



## Abstracts

**Friday, October 24**

**13.30 – 15.30**

**Parallel Workshops I**

*Arts Building*

### ***Ia Emotions and the Self C202***

*Jonas Carlquist*

#### **The Use of Emotions in St Bridget's and St Catherines Revelations**

In my paper I will present how two female saints use emotions in their revelations. My aims are to show if their use of emotions is related to the particular genre or if the use can be explained from an individual perspective related to the social and geographical context of the person responsible for the revelation. The saints whose texts will be analysed are Saint Bridget of Vadstena and Saint Catherine of Siena. Why I choose these two can be explained from a lot of perspectives. Both saints lived during the same time, politically; their goals were similar, for example to persuade the pope to come back to Rome from Avignon. But there are also differences of great interest. Saint Katherine was very young when she got her revelations, while Saint Bridget had most of her revelations as a middle age widow. Saint Katherine was never married which Saint Bridget was, and she also had been responsible for a great household. All this factors influence the rhetorical linguistic and literary style of their revelations.

Both Saint Catherine and Saint Bridget preached their message by the use of revelations and it is important to notice that their revelations became accepted by the church which was not always the case. Women who had mystical visions were asked to recount their personal experiences, not only to prevent demonic delusion, but primarily because they were seen as recipients of a direct knowledge of God that could not be attained through study.

Both the revelations of Saint Catherine and of Saint Bridget are characterized by use of emotive languages and this must be understood from the woman's role in the devotional practices. Women often lacked the intellectual training of writers like Augustine or Bernard of Clairvaux, they had little opportunities to express themselves in public. The

fact that women did not have the right to speak in public can partly explain the emphasis they placed on the emotions as means of self-expression.

Different genres tend to have different uses for emotions. In revelations emotions have a double use, both to show the feeling of the person having the vision, then to support feelings for the audiences. At the conference I will sketch both the similarities and the differences between Saint Bridget's and Saint Catherine's use of emotions from a minor selection of text passages discussing the same theme. I will emphasize on methodological problems and the different ways to interpret the results.

*Paola Baseotto*

#### **Protestant Theology and Interiority: Emotion as Evidence of the Working of Grace**

I propose to mark and explore a crucial area within the vast geography of the cultural history of emotions. My analysis centres on the turning point in the long process of discovery and mapping of subjectivity when the Reformation contributed significantly to the placement of the emotional self in a prominent position among the concerns of the day.

Protestantism put unprecedented emphasis on individual interiority: Luther's view of the priesthood of every Christian and Calvin's doctrine of election stimulated constant reflection on human postlapsarian corruption, painful examinations of conscience and exhausting searches of signs of the working of Grace. Within the Protestant scheme of conversion and redemption familiar to early modern individuals, a precondition of regeneration was awareness of one's sinfulness and worthlessness, of the insufficiency of one's attempts to gain salvation. This final saving state of distrust in oneself and trust in God was preceded by a long process of spiritual awakening which could be monitored and measured through careful self-examination based on scrutiny of the progressive intensification of emotions such as fear (of damnation), sorrow (for one's sinful life), despair (of forgiveness and salvation), joy and exaltation (at detecting signs of election).

On the basis of a precise analysis of autobiographies (by Thomas Whythorne, George Trosse and John Bunyan to list but three

representative authors), I argue that accurate accounts of the psychological and emotional crises preceding conversion are pervasive and distinctive elements in English personal writings of the sixteenth and seventeenth centuries. Some authors describe excesses of passion and pathological emotional states that seem to signal a neurotic or depressive condition, even bordering at times on mental derangement. In fact, my view is that especially in the case of Puritan writings, authors magnify psychomachy and emotional turmoil as a way of establishing the intensity of their spiritual feelings and the saving quality of their religious experiences.

The Protestant emphasis on emotion as proof of a successful crossing of the liminal stage between sinful life and regeneration and the centrality of the experience of despair in the theology of salvation of Reformed Churches contradict the dominant discourse of the day on the necessity to check and moderate expressions of emotion. At a time when a crucial step in the process of centralization of authority, of legislative, judicial and executive powers was suppression of private violence and antisocial behaviour arising from unbridled aggressive and hedonistic impulses, renewed interest in Stoicism promoted the model of the wise person who is never deeply troubled and disheartened and reams were written by moralists, physicians and philosophers on the benefit for the individual and society at large of practising the virtue of temperance, the Protestant and especially Puritan paradigm of redemption seemed to endorse a competing ideology.

*Janis Kreslins*

### **Feeling Different: The Role of Emotions in Early Modern Identity Development**

Early modern identities were primarily regional and supra-national. In the 16th and 17th centuries, they developed in settings which harbored notions of belonging and allegiance which differed strongly from those of today. The constituent elements of these identities were multifarious and could be comprised of a number of various markers. One's trade, religious inclinations, organizational affiliation, material culture were clearer markers of identity than ethnic and national characteristics. Identities were multiple and it was easy to shift identities as one moved through the cultural topography of the time.

The role that emotions played in identity development has not garnered the attention it deserves. Emotions could be an inherent constituent component of a countless number of identities. How were emotions incorporated into identity construction; how were emotions discussed in the theoretical and pedagogical literature of the

period; were they confessional; how did they manifest themselves in the public and private spheres; did they manifest themselves in certain genres; were emotions expressed similarly in written texts and in illustrative materials; how were emotions expressed with the help of material culture?

I intend to use religious culture as a point of entry for my talk on the place of emotions in early modern identities as it is reflected in book culture from this period.

### ***Ib Political Contexts C 208***

*Rolf Hugoson*

### **Staging Political Emotions in the Academy: An Early 17th Century Quarrel about the Teachings of Johannes Messenius, the First Professor of Politics at Uppsala University.**

In the early 17<sup>th</sup> century, during the reign of Charles IX, the Swedish state had widened its interest in European politics. Its civil service had to be upgraded. The lack of higher education in the country made it necessary to hire secretaries and teachers trained in continental Europe. One of these premodern bureaucrats was Johannes Messenius, who had been educated at a Jesuit College in Poland. This was at the time a prestigious background. However, in Protestant Sweden it was also highly suspicious. Messenius would end his career being imprisoned for life.

Before his downfall, Messenius was a rather influential person, contributing to the establishment of a good state archive, among other things. One of his tasks was also to teach "politics" and "rhetoric" at the University of Uppsala, which after several decades of neglect, during the early reformation regime, in the 1590's had begun to function again.

In his teaching of rhetoric and politics, Messenius used the well developed pedagogic exercises of the Jesuits. He was popular among the students and staged dramatic plays, meant to cultivate the emotions. Yet, Messenius had to leave Uppsala after a few highly agitated quarrels with the historian Rudbeckius, later court preacher of king Gustavus II Adolphus.

The paper explores the relationship between emotions, rhetoric, teaching, politics, and religion, in a premodern context.

*Daniel Ogden*

### **Sentiment and English Radicalism at the End of the 18th Century**

The paper explores the problematic role of sentiment in the political writings of such English

radicals as Thomas Paine, Mary Wollstonecraft and William Godwin. It also discusses the modifications and final rejection of sentiment in the poetry of William Wordsworth, Robert Southey and William Blake; all end of century English radicals.

*Joachim Östlund*

**Compassion: The Use of Emotions in Petitions from Swedish Slaves in Northern Africa in the Seventeenth and Eighteenth Centuries**

In a petition from Algeria to the Swedish king, signed by eighteen Swedish names and dated on Whitsunday 1680, the king is informed that they have written many petitions to him about “the most hideous pain and misery that has befallen us poor children of Sweden among the cruel Turkish pirates here in Algeria...”. And after an explanation of the case, they ask the king to release them from the slavery. This is one of many petitions that were written by Swedish slaves in Northern Africa. Previous historical research in Sweden has neither discussed the messages, nor the use of emotions in them. And it’s clear that emotions have a unique and powerful influence in the argumentation.

In my presentation I will present petitions from Algeria to illustrate the use of emotions, and show how it is connected to a particular social and political context. From a comparison between petitions addressed to the King (Karl XI and Fredrik I), to the Swedish ambassador in Paris, and to parents, I will show how emotions was staged in different ways.

I will argue that the use of emotional language in the petitions has a political and ethical functionality rather than a rhetorical ornamentation; that the uses of emotions are strongly connected the rules of reciprocity commonly held in the early modern society. The emotional language is in this sense highly political, and gives important information about power and social identities.

*Hanna Zipernovszky*

**Passionate Critique Disguised in Mild Words. Analysis of a Letter From a Bishop in Hungary 1777**

Hungary has always been a melting pot in the Central European Carpathian Basin, where peoples, ethnic groups and denominations have mingled over the centuries. This feature is particularly obvious in the era I am going to examine, the end of the eighteenth century, the age of enlightenment. The document chosen to represent the most typical schools of thought in the period is an Episcopal letter dating from 1778, written to the Catholic community of the central Hungarian town of Ráckeve. It is probably not a coincidence, that the letter was preserved along with the archival

documents of a Visitation protocol at the Diocese. The fact is that the letter was not written in Latin or in German but in Hungarian by the bishop, who led the visitation. At a first reading, the handwritten letter consisting thirteen pages sounds as a pretentious pastoral letter, summarizing the Roman Catholic belief. Although at a close analysis of the ways of expression several questions about the proper message of the letter might be brought up for discussions.

On one hand the emphatic experience of faith mirrored in the document to be examined sheds light on how emotions at a congregational situation determined the moral context. On the other hand looking at the heart of the matter what the bishop is trying to express, we find the question of faith and knowledge comparing, as the stamp of the shift of old age to the new age.

The issue of investigating the various expressions of emotions fits into the course of my research through their interpretation from the point of religious education.

***Ic Medical and Scientific Representations***  
*B203*

*Terence H. W. Shih*

**Long Eighteenth-Century Emotional Science: A Materialist Worldview in *Frankenstein***

This paper aims to relate long eighteenth-century emotional science to a materialist worldview in *Frankenstein*. In order to draw a close connection between senses and emotions, I will focus on pre-psychological theory (long 18th-century empiricism, aesthetics, physiognomy), in support of immediate knowledge of neuroscience, and finally adopt Mary Shelley’s *Frankenstein* (1818) as a case study.

Frankenstein’s monster, like a bear boy in Lithuania mountains, is a miniature of anthropological and individual developments, and meanwhile reflects the variations of human emotions (love, anger, hatred, grief, revenge). The viewers’ physical encounters with the Monster explain humans’ ‘innate’ mechanism of the mind and revise the empiricist ‘tabula rasa’ hypothesis. The mechanism of emotion is simply composed of a series of interactions between senses and the environment. In this case, I will analyze the interconnections between senses and emotions in the Monster’s brain and his observers.

To begin with, the Monster’s infancy mainly demonstrates Enlightenment empiricist principles of human emotions. John Locke’s “tabula rasa” (blank slate) and Condillac’s statue hypotheses become the foundation of the Monster’s initial sense experience towards nature. Secondly, the

Monster's learning process will point out how the mechanism of the Monster's emotion, through behaviourist "stimuli and responses", is constructed. British aesthetics (Hutcheson, Burke) relates to this physiological issue. Thirdly, the Monster's hideous looks are regarded as negative emotions and explain the connection between physiognomy (Buffon, Lavater) and the substance of emotion. Current beauty studies can be also traced back to eighteenth-century physiognomy and physiological aesthetics. Fourthly, aesthetic education (Kant, Schiller) relates to early emotional management or EQ and helps to bridge the gap between emotions and morality.

In brief, this paper focuses on Enlightenment emotional science, in support of the understanding of the substance of emotions, in particular, from some cases in *Frankenstein*.

*Marjo Kaartinen*

### **Cancer in the Breast: Emotions and an Early Modern Illness**

My paper discusses the emotions involved in early modern breast cancer, focusing on the topic especially from the patient's perspective. Breast cancer was among the most feared diseases, and rightfully so: treatments were horrid and if they failed, dying of the disease was considered tortuous, long lasting, and unspeakably painful. The diseased female breast became a location of acts beyond everyday imagination, and beyond everyday cultural norms. The breast had to be treated with painful medicines, subjected to caustics or surgery. The breast was thus mutilated on the one hand by humans, such as healers, quacks, physicians and surgeons, and on the other hand, by the body itself which produced and fed the cancerous growth. What did this mean to the patient? How did she perceive her condition?

I will explore the ways in which we should read extant texts to tease out these women's emotional experiences. The sources I use are women's own writings, for instance diaries and letters, accounts by the members of the patients' families, as well as medical texts ranging from printed surgical pamphlets and case histories to manuscript recipe books. These texts pose a challenge to the historian: where does the female experience hide? Is there any way to reach the patient's world in a situation where the challenges of everyday life no longer matter and one's existence is focused only on survival?

*Maureen Flynn*

### **Head or Heart? Medieval Controversy over the Seat of the Soul**

This paper explores the theoretical arguments that led medieval intellectuals to favor the head over the heart as the seat of the soul. It begins with an exploration of ancient Greek models of psychology that portrayed the human soul as a power residing in the heart that possessed the combined capacities of intelligence, sensory perception, feeling, motion, digestion and reproduction. It then explores a significant transformation in psychological theory that emerged in the second century of the Christian era with Galen, the leading medical authority of the Mediterranean world for the next thousand years. Galen relocated the various "powers" attributed to the soul from their original home in the heart to three separate organs of the body. The intellect, or the capacity to think and reason, he placed in the brain; the ability to feel he maintained in the heart; and the powers of digestion and reproduction he located in the liver. Into this three-fold physiology, Galen introduced value judgments of profound consequence: the power of rational thought was granted a separate and superior standing among the other psychic faculties. Its operation was held to take place independently of the other organic functions and it alone possessed the power to connect with the realm of incorporeal ideas. My paper explores the challenges that this new hierarchical format placed on the process of human subjectivity by relegating emotional life to a secondary and wholly inferior position in human existence. Within the Christian world, an ascetic movement attempted to repress both feelings and instinctual drives in favor of a mode of existence based on contemplation and spiritual virtue. During the course of this medieval experiment with emotional repression, a select group of passions, called the "cardinal" or "deadly" sins, were suspected to threaten the moral standards of the favored "intellectual soul" harbored in the head. These included human desires for food and for sex, two cravings so intense that they were believed to be capable of seducing the pious mind away from its otherworldly concerns. They included as well the tendency toward greed, or the desire for money and personal possessions. Sloth or laziness, envy, anger and pride were also singled out for special attention. It is my underlying thesis, throughout the paper, that the Galenic idea of the divided soul bifurcated in practice the medieval mind and led to religious renunciations of certain modes of existence once considered integral to human health and happiness.

Caroline Boucher

**Playing with Emotions in Fourteenth -Century France: The Chess of Love and the Medieval Representation of Emotions.**

Chess has often served as a metaphor for love, the chess players getting more and more involved in the game and moved by their passion as the chess pieces move along the chessboard. Lovers, conquering or being conquered by each other, are topically represented in late medieval literature and art over a chessboard. The fourteenth-century poem *The Chess of Love* (known as *Les Échecs amoureux*) by the physician Evrart de Conty offers an explicit case in point. The text introduces in the framework of the *Roman de la Rose* (on which it is based) a chess game between two lovers-to-be; each of them has a different set of pieces representing diverse emotions belonging to love. This allegory of love is further displayed by the lengthy prose commentary which circulated alongside the text (*Les échecs amoureux moralisés*) and which have recently been attributed to the same author, otherwise known as a translator and commentator of the encyclopaedic Aristotelian *Problemata*. I intend to show in this paper how medical explanations intertwine with literary motives in Evrart de Conty's discussions of emotions, from the allegorical chessboard of the *Chess of Love* to his scientific production.

**Friday, October 24**

**16.00 – 18.00**

**Parallel Workshops II**

*Arts Building*

***Ila Visual Representations and Gestures C 202***

Ann-Catrine Eriksson

**Gestures and Expressions: The Annunciation in Medieval sculpture from Gotland**

Virgin Mary is one of the most central figures in Western art history and the Annunciation is one of the most common motifs. It is of great importance in Christianity since it depicts when God becomes human through Virgin Mary. And it is a scene which is something of a challenge to the artists — how to picture something where no one sees anything (the angel is invisible to Mary) and no one hears anything (the conversation takes place “inside” Mary and Gabriel) and just one word is spoken. Not to mention the problem of how the vessel is left unbroken, is it the dove of the holy ghost or a scroll with the message from the angel that does the trick?

In my proposed talk of the conference I will mainly focus on gesture and expression in the motif of the

Annunciation in order to reveal the importance of emotion in understanding the narrative of an ideal femininity. I will take my examples from Medieval Gotland. The region was very prosperous in trade and was an vital scene for art with both local and foreign (mostly German) artists. Many churches was built and decorated, and the stone sculpture is well preserved. My examples will come from baptism fonts and portals from the 12th and the 14th century. They will show a great variety in style and in expression. The cult of Virgin Mary was at its height in Sweden during c. 1100-1400 and must have played an important part in many peoples lifes, through the daily prayers, hymns and preachings. She was considered to be an ideal for every Christian, but more importantly for my study — an ideal women and mother. How can we read this in the art works?

Most artists followed the words of the Lucas' gospel quite literary, and if one read the story one can, as the preacher Fra Roberto in 15th century Florence, find five reactions from Mary: conturbatio, cogitatio, interrogatio, humiliatio, meritatio (Baxandall 1972). But then what? A reaction as humiliatio or interrogatio can be depicted in many different ways and the reasons why depends a lot on context or — as Mieke Bal (or Derrida) would more likely, and perhaps more relevant, call it — the frame. During this particular period artists working for the church depended a lot on what the patrons wanted. And the patrons might be influenced by popular and/or important theologists of the time. Hence one can, in a region so far off center from Rome, find expressions in the line of what happened all over the Christian Europe governed by the Vatican. What emotions were used in the sculptures depicting the Annunciation? What does the angel Gabriel express and how do both figures interact? Can one find images of ideal femininity or other expressions that might enlighten the question of ideal women? By identifying certain ideals, hopefully one can understand the situation for women more clearly. See how the Virgin Mary gave women a voice and a place to act within the church, but also their restricted life within the context. In the analysis I try to understand the emotionality (Ahmed 2003) and the narratives (Nussbaum 2001) constructing the images.

Previously art historians have mainly studied the Annunciation during the Renaissance where there are many breathtaking (blond and blue-eyed) beauties modelling as Mary and with rich material for iconographic readings. Many of the art works have documentation in text and the frame thus easier can be revealed. However, we do know a lot about Medieval Gotland and we do have Medieval text left, but most art history about this region and period have been about finding schools and masters that can validate the art works. A deep-study of the motif is lacking, especially from a gender

perspective and with emotions in focus. The paper is part of a larger study that will bring new knowledge to the Medieval art history of Gotland (and Sweden) and of how ideal women were pictured in a Christian frame in a northern region.

*Carolyn Larrington*

**Brynhildr's Laughter, Guðrún's Weeping:  
Performance, Performatives and Emotion in Old  
Norse Heroic Poetry.**

Kathryn Starkey has recently outlined the useful concepts of 'performance' and 'performatives' in the context of emotionally-charged gestures. She argued that performative gestures 'function to affect socially recognised states of affairs' while performance is 'a self-conscious presentation or action undertaken in the knowledge that someone is watching ... choreographed and calculated to have a certain effect, and possibly to elicit a certain response'. Performative actions have a political dimension; imbued with the authority of the performer they make something happen.

Emotional gestures, whether they have an affective dimension, stemming from what, in the case of literary characters, may be anachronistically viewed as a psychological response, or whether they are analysed as responses produced to fulfil narrative needs, are frequent in the depictions of women in Old Norse heroic poetry. This paper will investigate the opposed figures of Guðrún and Brynhildr, prominent both in eddic heroic poetry and in the thirteenth-century prose narrative *Völsunga saga* based on the eddic poems. It will demonstrate how these two women, locked in overlapping triangulated relationships with brothers, husbands, lovers and sons, open up questions of performance and the performative in their characteristic emotional gestures: the weeping of Guðrún and the unsettling laughter of Brynhildr. Both women harness emotion through gesture, action and word to effect political ends ('performatives') and through self-conscious performance, to produce calculated effects on the men around them; these often find it difficult to interpret their motivation. Looking at issues of performance will challenge assumptions about medieval emotional norms and its expression and will juxtapose ideas of agency and emotionality in unexpected ways.

*Ira Westergård*

**Adoring the Invisible: Saint Elisabeth in  
Altarpieces of the Visitation**

This paper will focus on movements and gestures in fifteenth-century Italian altarpieces as a means to communicate multiple meanings to a contemporary audience. In particular, I will focus on altarpieces

showing a narrative subject where saints had to act as exemplars while simultaneously participating emotionally in a sacred event.

According to the Gospel of Luke, Elisabeth, the mother of John the Baptist, received an extraordinary privilege while she was pregnant. The Virgin Mary carrying the Christ Child in her womb came to visit Elisabeth and, as a consequence, Christ and John the Baptist "met" before they were born and John the Baptist received Christ's blessing. According to the Evangelist, when the Virgin Mary arrived at the house of Zechariah the experience of being in the presence of Christ had an overwhelming effect on Elisabeth. She was filled with the Holy Spirit and immediately recognised Mary as the future mother of Christ.

The emotional and deeply significant meeting between the two pregnant women is known as *the Visitation* in works of art. On a basic visual level the subject depicts two women greeting each other in various ways, while nothing seems to reveal to the viewer the true significance of the meeting. However, as the subject began to appear on altarpieces during the course of the fifteenth century, artists had to develop new ways of combining a seemingly ordinary depiction of a meeting with a highly charged emotional content involving both the intimacy of the moment and the dignity required of holy figures. Christ and John the Baptist were invisible to the viewer, but their radiating presence had to be communicated through the gestures and expressions of their mothers.

Using some notable examples of *the Visitation* in Italian art from the fifteenth and early sixteenth century this paper will investigate how the figure of Elisabeth was used to express not only the emotional content, but also the theological meaning of the biblical narrative. I will discuss how contemporary viewers of fifteenth-century altarpieces were expected to identify with Elisabeth, the exemplary woman who received Christ and his mother in her house. In the context of an altarpiece the figure of Elisabeth could be depicted as deeply involved in the narrative moment while at the same time focusing the viewer's attention at an appropriate contemplative attitude.

*Frank Brandsma*

**Arthurian Emotions and Audience Competence**

Listening to medieval romances was an emotional experience, according to Peter of Blois, who speaks about the tears shed by the audience. How did the authors of the romances evoke these emotions? The concept of the 'mirror character', grounded in modern neurological research, helps us catch a glimpse of what Arthurian authors may have expected their listeners to feel.

Pamela W. Whedon,  
**Sensing Watteau: The Artist's Images of Music  
as Preludes to the Age of Sensibility**

This paper examines images of music in the work of Antoine Watteau and argues for his position as an early painter in the French age of sensibility. Watteau lived and worked at a time in which scientific theories of sensibility aligned emotions with the neural mechanisms of the body. The layered and overlapping notions of physical and emotional sensibility prevailed in contemporary writings, which linked the body with the soul, causing emotions to tremble and pulsate as reactions to tactual stimulation. As such, music was the metaphor used by *medecins philosophes* for depicting vibrations that connected the senses with emotion. The history of the meaning of music as a transmitter of sensations unites earlier traditions of musical expression with the melodic allusions contained in the paintings of Watteau. His work addresses music's relation to the body, and its power over it while it incorporates contemporary perceptions of music that combine the measured simplicity of the French musical style with the colorful music of the Italians. Watteau's musical images are accompaniments for shared human sentiment as well as conduits for the emotional vibrations of erotic love. The musical style and treatment of musical line by the artist's contemporaries, French composers François Couperin and André Campra, combine Italian and French sensibilities and contain melodic intonations that echo the visual cadences of Watteau.

Brita Planck  
**Sense or Sensibility – Love and Marriage in 18th  
and 19th Century Sweden**

There is a general agreement that the concept of love as basis for marriage developed during the late 18<sup>th</sup> and early 19<sup>th</sup> century and usually the middle class gets the credit for the new "invention". With wealth based on money instead of landed property, marriages no longer had to be arranged by the families' needs; instead the individual's wishes became the foundation.

The Swedish Nobility has in the last few years been subjected to a re-evaluation. According to an earlier opinion it underwent a social degradation and integrated in the middle class; however newer research, inspired by international findings, shows that the nobility adapted to the structural changes of the time and managed to maintain its socially dominant position.

Nevertheless Swedish historians generally point out that the aristocracy was far less versatile than the middle class, and consequently kept a premodern and pragmatic marriage pattern. However, this reasoning is principally founded on theoretical assumptions based on statistical studies that show a preference for marriage within the social class – or otherwise refraining from marriage.

Marriage in the aristocracy was indeed more complicated than in other social groups, since many parameters as lineage, landed estates et cetera had to be taken into consideration. But if the aristocracy adapted to other new ideas, why presume that the idea of marriage as a love alliance was not part of the concept?

A study of three generations of the von Essen family in Västergötland shows quite the reverse of a pragmatic marriage pattern. Love was an accepted as well as a legitimate reason for marriage. The three analyzed generations show a gradual transition from arranged marriages to marriages based on the choices of the individuals – however with the parents' right of veto. It is also clear that even the first of the examined generations had an ideal of love, even though it was not a condition for marriage.

The issue presented above involves – besides the transition from sense to sensibility – two additional interesting processes. Firstly it shows a significant revolution in individuality; youth undergoes an evolution from obedient commodities in the marriage market to independent individuals: from object to subject. Secondly, directly related to the process of individuality, there is a substantial change in parental authority.

Anna Cullhed  
**Imagined Emotions: Writers, Readers, and  
Passions**

Eighteenth-century aesthetics created a strong link between imagination and sympathy. Through imagination it was possible to share the innermost feelings of another human being, emotions that would bring forth true sympathy and compassion. Poetry, defined as "the language of passion" by Hugh Blair in his *Lectures on Rhetoric and Belles Lettres* from 1783, explored the extreme limits of communicating sympathy from writer to reader in the late eighteenth century. What passions, what emotions were possible to share, and with whom?

Jean-Jacques Rousseau stands as the paradigmatic starting point for this discussion. His insistence on authenticity both in his *Confessions* and in his novel *Julie, ou la nouvelle Héloïse* echoed throughout Europe. As Robert Darnton shows, the readings of Rousseau encouraged an interest in the personality of the poet. Ironically, Rousseau exchanged letters with his readers using the name of his own fictional

characters. Thus writer and reader continued the passionate communication of the epistolary novel, while challenging the borders between fiction and the true author. Further, the span of the emotions conveyed was extended by a core text as Rousseau's *Confessions*.

Bengt Lidner (1757-1793), a Swedish poet well read in Rousseau, struggles with both these issues: the authentic poet's relationship to his readers, and the limits of sympathetic passion. Lidner, often dismissed as an extreme sentimental poet, addresses authorship and passionate communication in a much more thorough sense than most of his contemporaries. In his only comedy he represents a female reader, already in love with the poems of a young promising poet. The play enacts the link between text and author, and between reading and passion. The male author turns out to be trapped between the role of the rococo seducer and the still blank character of the authentic poet. The opera libretto *Medea*, on the other hand, represents the murderous mother as the ideal mother. The deed is made out of love, and Lidner proclaims the innocence of his heroine. Lidner's texts highlight the experimental character of late eighteenth-century sensibility and the struggle to create new parts for passionate writers and passionate readers.

*Jonas Liliequist*

### **The Political Rhetoric of Tears in Early Modern Sweden**

Throughout history and across cultures, tears and weeping have strong connotations of a spontaneous and unrestrained emotional reaction, but crying has also often appeared as ritualized and in some sense evoked or God-given, connected with purification and catharsis. There is also a strong communicative aspect of tears and weeping as signs of sincerity and commitment as well as of hypocrisy and deception. It is this last rhetorical aspect of crying which is at issue in this paper. In a communicative perspective sincerity depends on the supposed genuineness of the signaled emotions, but from a rhetorical point of view it is precisely the signs and circumstances which make the tears appear as genuine and recognized as such, that matters along with the effects. "Genuine" intentions of historical agents could be as hard to reach and decide as the genuineness of emotional expressions. Starting from William Reddy's perspective on emotions as speech-acts and claims with relational intents and a great potentiality for altering effects on the self and others, the aim of this paper is to discuss the uses of weeping and shedding of tears in early modern Swedish political contexts, focusing on the eighteenth-century. Examples will be given of how a "language of tears" has been practiced in royal politics as well as in the careers of individuals

striving for status and power, and in a broader sense - in gender politics. A further aim of this paper is to discuss the possibilities to develop these explorative examples and questions at issue into a research project.

### ***Ilc Conceptual and Cultural Meanings* C 208**

*Kirsi Kanerva*

### **Ógæfa (Misfortune) as an Emotion in Thirteenth Century Iceland**

In my paper I will discuss the issue of emotion as a historical concept and the problems and possibilities that this offers for the study of the history of emotions. As historians, we should not take it for granted that similar words for different emotions in the past actually had the same meaning as they have today or that if our modern emotions have no corresponding word in the language of a certain historical era and society, therefore they cannot exist in such a culture. A good example of this is the fact that even such emotions as shame and feelings of guilt might be defined differently in the psychological literature of the 21st century, or that melancholy defined as a depression-like mental state in today's historical research and mentioned to be known in Ancient Greek as well, neglects the fact that melancholy in Ancient Greek had different connotations compared to the concept we usually acknowledge of being valid nowadays.

My aim is to show how due to this historical and cultural nature of concepts there exists a wider possibility to acquaint ourselves with the emotional cultures of the past. I will suggest that culturally and historically defined concepts may include emotional connotations even though the concept, as we know it today, might not comprise these meanings anymore. Through the example of an Old Norse concept *ógæfa* (usually translated as misfortune) in *Íslendingasögur* I will argue that this concept was not just a part of person's fate and denoting ill luck but also – with all its noun compounds – a way of describing inner struggles and feelings of guilt in a culture that did not yet have a concept for this kind of affective state, being a culture of shame rather than that of guilt, as might be stated according to the works of William Ian Miller.

*Allan Sortkær*

### **The Story of a Greenlandic Girl, Who Could Not Stop Crying**

The 25th of February 1740 the missionary Paul Egede visited a 6-year old girl in the neighbourhood



of Ilullisat. As he wrote in his diary, this girl started to cry, every time that she heard of God.

This unnamed girl, and why she is crying, will be topic of my talk. In a greater perspective my talk will deal with Danish colonization of Greenland, beginning July 1721, and emotions as a tool of making cultural distinctions. The outline is as follows.

The first missionaries in Greenland met a land full of ice, and inhabitants characterised by their semi-nomadic lifestyle, varying settlements, fast moving sleds and kayaks. According to the missionaries, it was as if, signalled by their tents and nomadic lifestyle, that they could not manifest themselves in the landscape. Instead the landscape was manifest in the Greenlanders. Still according to the missionaries, the Greenlanders could not distinguish themselves from the surrounding nature. In agreement with antique thoughts on climates influence on mans behaviour, the missionary Hans Egede described the Greenlanders as coolheaded (Danish: koldsindig). Coolheaded is to be taken literally: The outer ice becomes inner ice. The Greenlanders had no capacity of emotions at all.

This very lack of feelings was used to explain, why the Greenlanders did only very slowly convert to Christianity, and inner emotions read through the medium of the body surface became the only true sign of conversion. This means that truest faith is found in behaviour of a perceived unnatural kind. Counter-nature emotions became a sign of the Greenlanders true conversion to Christianity. (Legislated by the Board of Missions in 1730 as an accepted practice of selecting Greenlanders ready for baptism).

My paper will discuss these developments in broader frame of 18.th century ideas of emotions, and the specific consequences it had in Greenland.

*Anna Nilsson*

### **Happiness: The Emergence of a Feeling?**

Happiness is an unwieldy phenomenon. It carefully seems to resist definition and description and it haunts every attempt to make its true essence tangible. Yet the quest for happiness appears to be an eternal one. The philosophers of antiquity wrote about it, as did the Fathers of the Early Church. Likewise, numerous theologians, philosophers and politicians through the last two millennia have devoted the phenomenon of happiness unmistakable attention. Its importance can thus hardly be doubted.

Happiness is today often portrayed as being the ultimate experience. It seems to be what we want from life, something we long for and dream about, a goal, which we actively work towards, or an instant and overwhelming thing that arouses and inspires us. We tend to think of happiness as a

feeling, it's not something you can rationally convince yourself that you are, you have to feel and experience it to actually make the claim "I am happy". Historically, the concept of happiness has, since the ancient Greeks, been associated with this ambivalence. On the one hand it seems to have summed up the material, worldly benefits and assets in life, on the other, its connection to an "inner" satisfaction or state of mind has complicated the question of who is truly happy and who is not.

Is happiness an a-historical, universal phenomenon or does it change within history? If we treat happiness as a concept, and pay attention to its historically situated semantic use, it seems, at least at first glance, to be a construction of specific contexts. What people did with happiness, how they used it, undoubtedly varies to such an extent that it actually seems relevant to ask if it is the same phenomenon we are dealing with.

My presentation will treat what is usually considered a formative period in Swedish history, a period of change from a premodern society into a modern, industrialized one. My area of interest is popular culture - texts, statements and language reaching out to a vast public audience. The material of Swedish broadsides ("skillingtryck") has caught my attention in this respect, and it is in the context of these multifaceted and heterogeneous songs and stories that I make my assumptions regarding the use of the concept of happiness.

The presentation will involve a specific discussion of the concept of "feeling" and its significance for the new understanding of happiness which seems to emerge in the early 19th century.

**Saturday, October 25**

**13.00 – 15.00**

### **Parallel Workshops III**

*Arts Building*

#### ***IIIa Melancholy and Despair***

*C 202*

*Monica Calabritto*

#### **Melancholic Furor Between Legal Theory and Practice**

This paper will focus on the criminal trial of the murder of a young woman by her husband in 1588 in Bologna. Doctors had previously diagnosed the murderer, Paolo Barbieri, as a man affected by melancholic humors that apparently made him kill his wife, Isabella Caccianemci, in a fit of madness. During the trial several witnesses defined Paolo's behavior with words ranging from "odd" to "melancholic" to "lunatic", while the defense lawyers Paolo's alleged accomplices presented arguments drawn from legal treatises and *consilia*

that dealt with the condition of *furor* and tried to apply it to Paolo's alleged "melancholic humors". When faced with testimony about Barbieri's insanity and with the discussion about *furor* and *insania* in legal treatises and *consilia*, the judge relied on the most important evidence to which he had direct knowledge; that is, the denunciation of the murder as a willful act of violence. Establishing criminal intent was crucial for deciding the seriousness of the crime and the resulting penalties. In Barbieri's case, the judge believed that criminal intent was undeniable and he rejected the possibilities of actions dictated by violent passions or by insanity.

A careful analysis of the witness and defendant's depositions and of the judge's questioning demonstrate the complex way legal practices in Bologna dealt with matters of madness. The testimony and questioning during the trial, all of which were reported (and probably filtered) by a notary, will be compared with the legal textual tradition found in legal treatises and *consilia*. These legal and medical authorities defined in criminal and civil terms the condition of *furor* as opposed to violent emotions, which did not hamper the perpetrator's mental faculties. Special attention will be given to the judge, whose interpretation of signs - i.e., the witnesses and defendants' words, gestures, behaviors - was considered central and authoritative. In the end, the trial records show that the judge manipulated meanings relating to madness and melancholy from sixteenth-century legal textual traditions and found Barbieri both inspired by emotions and nonetheless guilty of murdering his wife.

*Erin Sullivan*

### **Embodying Faith: Sadness and the Heart in Early Modern English Religious Writings**

Recent studies of embodiment in early modern English writings have tended to emphasize the importance of self-control, both physiologically and mentally, in the experience of emotion. While it is certainly true that sixteenth and seventeenth-century works of moral philosophy and medical theory warned against the unsettling and even unhealthful effects of excessive passions, this paper considers the different approach to emotional experience that can be found in contemporary Protestant devotional writings. Here the passions, particularly sadness, were seen as useful and necessary experiences in the spiritual life; for example, without sorrow for sin, parishioners could not hope to progress in their journey towards salvation. This paper focuses on the importance of sadness in a variety of religious writings from the period, noting in particular the ways in which writers used the image of the heart to render more

palpable and meaningful the experience of repentance. Rather than eschew the language of the body, writers gave central importance to the physicality of faith, stressing that it was not until the heart was battered, bruised, and even broken that a person could truly feel God at work in his soul. The constant presence of the heart in such writings suggests an interdependence at this time between the physical and the spiritual, even when the aims of their respective disciplines, medicine and religion, could sometimes be at odds. This paper takes both a historical and a literary approach to the treatment of sadness and the heart in writings as various as the sermons of Thomas Watson, the notebooks of Nehemiah Wallington, and the poetry of George Herbert, exploring how such writers exploited both literal knowledge of and symbolic import attached to the organ in their attempts to vivify the emotional struggle involved in awakening and maintaining faith.

*Evelyne Luef*

### **Suicide and Emotions in Early Modern Austria**

In November 1754 the funeral of a female tailor who had hanged herself caused a riot in the Austrian province of Upper Austria. The woman had been granted a Christian burial "without pomp" but the attempt to bury her failed when about hundred parishioners restrained the pallbearers from entering the cemetery. In early modern Europe, when suicide was perceived and sanctioned as a sinful and criminal act, self-inflicted death caused a wide range of strong feelings, as this example demonstrates.

Emotions are neither static nor self-explanatory. They are formed and shaped by cultural practice and thus need to be put in a social and local context. Furthermore, it is important to analyze the differences and transformations of emotions throughout time. Emotions – in past and present – can never be re-experienced or directly transferred between persons but historians can study their representations as preserved in texts and illustrations. We can ask how feelings were expressed and which impacts they had on others.

Based on case studies from 17th and 18th century judicial proceedings I will scrutinize the question how suicide or suicide attempt in early modern Austria was perceived within certain "emotional communities" – to lend a term coined by Barbara H. Rosenwein – such as family members, parish church members and authorities. I will ask what spectrum of emotions was connected to that self-destructing act and how these feelings can be traced in the sources.

By examining early modern cases of suicide and suicide attempt we can learn about the expression

and effect of deep emotions in certain communities in a specific local, social and religious context.

*Emese Balint*

### **Tales of Pain in the Court: Experience and Emotions**

My presentation will explore legal narratives in order to illustrate emotions confronted with the experience of pain. The analysis draws primarily on the close reading of witness depositions in the court of Kolozsvár (Klausenburg). Transylvanian trials of the late sixteenth century contain "multi-vocal tales" (Garthine Walker) associated with different roles performed around the sufferer. These tales will be conceptualized as a series of dialogues: the teller engaged with the legal system, with specific laws, with the audience etc. Legal accuracy was meant to fight off accusation and testify for one's credibility; but emotions thrive in witness testimonies. This is due partly to witnesses' strategies as they describe the pain experience and the emotions it aroused. Also, notaries selectively allowed for direct quotations to re-present emotions in the depositions.

### **IIIb Rituals and Repertoires**

C 204

*Christina Lutter*

### **Preachers, Saints, and Sinners. Emotional Repertoires in High Medieval Religious Role Models**

This paper focuses on cultural representations and historical repertoires of emotions with a special regard to their interrelations with gender as an analytical and social category.

Emotions in general, and specifically in an historical perspective, can never be grasped directly, but only be traced via language and other representations such as pictures or material remains - the more distant the period in question the less the density of sources. At the same time each audience, each reading of a text, a picture or any other object produces new meanings that in turn modify the objects of interest. These processes of productions of meaning and how people feel about them, the models used to form and shape them, i.e. how emotions are conceptualized and come into existence are themselves part of what "emotions" are.

For my argument I will use sermons, miracle stories and other hagiographical source material dating from 12th century's Austrian and South-German monastic communities delivering fascinating

insights into representations of emotions, religious beliefs, gender relations, and their spiritual and social contexts. These texts addressed different audiences, but share their embeddings in monastic education and liturgical practice. They thus give insight not only in contemporary normative ideals and theological theory, but also allow glimpses at what we might conceive of everyday lived practice.

Along these examples I will argue that medieval source material may help to show how emotions, embodied identities, and gender are constructed quite differently in specific historical contexts. Modern notions and concepts of emotions often do not fit the ideas, motivations, and feelings of people who left traces of their "inner lives" in our source material. Developing tools to read these vestiges might not only help to rethink modern conceptions of "emotions", but also their interrelations with the "making of" bodies and gender in a more comprehensive way.

*Kerstin Pfeiffer*

### **Once Seen, Never Forgotten: The Affective Dimensions of Medieval Crucifixion Plays**

As a trenchant critique of the impulse towards verisimilitude and the dangers of representation, the late fourteenth or early fifteenth-century *Tretise of Miraclis Pleyinge* makes a clear and conscious, if strongly negative, link between affect and instruction in medieval performances. Biblical plays, and particularly dramatisations of the crucifixion, elicit tearful compassion but not for the one's own sins but for the mere pretence of suffering, the authors of the *Tretise* charge. Questions about the contemporary reception of the plays and their affective power cannot therefore be ignored, although we can choose to read those effects differently than do the authors of the *Tretise*. However, most modern historical and literary scholarship eschews engagement with the emotional dimensions of the Middle English religious drama which is all the more interesting as the drama is usually assigned a unifying role in medieval civic and religious life. As Gibson put it, the drama has 'a practical and social function to teach and preach, and to move to penance and rightful action'. Yet, how exactly do religious plays move their audiences? And why would the authors of the *Tretise* single out the Crucifixion as particularly moving and particularly dangerous?

This paper seeks to suggest, firstly, a framework for discussing the affective qualities of medieval drama based on late medieval as well as contemporary understandings of emotions and, secondly, to explore how engaging with emotional dimensions can help us to gain a fuller understanding of the cultural and political work the sacred drama of the

Middle Ages did. The York play of the Crucifixion, a short yet powerful pageant, provides an apt focus for illustrating this phenomenon. The play is clearly informed by, and provides a commentary upon, late medieval epistemological as well as psychological concepts. Through the conscious exploitation of the sensorial interplay that is unique to dramatic performances, the integration of spoken language with visual effects, the play allows its spectators to 'sense' the pain that purchased the redemption of mankind. Thus it transforms the audience into a community of individuals who feel and think – who think by virtue of feeling – and for whom the sensory experience of a play may be a way through which the soul can receive enlightenment.

*Cecilia Rosengren*

**Speeches of Dying Persons: Margaret Cavendish's Advice on What to Say in Times of Grief**

For long the seventeenth century philosophy has been defined as preoccupied with the rational aspects of human existence. The dualism of René Descartes was the matrix for the age. This is not altogether false, but recent research has pointed out that the passions also played an important part in the intellectual milieu of the century and in the understanding of the human being, the physical as well as the intellectual. In his book *Leviathan* (1650), Thomas Hobbes counted appetite, desire, love, aversion, hate and joy as the fundamental passions in a human life. They were simple passions because of their intrinsic possibility to evolve into more specific passions. Grief, for instance, was a displeasure of the mind, a want of power and a dejection that was related to a spectrum of emotions and expressions: glory and shame, laughter and weeping, pity and contempt, fellow-feeling and cruelty etc. In social life they all represent specific positions of speech and voluntary motions.

The purpose of this paper is to analyse a number of fictitious speeches of dying persons, written by the philosopher and the prolific author Margaret Cavendish, one of Hobbes' contemporaries and ardent readers. The speeches are included in her book *Orations of Divers Sorts, Accomodated to Divers Places* (1662). The book displays the early modern society through the means of various rhetorical situations. In the introduction Cavendish invites the reader to imagine himself, or herself, wandering through a metropolitan city and listening to people talking. Her book is a theatrical staging, which fits in well with the renaissance metaphor of 'theatrum mundum'. Relating Cavendish's intervention both to Hobbes' thoughts on human passions and to the rhetorical genre as such, as well as to the fact that she is a woman writer, the paper

will focus on how Cavendish conceives of the concept of grief in her age.

*Kristiina Savin*

**Excitement: The Prehistory of a Modern Feeling**

The word exciting (Swedish *spännande*, German *spannend*) is one of the most frequent adjectives in contemporary everyday language and mass media, where the experience of excitement is linked to positive values as challenge, experience, adventure and voluntary risk-taking. What about premodern individuals – did they also feel excitement in risky situations? The answer should undoubtedly be yes. Isn't excitement a universal human experience beyond the historical change? But still, there are almost no direct descriptions of this kind of emotion in premodern European sources, even the concepts are missing. According to the Oxford English Dictionary the word excitement in its modern sense dates from 1823, the Swedish concept *spännande* is from 1862 (SAOB), furthermore are all the synonyms from this time.

There is no concept of the feeling of excitement in Latin, it seems to have been unknown to ancient Greeks as well. Neither does the Bible articulate this feeling. There is no passion that could be viewed as an equivalent to excitement in the numerous medieval and early-modern theories of passions. First at the end of the 18th century, at the very eve of Modernity, mixed feelings as delightful horror and the sense of the sublime become articulated in the new discipline of aesthetics. At this time mountain climbing becomes a sport. During the 19th and 20th centuries a wide range of high-risk leisure activities develop (mountaineering, diving, extreme sports, backpacking, bungee-jump etc) culminating in the "experience society" – as sociologists put it – of our own time. This development reveals a crucial social and mental shift between modern and pre-modern attitudes. Endangering one's life just for joy, without any legitimate motive – such as duty, honour or practice of piety – was not usual in premodern Europe. In the 17th and 18th century Sweden it could even be prohibited.

In this paper I will raise the question about the articulations of the feeling of excitement within the cultural imagery of early modern time. I will scrutinize some descriptions of a physically dangerous situation – descending the copper mine of Falun – between 16th and 19th centuries. Some of the documents show people apparently enjoying dangers. However, the conditions of talking and thinking about this kind of joy were limited. This very special mixture of fear and fascination is expressed by verbal means – classical and Christian – that are very different from ours.

*Lars Nordgren*

**Cries of ... What? Emotional Language in Ancient Greek**

In the language of ancient Greece, the most obvious emotional language is represented by emotive interjections, words (or non-words) commonly used to express emotions of various qualities and intensities. Alongside the interjections, we also find verbs, nouns and pronouns functioning as emotional language. These will also be taken into consideration in my paper.

This field of research has been overlooked or treated insufficiently through the years. Perhaps it has been deemed too insignificant an issue. It is clear, however, not least from the frequency of interjections in the dramatic works of the 5th century BC, that they were considered irreplaceable by the ancient playwrights and thus crucial for the performance of the texts. The importance of interjections has recently been argued by Loraux (2002), claiming that several interjections originate from ritual language. In an even more recent study (Konstan 2006) the emotional spectrum of the Greeks is compared to that of colors. It is obvious that nature, for example, emits the same colors today as it did 2500 years ago – but is it equally obvious what is meant now in relation to then by the notions “red” and “blue”? According to the study, the issue is the same concerning the description of emotions, and the study has a synchronic approach based on Aristotle’s definition in his *Rhetoric*.

Are we able to understand which emotions are expressed by the various interjections?

Is it possible to form a “canon of emotions” based on the extant textual evidence?

Are there differences between the emotional language of men and women?

Do the expressions vary depending on who the speaker is?

With the aid of ancient as well as modern commentaries and lexica, I intend to provide an emotional typology of the interjections in Ancient Greek, with respect to their syntax, semantics and pragmatics.

*Jan Söffner*

**What Does the Poem Feel? A Medieval Answer**

In his article “Que pense le poème?” (What Does the Poem Think?) Alain Badiou has articulated the genuine capacity of poetic reasoning as shifting away from “meaning” towards what he calls “truth statements”: According to Badiou the semiotic symbiosis (or symbiotic semiosis) between reader

and text lacks the “object”, philosophical reasoning considers. Poetry is therefore capable of expressing truth “where reasoning stops”, and the poem “thinks” by first-person experience, not by third-person observation. Poetic understanding does not involve a stance contemplating phenomena as objects, but being part of them.

Of course in such a poetic reasoning, emotional components are involved – and Badiou is implicitly making a great step towards describing emotionality and emotional reasoning as epistemic. Nevertheless it is also a striking fact that Badiou does not consider these facts on the basis of what today is called the embodied mind. His concept of poetic reasoning remains within the paradigm of textual aesthetics as based on disembodied cognition. The founding epistemology of poetry thereby remains within the borders of a semiotic theory grounded on the ‘linguistic turn’. These premises, though, are actually put into examination by other ‘turns’ – be it the performative, the spatial, the emotional, or the pictorial/iconic turn: All of these movements more and more turn towards focusing on a semiotics of sensuality and embodiment. Paradigms of the embodied mind, of embodied emotionality (as discussed in Neurosciences and related fields of Social Psychology), of embodied perception and interaction, and embodied semiotics put into question the universality of the saussurian or post-saussurian absent structure of signification and rather focus on phenomena of meaningfulness emerging from and inside embodied sensuality too.

On the basis of these shifts it becomes necessary to question the borders of textual criticism as well. Textual criticism can no more limit itself to describing what poems “think” – it is rather necessary to focus also on the question what they “feel” in symbiotic reading processes. In facing this question it is important to avoid too simple answers. Neither is it enough to declare reading cognition to be nothing but a detour in embodied cognition, nor is it sufficient to declare emotionality in reading to be nothing but an effect of discursivity, a surplus of signification, or an immanent part of semiosis. Emotions can be transmitted “without any cognitive mediation”, but they do not have to – and the critical point is how these two options are interrelated.

The aim for textual criticism, though, cannot be to give an answer to this age-old problem of psychology; it cannot do more than reformulating the question also from a perspective open for cultural differences and historical changes. In my paper I wish to do so by a paradigmatic discussion of a late medieval poem by Guido Cavalcanti, which introduces itself as sensing and feeling: as a phenomenon of embodiment provided with its own kind of emotional reasoning – linking metrics and prosody with meaning, sense with sensuality.

*Iris Ridder*

### **Conceptual Blending and Somatic Markers in Premodern Popular Literature**

In my paper I will take for granted that narrative texts are based on the cognitive structure of human emotions. Consequently, I postulate a connection between cognition and narration, and assume that cognition is a prerequisite for narration. Using the theory of conceptual metaphors, conceptual blending and Antonio Damasio's ideas of somatic markers, I will investigate a Swedish text used in a mining community in the 17th century. I start from the usually unconscious and automatic inferences, as analyzed by way of introspection.

The main issue is what kind of feelings the text signals will communicate. In what way will text passages control the reading experience, or more specifically, how will the reader's emotional response be governed by the story world, the narrative perspective, and the narrator's commentary? However, the impression of a narrative text will also be affected by the suggestion structures that are predominately emotional and most often unconscious. During the reception we don't realize or understand why we feel the way we do. Accordingly, the matter of consideration will be ambiguities, instabilities and tensions as seen from the viewpoint of a modern reading, but signalling anxieties in the discourse worlds of the time of the conception. Therefore, I will focus on text signals that suggest receiver constructions that in turn suggest an increase of the emotional temperature of the narrative interaction.

The object of my cognitive and emotive analyses is a moral didactic text concerning the gambling with dice, written by Gisle Jakobsson, one of two mining clerks employed at Stora Kopparberget in the beginning of the 17th century. The text is dated 1613 and titled *Ett litet Tidhåfdriff/ Der medh man kan fördröye Tidhen* (A small pastime, wherewith to while away time). With the starting-point in the so called "dobblet", a game of dice played by the mine workers at New Year's Eve in order to determine the mining course and the allotment of rock, Gisle Jakobsson here presents some rules of life, as well as a series of moral and practical advice.

*Ilse Van der Velden*

### **A Study of Emotions in the Practice of Disputatio**

Disputatio, or public discussion during the Middle Ages, can be regarded as a very normalized exchange of ideas governed by strict rules and not involving a great deal of intuition and spontaneity. Standing in itself as a method, derived from Aristotelian dialectic, it is commonly interpreted as

mainly governed by reason. But the recent studies which reintegrate emotions to analytical processes allow us to reconsider these public debates. Disputatio was not only a teaching and research method, but a discussion articulated by objections and counter-objections from the participants and the audience. If we pay closer attention to a particular type of disputatio, *de quodlibet*, which opened the discussion to any kind of interventions, the part played by emotion can become a major factor. Emotions then start playing an active role in social practice and public life, insofar as the structure of the public debate can be transcended by interaction of new ideas and feelings. Our aim is to try to problematize the expression of emotion in this context and to define which types of emotions are involved. How are they conveyed and to what extent do they contribute to discussion? Can emotions be considered as an inherent part of communication? Do we have any textual indication showing that emotions were already integrated as a means towards knowledge? These are the problems that I will investigate in this study. I will also examine Peter Abelard's perspective on the dialectical method in the light of new viewpoints on emotions.

**Saturday, October 25**

**16.30 – 18.30**

**Parallel Workshops IV**

*Arts Building*

***IVa Musical Representations***

*C 202*

*Marie-Agnes Dittrich*

**Understanding Mozart:**

**Emotions (Un)masqued by Conventions?**

In the 17th and 18th centuries, operas and oratorios fascinated audiences with dramatic situations and strong emotions. At the same time, these genres served the state and church by teaching the rules of appropriate behaviour ever so important in a hierarchical society. Music should, as Mozart wrote about one of his operas, "never offend the ears, even in the most horrible circumstances", because "emotions, fierce or not" must "never be expressed *ad nauseam*": although music was defined as "expression of passionate emotions" it was still regarded as a symbol of divine harmony and order. Thus, the rules governing style, form and texture, and the technical perfection which musical interpretation demanded, permitted not only the display of emotions but also required and symbolized discipline and self restraint.

In the 18th century, musical rhetoric manipulating the listeners' emotions was criticized, as were rules

of voice leading (e.g., counterpoint), because both restricted a composer's freedom. It is generally known that Mozart was not always ready to conform his behaviour - and his music - to the conventions of the courtly world. Sometimes the very beauty of his music can be perceived as disturbing; Maynard Solomon speaks of "trouble in Paradise". One example is the "Dissonance quartet" KV 465 - not only the famous introduction, but also the slow movement which displays an extraordinary, imbalanced form. I will discuss it against a background of more conventional (and generally more symmetrical) forms: sonata forms and arias. These usually apply rhetorical models that balance the representation of emotions, especially the more disturbing ones, with a concluding re-establishment of order. Does Mozart here express an emotional truth usually hidden by conventions? After all, Mozart loved masquerades, and his attitude towards the nobility was often sarcastic. Is the greater part of his music also in disguise or full of ironic alienation?

Finding an answer to this question might be especially difficult for German and Austrian musicologists whose perception of Mozart may be distorted by their own more recent conventions and cultural politics.

*Christina Ekström*

### **'Gefühl der Sache' A Key for Understanding the Sound of Singing in Moravian Spirituality?**

In this paper theories will be presented about what the sound of singing could have been like among members of the Moravian church. The time that will be in focus is 1750-1800. The term Moravian refers to the christian church established in Herrnhut, eastern Germany, in 1727. The church was spread to all parts of the world until the mid of 18th century. In Sweden the church was called Evangeliska brödräfsamlingen, in Germany Evangelische Brüdergemeine and in England and USA the Moravian church. Essential for the spirituality in the Moravian church are subjective experience of the relation to Christ and emotionality.

The point of departure for the paper is the expression "Gefühl der Sache" which seems to be a central claim in Moravian spirituality likewise essential for qualities in singing and playing. Questions are asked about what kind of emotions that expression lead to and what the sounding consequences of them were. The paper is based on historical sources from Moravian congregations in Sweden, Denmark and Germany. Questions on how the desired emotional state related to other social contexts of the time and problems about talking about emotions in historical contexts also will be mentioned in this paper.

*Johanna Ethnersson*

### **Musical Representation of Emotions and Gender**

This paper deals with musical representation of emotions and gender in opera during the early 18th century. The aim has been to investigate the possibility to interpret musical constructions of characters in the Italian opera labelled opera seria as constructions of sexuality and gender. The music has not only been analysed in relation to the drama, but of equal importance is the communication between composer/performers and the audience, that was expected to occur during the performance. The question that has been posed is how can the modern concept of performativity contribute to our understanding of musical representation during the early 18th century?

In the opera Giulio Cesare (London 1724) by George Frideric Handel and Nicola Haym, the music appears indirectly as a means to manifest the stoic ideal of Cesare, representing the character with a specific constellation of affects and ethos. Cleopatra on the other hand, appears musically as a more "realistic" character and in accordance with contemporary ideas of the affects. Besides representing the characters in the drama, the arias were adapted to the voices of the singers, the alto castrato Senesino and the soprano Francesca Cuzzoni. Taking into consideration the gendered descriptions of the music, made by literary critics during the early 18th century, Cleopatra, adapted to the voice of Cuzzoni, also appears as "strong" and "androgynous", partly constructed with a "masculine" musical style. Musically strong female characters were however not unusual in the context of opera seria, especially not if one considers the operas by Handel for the London stage.

The question that will be posed in this paper is, how where the characters/singers in the opera seria of the early 18th century experienced by a contemporary audience? Cleopatra was, through her sexuality, a strong character in the antique story the libretto was based upon (she was also a character with an oriental origin), and the music was a means to represent this character of an earlier tradition. However, it can not be taken for granted that the musical constructions made these women appear strong and androgynous according to the concepts of the man and of the woman pervading in the society when the operas were written and performed. Thus, there has to be an investigation taking into account the difference between traits signifying the characters in the drama as a result of the stories of an earlier tradition, and traits constructed in accordance with contemporary expectations of the appearance of the singers in the guise of different sexualities and genders.

*Curie Virág*

### **Music and Emotional Expression in Medieval China**

In my paper I examine shifting discourses of emotion in pre-modern China – a vast and important culture that had a long-standing theoretical preoccupation with the subject. In pre-modern China the closest counterpart to the term “emotion” was “qing” 情 – a term that, like passion or emotion in the European context, possessed an underlying ontological ambiguity. Originally signifying “situation,” “circumstance,” or “essential reality” – thus, a condition of the external world – it eventually came to acquire the meaning of passion or emotion. Even after this meaning was established, however, ambiguities surrounding qing remained, and debates continued as to their origins and normative status: are human emotions responses to things outside, or are they internally determined? Do they help us realize our moral potential, or lead us away from it?

The emotions were from early times regarded as an important interface between self and world, and reading the history of thinking about the emotions allows us to trace the history of this interface, and to gain access to the history of subjectivity itself.

My paper focuses on theoretical elaborations of musical performance and appreciation during the medieval period, which, in the context of Chinese history, dates roughly from the third to sixth centuries C.E. Early discussions of music, such as that found in the Han dynasty (206 B.C.E. – 220 C.E.) “Record of Music,” assumed that music was a carrier of emotions, and that the particular emotional content of a piece of music was transferred into the minds and hearts of the listeners. Moreover, the emotion most highly regarded in musical circles at this time was that of sadness, and the quality of a piece of music was judged by its ability to evoke tears in the audience. After the collapse of the Han empire and of the elaborate ritual-institutional system that had been created under it, new ideas emerged to challenge these long-standing assumptions. In the third century, a thinker by the name of Xi Kang (223-262 C.E.) wrote an essay titled “There is no sadness or joy in music” in which he attacked the notion that music possessed emotional content. In its place he put forth the view that music in fact released emotions that were actually present in the listener.

The re-evaluation of the place of emotions in music during the medieval period reflects important changes not only in the understanding of music, but also in the understanding of the emotional constitution of the human self. It also has deep implications for thinking about how emotions are bound up with cultural and artistic expression. In order to examine these connections more deeply, I will consider texts on music theory within the

context of contemporaneous discourses of moral and bodily self-cultivation, including medical treatises. I will examine my conclusions alongside developments in music theory during the Baroque period, when composers and theorists of music were particularly fascinated with the connections between music and the passions.

By examining the history of thinking about emotions in a relatively understudied period of Chinese cultural development, I hope to shed some light on the broader trajectory of change in the cultural history of emotions in early China. And by looking at this history from a cross-cultural perspective, I hope to facilitate dialogue leading to the opening up of new questions and possibilities of inquiry in our collective endeavour to understand the emotions.

### ***IVb Love and Gender***

*C 204*

*Auður G. Magnúsdóttir*

### **Real Love, Unbreakable Friendship: Expressions and Understandings of Love in Laxdæla Saga**

A common interpretation of Laxdæla saga is as follows: Firstly the saga is the only one of the Icelandic sagas that has a woman as main character, namely Guðrún Ósvífursdóttir. Secondly her love story with Kjartan Ólafsson and the consequences of this relation are said to be the cornerstones of the narrative and main reason for the tragic outcome of the saga. This view is in my opinion based on the traditional – and modern – understanding of romantic and/or heterosexual love. In this paper I will focus on the relationship between Kjartan Ólafsson and Bolli Þorleiksson. In contrast to the traditional interpretation it will be claimed that the broken relationship between the two men was conclusive for Laxdæla saga’s plot and consequently that the affection between the two men were of greater importance than their feelings for Guðrún.

*Anu Korhonen*

### **Beauty, Masculinity and Love Between Men: An Elizabethan Rewrites a Medieval Affair**

In his book *Impersonations*, Stephen Orgel poses the question: “what do boys and women have in common that distinguishes them from men, and renders both objects of desire for men?” In my paper, I would like to explore male beauty in a Renaissance context and suggest, as partial answer to Orgel’s question, that it was beauty that these two had in common, and beauty also turned them both into objects of desire. Furthermore, I would



like to show that beauty was a concept that even allowed men, usually framing their intimate relations as friendships, to talk about emotions between men in terms of sexual love.

I will frame my questioning of beauty and love with the English poet Michael Drayton's (1563-1631) *Peirs Gaveston, Earle of Cornwall*, a historical poem in the complaint mode. The life of Gaveston, known as the friend and lover of the early fourteenth-century King Edward II, is here retold in a late sixteenth-century context. Drayton's poem, published in 1593, retells a well-known story but emphasizes the main character's good looks in an unprecedented way. In my telling, then, Gaveston and Edward appear as literary creations: it is not all that important whether the fourteenth-century Gaveston "really" was beautiful or whether the sixteenth-century Drayton invented the whole thing. What matters is how beauty was placed in the epistemological order of Elizabethan life – and how we could understand the importance of beauty for early modern people, whether as discursive formation or as physical "fact".

By questioning the meanings writers and readers attached to good looks, we may also grapple with the politics of early modern emotions. Beauty facilitated discussions about love, sexuality and gender, and was itself shaped by these ideological constructs: according to the standard view, love was instigated by beauty, pure and simple. However, beauty was always gendered as feminine. Drayton's text opens an interesting view into a dialogue between the heterosexual beauty matrix and the conventions and ideologies of friendship and love between men.

Was Drayton's portrayal of Edward and Gaveston's love affair a deviant and disrupting narrative that through its protagonist's exceptional voice rendered a sodomitical relationship less sinful, explained the processes of its construction, and delineated its potential for affective intimacy in a way that was almost nonexistent elsewhere in early modern English literature? Or was bodily beauty perhaps a technique to tame the unruly relationship between Edward and Gaveston? I will argue that the story could be read in both ways.

Whichever way we want to look at Drayton's *Peirs Gaveston*, what remains is the complex weaving together of beauty and love, so very central in early modern constructions of romantic attachments. Gaveston and Edward can perhaps unsettle our views of how beauty was gendered, and they also, by their very digression from the norm, seem to redirect our gaze back towards the normative gender positions where men looked and desired, and women and other subordinates were created beautiful to allow that gaze and desire. What goes unquestioned, of course, is the position of the male lover whose eyes are the wounded and delighted recipients of the beloved's beauty. These

unfortunate youths, then, with their foolish but unavoidable attraction to each other, reveal the tremendous power that beauty and love exercised on early modern minds.

*Charlotte Christensen-Nugues*

### **Reverential Fear and Consent to Marriage**

According to medieval canon law, a marriage could be declared invalid if the consent had been given through force or fear. This ruling was a natural consequence of the insistence on free consent as the only requirement for a valid marriage. It did, however, entail a number of both practical and theoretical problems. It could be difficult to prove force and fear within the family, but also to define what should count as sufficient force and fear to render a marriage invalid. In Roman law, the fictional figure of the "constant man" was used to determine different degrees of coercion. The constant man standard was however difficult to use in marriage cases that often involved very young people, dependent on those most likely to use force and fear against them.

In this paper I examine the notion of reverential fear *timor reverentialis* (i.e. the natural respect and awe that a subject feels towards a superior, such as a son toward his father, or a wife toward her husband) in connection with freedom of consent. Already in the Thirteenth Century canonists and theologians, such as for example Hostiensis and Thomas of Chobham, acknowledged the particular difficulties to assess force and fear in marriage cases where the parties were economically, socially and even emotionally dependant on those most likely to use force and fear against them (i.e. parents/guardians). The most developed discussion on the subject of reverential fear is however to be found in Tomàs Sánchez De Sancti Matrimonii Sacramento from 1602.

To judge the impact of force and fear in marriage cases the relationship between the involved parties was, according to Sanchez, of central importance. Reverential fear could not be considered as in itself sufficient to render a marriage invalid, but it was an important aspect to consider when assessing the impact of additional fear or threats. All facts and circumstances, such as for example the father's character and his relationship with his children, must be taken into account to determine whether consent was freely given.

Sanchez account gives a subtle analysis of the complexity of human emotions and their impact on free consent as well as a valuable insight in how relationships within the family could be perceived in the late Sixteenth Century.

*Carin Franzén*

### **Courtly Love as a Feminine Strategy**

In the following paper I want to focus on the idealization of woman in courtly love from a gender perspective, and more precisely on its use by female writers. Feminist critics have argued that the meaning of courtly love shifts in the writings of women. I want to take this argument further by showing that it is used as a critical and subversive strategy in a misogynist culture and that it constitutes an important part of the pre modern literary and philosophical discussion of the nature of love. As a point of departure I will take the conflict or tension between real and the imaginary conditions of love. The crux is how to deal with the relation between real social conditions and imaginary ones, i. e. the subordination of women in a patriarchal and feudal society and the various discourses of love during the pre modern era. The tension between real and imaginary emotions of love has a direct implication on the ontological status of the object of love. Feudal society was based on a strict subordination of women. It is therefore rather enigmatic that the essential thread in pre modern discourses of love, be it spiritual or courtly, is its worshiping or high regards of woman. These discourses are not reflections of reality but cannot be reduced to mere word-playing either.

### ***IVc Melancholy and Dreaming***

*C 206*

*Angus Gowland*

### **Melancholy, Imagination and Dreaming in Early Modern Europe**

The theoretical interdependence of the human body and soul in early modern natural philosophy and medicine is exemplified in writings on the melancholic complexion and disease. This paper explores the manner in which European philosophers and physicians sought, in the period c. 1450-1650, to explain the diversity of ways in which melancholics were afflicted with disturbing and peculiar psychological symptoms: principally, and definitively, extreme passions of sadness and fear, but also hallucinations, monstrous dream-visions, and – most controversially – occult powers to predict future events.

For the majority of orthodox (i.e., Galenic) learned physicians in this period, the central source of the psychological effects of melancholy is the serious damage wrought upon the faculty of imagination by the toxic humour black bile. The condition of depraved imagination (*laesa imaginatio*) leads melancholics not only to exaggerate fearful or sad feelings beyond normal proportions, but also to manufacture terrifying and distressing hallucinatory visions – hence other typical melancholic

symptoms such as solitude and extreme misanthropy. The idea of the depraved imagination is also fundamental to orthodox medical and natural philosophical accounts of the dream-visions experienced by melancholics. Conventionally, the content of dreams not only reflects the qualities associated with the humoral complexion – just as the hot and dry ‘choleric’ person dreams of fire, battles, and anger, so the melancholic dreams of earth, darkness, and sad events. But when condition is pathological, nightmarish dream-visions are also created by the tendency of the depraved imagination to manufacture terrifying monsters; for many writers, explanations of nightmares refer to the special susceptibility of the melancholic imagination to demonic interference during sleep.

The complexity of the psychological attributes bestowed upon the melancholic imagination in this period is perhaps best illustrated by ways in which physicians and natural philosophers handled the controversial question of whether melancholic dreams could predict the future. The principal basis for discussion here is the authoritative account offered by Aristotle’s *De divinatione per somnum*, where it is asserted (i) that dreams are not sent by god; and (ii) that the pathologically ‘excitable’ melancholic imagination is instrumental in the production of a plethora of dream-visions, some of which are likely to become true simply by coincidence. This paper shows that although Aristotle’s contention (i) is almost universally rejected (according to Scripture predictive dreams have frequently been sent by God), aspects of argument (ii) are accepted by early modern philosophical commentators on the *Parva Naturalia*, and are also incorporated into orthodox medical accounts of the disease. However, the Aristotelian implication that melancholic divination can be explained in purely materialistic or naturalistic terms is controversial, and invites a number of revisions and challenges – principally through the filters of Christian theology, medieval Arabic philosophy (especially of Avicenna and Averroës), and the Neoplatonic philosophy propagated by Marsilio Ficino and his followers.

In the course of analysing the relationship between melancholy, imagination and dreaming, broader questions are also addressed: what points of consensus or conflict are there between medical, natural, philosophical and theological perspectives on these matters? What is the role of ‘occult’ factors in these discussions? How do these writers negotiate the problems raised by materialistic tendencies of medical and natural philosophical explanations? What degree of continuity or change is there in discussions of the melancholic imagination across the period under consideration?

Writers under discussion include Tiberio Baccilieri, Symphorien Champier, Agostino Nifo, Levinus Lemnius, Johannes Benedictus, Conrad Gessner,

Sebastian Fox-Morcillo, Celso Mancini, Alonso de Freylas, Caspar Bartholin, Robert Burton, Francisco Sanchez, Giulio Cesare Vanini, and Daniel Sennert.

*Francesca Braidà*

**Body and Spirit Emotions of Dreams and Visions in the Middle Ages. The Social Use of Emotions in the Christian World.**

In this paper I wish to analyze the effects produced by dreams and visions as a physical tool to reach the scale of human emotions to reinforce faith and lead to conversion. Christianity lays on dreams and visions to create, together with miracles and apparitions in the Middle Ages, a frame of space and time acting like a synthesis of eternal time making incursions in human life. These fragments of eternal and invisible reality are therefore made visible and accessible through spiritual sight or physical sight. The emotions engendered by these phenomena are becoming the leading key of change in the construction of the social inheritance of the self consciousness of human being and the church propaganda. Several examples leading to conversion are showing moral and physical effects that dreams visions and miracles are exerting on the body. (S Augustine, Gregory the Great Guibert de Nogent, Peter the Venerable.) I would like also to explore the emotions produced on the dreamer and on his entourage by a premonitory autobiographical dream and the physical reactions that these images are provoking. I will try to replace this analysis in the theological dispute between the body and the soul and see how emotions provoked by a dream or a vision can be conceived in the Christian thought if belonging to the spirit or being a physical manifestation. (S. Augustine). I will conclude analyzing how divine light is creating a deep emotion in the viewer that is going to transform his own self perception and how literary speculation (Dante) is depicting, the vision quest of God through the scale of human emotions.

*Maureen Flynn*

**Nocturnal Pollution and the Medieval Misinterpretation of Women's Dreams**

This paper explores the subject of sexual fantasy in dream life during the late Middle Ages. It is concerned with the ways in which academic theologians and medical doctors assessed the causes and the moral status of lustful images during sleep. The question that was asked, over and over again from the time of Cassian's monastic discipline to the Inquisitorial policies of the 15th century, was whether or not erotic dream-play signaled personal moral failure. When dreams crept surreptitiously into the mind at night, after the eclipse of rational

thought, was it possible to claim that the sleeper committed sin?

The first half of the paper describes the way in which the medieval monastic community dealt with moral issues that surrounded dream life. It traces within the spiritual literature a complex, multi-leveled interpretation of the causes of dreams. In this ascetic environment, the focus of concern was on wet dreams, or sleep fantasies that were believed to lead to the "nocturnal pollution" of the soul. Dream fantasies of this nature derived, it was stipulated, either from corporal causes connected to food and drink, or from incorporeal causes deriving from the mind's imagination. Further investigation of the phenomenon by Christian ascetics produced a third explanation. Some erotic dreams appeared to derive from supernatural sources outside the minds of dreaming subjects. This was referred to in the scholarly literature as the demonic or supernatural cause of wet-dreams. In this latter diagnosis, the assessment of moral responsibility became particularly challenging for clergymen.

In the second half of the paper, I connect this monastic interpretation of dreams to fantasies that were known to have been shared by women. In many different venues, medieval religious authorities became acquainted with pagan dreams that presented interesting themes of night flights and social gatherings on mountain tops. To these bed-time fantasies, Church scholars naturally applied their own experiences in the night. It is my concern in this paper to demonstrate that through a succession of psychological misinterpretations, gender misunderstandings and class biases, these scholars endowed women's dreams of flight with a character that gradually became more sinister and threatening. Out-of-body experiences of flight were transformed into imaginary excursions of demonic inspiration. By the mid fifteenth century, dreams of flying through the sky at night became implicated in frightening narratives about witchcraft. The resulting interpretation involved a dramatic shift in the moral evaluation of pagan dream experiences. What was most unexpected in this diagnostic turn was the way in which dreaming subjects came to internalize the new formulations. Plot lines and character construction in pagan dream accounts gradually conformed to the new expectations of male inquisitors. Under evaluation in the courtroom, peasant women began to admit to the accusations being leveled against them of meeting with Satan at night in dreams. They described to confessors bed-time fantasies that merged traditional accounts of sky-riding with Christian concerns about devil worship and Sabbath parties. Dreams became nightmares of extraordinarily dangerous political proportions.