. The material culture which emerged from these interactions shaped economic demand across the globe and played a distinctive role in initiating, reproducing as well as complicating social, religious and political identifications. It was part of nuanced emotional regimes and points to how subjectivities evolved in relation to things rather than exclusively in relation to other people. In order to connect the history of emotions to the history of material culture we therefore need to ask how particular objects mattered for public displays of emotions, and how they could generate new emotional profiles and dispositions.

YASMIN HASKELL - *Enlightened Emotions? Father Pierre Brumoy's philosophical poem on the passions*

The Jesuit Pierre Brumoy (1668-1742), literary critic, editor to the *Journal de Trévoux*, and professor of mathematics at the Collège Louis-le-Grand, is perhaps best remembered today for his *Théâtre des grecs* (1730), a multi-volume translation of the works of Aeschylus, Sophocles, and Euripides. Three preliminary discourses relating ancient tragedy to classical French drama, and presenting a novel theory of aesthetic emotions, influenced the later eighteenth-century culture of sensibility via the English translation of Charlotte Lennox. This paper, however, introduces Brumoy's Latin poem on the passions, in twelve books, published after his magnum opus on the Greek theatre but in many ways in dialogue with it. Brumoy's *De motibus animi* is both a theodicy of the passions and a manual for representing, rousing and regulating them. Far from being a dull verse treatise, it is effervescent and playful, and evinces that 'performative residue' which may be detected in many baroque Jesuit poems, even those designed for private reading. But what, if anything, is different or 'enlightened' in Brumoy's didactic poem vis-à-vis contemporary and earlier Jesuit theorisations of the passions?

SYMPOSIUM CONVENERS

Giovanni Tarantino is a Research Fellow of the ARC Centre of Excellence for the History of Emotions at the University of Melbourne (Australia), a Fellow of the Royal Historical Society, and Co-editor of *Cromohs*.

More information: www.historyofemotions.org.au/research/researchers/giovanni-tarantino.aspx

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