

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

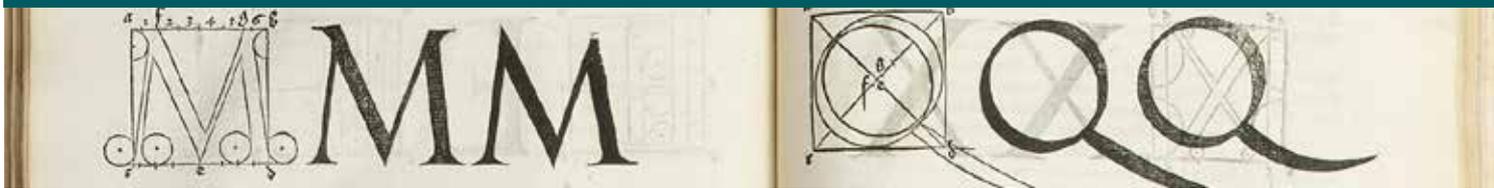
LANGUAGES OF EMOTION: TRANSLATIONS & TRANSFORMATIONS

Date: 10 - 11 June 2014
Venue: The Fellows Room, Trinity College,
The University of Western Australia

Date: 12 June 2014
Venue: Seminar Room 3, University Club of Western
Australia, The University of Western Australia

Enquiries: emotions@uwa.edu.au



**DAY 1: TUESDAY 10 JUNE 2014****VENUE: THE FELLOWS ROOM, TRINITY COLLEGE, UWA**

TIME	SESSION:
8.30-9.00	Coffee and registration
9.00-9.30	Official Opening: Alan Dench Introduction: Philippa Maddern, Yasmin Haskell and Bob White
9.30-11.00	PLENARY SESSION 1 CHAIR: JOHN KINDER
	<ul style="list-style-type: none"> • <i>Professor Anna Wierzbicka</i>: 'Exploring human emotions from a non-Anglocentric and non-chronocentric perspective'
11.00-11.30	MORNING TEA
11.30-12.15	SESSION 1: CHAIR: DALE ADAMS
	<ul style="list-style-type: none"> • <i>Christina Petterson</i>: 'The affective language of Zinzendorf' • DISCUSSION
12.15-1.15	LUNCH
1.15-2.45	SESSION 2: CHAIR: JANE DAVIDSON
	<ul style="list-style-type: none"> • <i>Georg Corall</i>: 'Strumenti d'amore – Uncovering the emotional affiliations of 17th and 18th century musical instrument terminology' • <i>Patricia Alessi</i>: 'Who sang what and why? Unravelling the emotions of the early Baroque female singing voice' • DISCUSSION
2.45-3.15	SESSION 3: Emotions Wiki website: presentation and discussion. <i>Ciara Rawnsley</i> and <i>Andrew Lynch</i>
3.15-3.30	AFTERNOON TEA
3.30-4.30	SESSION 4: CHAIR: MAKOTO HARRIS TAKAO
	<ul style="list-style-type: none"> • <i>Andrew Lawrence-King</i>: 'Inexplicable dumb-shows and noise: Meaningful language in 17th-century performance?' • DISCUSSION

DAY 2: WEDNESDAY 11 JUNE 2014**VENUE: THE FELLOWS ROOM, TRINITY COLLEGE, UWA**

TIME	SESSION:
9.15 -10.45	PLENARY SESSION 2 CHAIR: ANDREW LYNCH
	<ul style="list-style-type: none"> • <i>Dr Naama Cohen-Hanegbi</i>: 'The disciplines of emotions: Translating categories and vocabularies in late medieval medicine and pastoral theology'
10.45-11.00	MORNING TEA
11.00-12.30	SESSION 5: CHAIR: STEPHANIE TRIGG
	<ul style="list-style-type: none"> • <i>Deborah Seiler</i>: 'Herrschaft: an emotional journey via Thomasin von Zerclaere's <i>Welscher Gast</i> (c. 1340)' • <i>Andrew Lynch</i>: "'Now evil deeds arise": the language of courage in medieval English fight narratives' • DISCUSSION
12.30-1.30	LUNCH
1.30 - 3.00	SESSION 6: CHAIR: YASMIN HASKELL
	<ul style="list-style-type: none"> • <i>Brid Phillips</i>: 'Black, portentous humours: Exploring the nexus between passions, humoral theory and colour' • <i>Bob White</i>: 'You must wear your rue with a difference' • DISCUSSION
3.00-3.15	AFTERNOON TEA
3.15 - 4.45	SESSION 7: CHAIR: RAPHAËLE GARROD
	<ul style="list-style-type: none"> • <i>Bronwyn Reddan</i>: 'Passion, fire, flame: Emotion terminology in the tales of Henriette-Julie De Castelnau, Comtesse De Murat' • <i>Stefania Gargioni</i>: 'Language of anger and political discourse: the polemical literature of the French Civil Wars' • DISCUSSION
6.30	DINNER AT JO JO'S JETTY, BROADWAY, NEDLANDS (\$65 PER HEAD FOR MEAL)



DAY 3: THURSDAY 12 JUNE

VENUE: SEMINAR ROOM 3, THE UNIVERSITY CLUB, UWA

TIME	SESSION:
9.00-10.30	PLENARY WORKSHOP: CHAIR: BRID PHILLIPS
	<ul style="list-style-type: none"> • Introduction by Yasmin Haskell • <i>Dr Javier E. Díaz-Vera: 'L'histoire d'Awe: Aesthetic emotions across language, visual narratives and space'</i>
10.30-10.45	MORNING TEA
10.45 – 12.15	SESSION 8: CHAIR: JOHN KINDER
	<ul style="list-style-type: none"> • <i>Mark Amsler: 'More than words can say: languages of emotions and semiotic matrices'</i> • <i>Andrea Rizzi: 'Renaissance emotions in translation'</i> • DISCUSSION
12.15-1.15	LUNCH
1.15-2.45	SESSION 9: CHAIR: BOB WHITE
	<ul style="list-style-type: none"> • <i>Yasmin Haskell and Juanita Feros Ruys: 'Affectus and its cognates in medieval Latin and early modern Jesuit discourse'</i> • <i>Stephanie Trigg: 'Rhetorical comparisons of affect and feeling in Chaucer'</i> • DISCUSSION
2.45 – 3.00	AFTERNOON TEA
3.00-3.30	SESSION 10: CHAIR: CHARLES ZIKA
	<ul style="list-style-type: none"> • Overview and wrap-up of the collaboratory

KEYNOTE SPEAKERS

Naama Cohen-Hanegbi

Tel Aviv University

THE DISCIPLINES OF EMOTIONS: TRANSLATING CATEGORIES AND VOCABULARIES IN LATE MEDIEVAL MEDICINE AND PASTORAL THEOLOGY

Studies in medieval history of emotions often relate to the difficulties of using the modern term “emotions” when discussing a culture in which the category was absent. Despite this sensitivity to terminology, no thorough account of medieval terminology of equivalent categories is extant and little attention has been given to the vocabularies of emotions. While studies of particular emotions, such as love, pleasure and anger are now attracting growing interest, the historical analysis of medieval concepts of emotions still lags behind. Medicine and medical knowledge are particular areas which have been understudied. The neglect of this discipline, which comprises both theory and practice, underestimates the substantial role body and physicality played in medieval perceptions of emotions. This lacuna prevents us from fully understanding the basic structures of thought which supported the conduct and treatment of emotions in medieval society. In drawing our attention to the ways in which medieval society articulated their understanding of emotions (through categories, taxonomies and vocabularies) we may unveil the infrastructure behind specific words and the hidden layers of meaning they imply.

While in studies of pre-modern history passions has become a common substitute for “emotions” (perhaps because of its ongoing

resonance in our contemporary world), medieval sources employ a number of roughly equivalent taxonomies to denote mental activity, including emotion: *accidentia anime*, *passiones animales*, *passiones anime* or *animi* and *affectiones*. These terms convey distinct meanings and differ with regard to the nature of experiences within the body-soul spectrum, encompassing varying sets of phenomena. Confusingly, these categories often seem to overlap. Moreover, the multiplicity of terms indicates that a certain theoretical vagueness and lack of clarity existed regarding the faculties of the soul and emotions among them. The contribution of various branches of learning, and the assorted theories stemming from them, furthered this ambiguity, providing multifarious modes of thought on the topic. While the plurality of terms and taxonomies signals the weakness of these definitions within medieval thought, it also attests to its flexibility and aptitude for modification.

This paper considers such modifications by addressing shifts that appeared in the terminology and vocabulary of emotions in late medieval medical sources. My interest in terminology is to expose changes in models of thought about emotions and the manner in which these changes transpired. Focusing on the field of learned medicine, these transformations are closely linked to the conceptualization of the relationship between body and soul, on the one hand, and to the formulation of medical care, on the other hand. Surveying the vocabulary and taxonomies of medical practical works written in Italy and Spain between 1200 and 1500, provides evidence of the expansion of the language and shifts in focus. Contextualizing these findings with parallel vocabularies, produced by other university disciplines, it is possible to identify

the sources for the changes in the medical arena. I, therefore, wish to explore the ways in which the construction of medical terminology of emotions is founded upon inter-disciplinary translation and upon transmission of ideas between fields of knowledge.

Learned medical literature of the period considered the faculties of the soul largely within two arenas: the first, the treatment of afflictions of the senses (thought to be located in the brain); the second, the overall management of the soul through feeling and behavior for the purpose of obtaining balanced complexion. The *accidentia anime* were the sixth among the non-natural factors (*res non naturales*) deemed necessary to obtain and preserve health. These non-naturals were systematically introduced into Western medical literature through the translations of Greek and Arabic theoretical medicine. Medieval Latin commentators would thereafter expound on the nature and the relevance of this category to medical practice and exhibit its application in practice. Thus, in the systematized manner of scholastic writings, from Bartholomaeus of Salerno in the late twelfth century, one of the fathers of university medicine, to the various professors of medicine in the fifteenth century, a chapter was customarily set to explain this category in the various forms of medical literature: commentaries of medical authorities, compendia of medicine, regimina of health and consilia. However, while medieval medical texts were generally traditional, regularly reiterating the ideas of earlier scholars, the chapters dealing with the accidents of the soul evolved within the three centuries I examined. This is particularly apparent in works dealing with the practice of medicine which include advice to patients on the conduct of their emotional life that will secure their health. Modifications are found in the titles of the category and in the 'words of emotions' listed by physicians. The vocabulary of emotions both expands and incorporates new kinds of emotional states into the discourse.

Thus, the medical sources I study exhibit a shift from what could be termed, a common set of "core emotions," defined by a restrictive definition of medically relevant emotional states, to a rather loose inclusion of various emotion words. This mode of inclusion was made possible through acts of translation, not between languages (though certainly medical authors writing in vernacular languages translated from the Latin and produced new vocabularies through their translation), but between disciplines. Most prominently, this expansion of language depended on borrowing and appropriating words which primarily appeared in the religious semantic field of sins and penance. In my paper I will propose several possible reasons for this shift and try to assess their impact on medical discourse of emotions. Beyond medical discipline, I will suggest that innovation in its language points to a broader cultural change in the period which can be understood as a diffusion of pastoral discourse of emotions and, to a degree, its secularization. The act of translating words from one discipline to another can thus be recognized as a transforming action in which emotions lose their primary category and meaning, to acquire new ones.

DR NAAMA COHEN-HANEGBI has published on emotions and emotion terminology, particularly in medieval medical texts. Two of her recent articles deal with *Pain and Emotion: The Role of Emotional Pain in Fifteenth-Century Italian Medicine and Confession*, and *The Emotional Body of Women: Medical Practice between the 13th and 15th Centuries*. She has been nominated as an Early Career Researcher Distinguished Fellow of CHE (2014-2015).

Javier E. Díaz-Vera

University of Castilla-La Mancha, Filología Moderna

L'HISTOIRE D'AWÉ: AESTHETIC EMOTIONS ACROSS LANGUAGE, VISUAL NARRATIVES AND SPACE

In this presentation, I will describe the methodology used for the reconstruction of historical processes of variation and change in emotional conceptualizations from a multimodal perspective. I will argue here that the same mental conceptualizations can be detected and analysed through the fine-grained study of historical data from different sources. More exactly, as the subtitle of this presentation indicates, I am especially interested in the reconstruction and study of historical emotion conceptualizations in linguistic, visual and architectural data. I will pay special attention to the different ways emotional expressions are adapted to the limitations (words in the case of language, lines for visual narratives, materials and techniques for architecture) imposed by each of the modalities under scrutiny here.

Using a multimodal corpus composed of Old English texts, late Anglo-Saxon illuminated manuscripts and Anglo-Norman architectural data, I will propose here a list of mental conceptualization of awe in late Anglo-Saxon and Norman England (11th-13th centuries). As my analysis shows, awe was conceptualized in very similar ways across these three modalities. This is especially true in the case of the metonymic mappings awe is impeded motion and awe is impeded physical perception (vision), both of which are pervasively used as powerful tools of emotional representation and emotional elicitors across these three modalities.

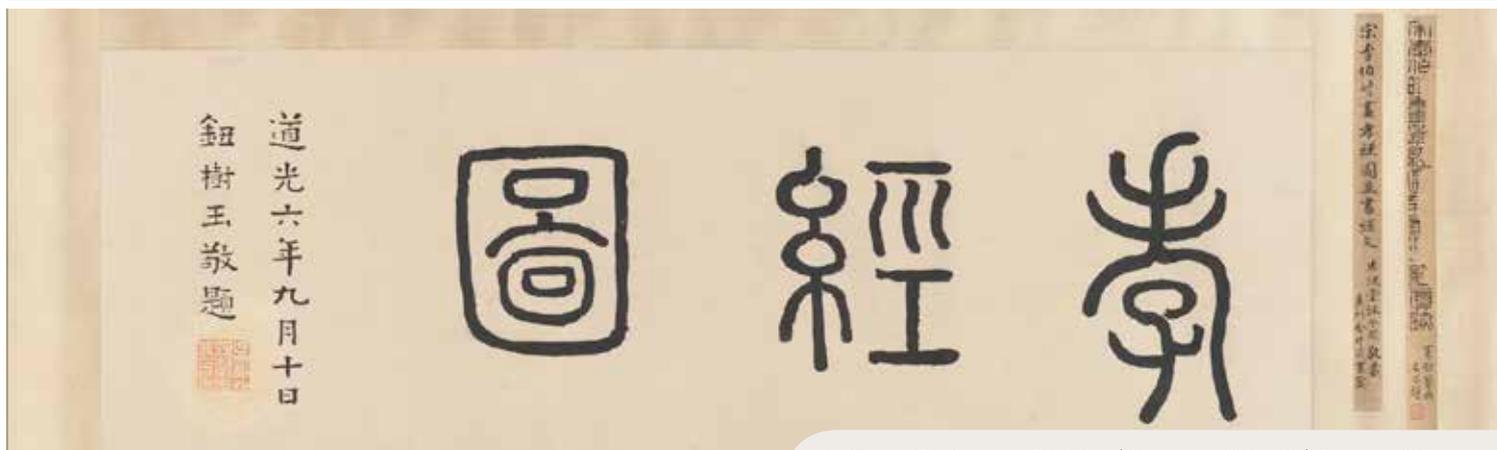
PROF JAVIER DÍAZ VERA's research interests focus on the study of emotion conceptualizations in past states of languages from a multimodal perspective. His research integrates methods from diachronic linguistics, art history, sociology, anthropology, cognitive linguistics, and corpus linguistics to explore connections between emotions, language and history. Prof Díaz Vera's has recently edited the volumes *Sensuous Cognition: Explorations into Human Sentience – Imagination, (E)motion and Perception* (Mouton de Gruyter 2013) and *Metaphor and Metonymy across Time and Cultures: Perspectives on the Sociohistorical Linguistics of Figurative Language* (Mouton de Gruyter 2014). He has also published widely on the terminology and visual representation of emotions and senses from Anglo-Saxon texts to Shakespeare, including articles such as *Reconstructing the Old English cultural model for fear* (Atlantis, 2011), *Woven emotions: Visual representations of emotions in medieval English textiles* (Review of Cognitive Linguistics, 2013), *Infected affiances: metaphors of the word jealousy in Shakespeare's plays* (Metaphorik, 2013), *On saying two things at once: The historical semantics and pragmatics of Old English emotion words* (Folia Linguistica Historica, 2014) and *Emotions in the household: Emotion words and metaphors in Domesday Book personal names* (Names: A Journal of Onomastics, 2015).

Anna Wierzbicka

Australian National University

EXPLORING HUMAN EMOTIONS FROM A NON-ANGLOCENTRIC AND NON-CHRONOCENTRIC PERSPECTIVE

In this talk, I will present a methodology which makes it possible to explore human emotions from a non-Anglocentric and non-chronocentric perspective. I will start by analysing one sentence from Kay Redfield Jamieson's book *An Unquiet Mind: A Memoir of Moods and Madness*, to show how a universal perspective on emotions can be achieved through cognitive scenarios written in "Basic Human" (in its English version). I will then probe some



Li Gonglin, *The Classic of Filial Piety* (Chinese, ca. 1041–1106), Date: ca. 1085.
© Metropolitan Museum of Art, C. C. Wang Family, From the P. Y. and Kinmay W. Tang Family Collection, Gift of Oscar L. Tang Family, 1996.

'emotional universals', especially in relation to 'laughing', 'crying' and 'pain'. I will also discuss some pseudo-universals, focusing in particular on the anthropological and philosophical discourse of 'suffering'. Finally, I will present my hypotheses about the Christian origins of the concept of 'suffering' lexically embodied in European languages, contrasting it with the Buddhist concept of '*dukkha*', usually rendered in Anglophone discussions of Buddhism with the word suffering.

PROFESSOR ANNA WIERZBICKA is particularly well-known for her classic book, *Semantic Primitives*, in which she launched the theory of Natural Semantic Metalanguage (NSM). NSM is now internationally recognized as one of the world's leading theories of language and meaning. More recently, Professor Wierzbicka has worked extensively on the semantic bases of emotions language and terminology. She has published over twenty books, including *Emotions Across Languages and Cultures: Diversity and Universals* (CUP 1999). Her latest book is *Imprisoned in English: The Hazard of English as a Default Language* (OUP 2014).

SPEAKERS

Patricia Alessi

The University of Western Australia

WHO SANG WHAT AND WHY? UNRAVELLING THE EMOTIONS OF THE EARLY BAROQUE FEMALE SINGING VOICE

The purpose of this paper is to investigate the terminologies which governed historical female voice classifications. Specifically, it will acknowledge the fluid concept of female vocal classifications (including its evolving terminologies which described them) in early opera while unpacking the emotions often linked to these voice types. This line of inquiry will begin to shed new light on which early Baroque singers and performers sang what repertoire and why.

PATRICIA ALESSI graduated with her Bachelor of Music in Classical Voice (Performance) and Bachelor of Arts in Cultural Studies from the University of North Carolina at Chapel Hill in December 2008. She gained her Master of Music in Opera Performance in May 2011 from the University of British Columbia; and, is currently a PhD Candidate in Music (Research - Performance Practice) at The University of Western Australia under the supervision of David Symons (UWA), Robert White (UWA), Jane Davidson (UMelb), and David G. Frey Distinguished Professor of Music Tim Carter (UNC-CH). She is also currently a PhD Scholar with CHE.

An active opera singer as well, Patricia placed as a university finalist (Boston) in the 2013 Classical Singer Audition Plus Competition and sang the role of Cupid in CHE's August 2013 production of John Blow's *Venus and Adonis*. Further augmenting her vocal studies, she gained her McClosky Voice Technician Certification in July 2013. A full artistic list can be found at www.patriciaalessi.com.

Mark Amsler

The University of Auckland

MORE THAN WORDS CAN SAY: LANGUAGES OF EMOTIONS AND SEMIOTIC MATRICES

One big debate within the history of emotions is around the tension between the uniformitarian hypothesis and the historically or culturally situated hypothesis. How much change has there been in how people experience fear or anxiety? Do historical circumstances frame how emotions are experienced, shaping them in specific ways, or are emotional experiences at some neuro-cognitive level the same for humans (leaving other animals aside for the moment) but expressed differently in different languages or gestural systems?

This debate between universalism and relativism, between nature and culture, is an old one, but the history of emotions has recast the debate in a significant way. For one thing, emotional experience is deeply interior yet also expressive and social. For another, emotional experience is distinctly connected with cognition, not separate from it, as represented in the reason/passion dichotomy. For a third, emotional experience is not just linguistic but embodied and social.

Our understanding of emotional regimes, complexes, habits or expressions relies necessarily on records and documents, indices of what was felt, expressed or experienced in an imaginative or social situation. Most of this knowledge relies on inference, analogy or codework.

I explore these theoretical and methodological questions about the history, language and semiotics of emotional experiences by reading closely sections of the *Book of Margery Kempe*, the collaboratively composed self-writing of a pious fifteenth-century English woman. I am especially interested to unpack what counts as "affective experience" for Kempe and her contemporaries, the language, gestures, and accounts of emotional experience, how those affective experiences create or disrupt social connections and how those relate to what contemporary readers might think of as emotional experience.

MARK AMSLER teaches medieval literature, writing, and theory in the English, Drama and Writing Studies discipline area at the University of Auckland. He has published work on the history of linguistics, sociolinguistics, medieval literature, and semiotics, most recently *Affective Literacies: Writing and multilingualism in the later Middle Ages* (Brepols).

Georg Corall

The University of Western Australia

STRUMENTI D'AMORE – UNCOVERING THE EMOTIONAL AFFILIATIONS OF 17TH AND 18TH CENTURY MUSICAL INSTRUMENT TERMINOLOGY

Martin Heinrich Fuhrmann described in 1706 the viola *d'amore* as a 're-tuned violin with strings of wire', which 'sounds loveliest in the evening's calm'. In the 18th century, the '*d'amore*' terminology was also introduced to the oboe and the flute families to describe lower-pitched instruments. Yet, what does this terminology really mean to us today? Why were these instruments described as '*d'amore*'? Can constructional differences as well as written descriptions of the instruments sounds help us to understand decisions of instrumentation by the composers of this era?

By exploring the range of instruments classified as '*d'amore*' as well as the musical works associated with them, this paper begins to uncover the historical usage of these unique instruments. In addition, it attempts to uncover the emotional affiliations associated with the *strumenti d'amore*. Indeed, what, if any, emotional qualities did these instruments embody? And, were they used to specifically evoke certain emotions in music? These evocative questions still linger in today's historically-informed performance practice interpretations and beg long-overdue answers.

GEORG CORALL began his tertiary studies in recorder and harpsichord at the Hochschule der Künste, Berlin, and concluded studies of historical oboe instruments and recorder with Renate Hildebrand (Hamburg) at the Hochschule für Musik und Theater 'Felix Mendelssohn-Bartholdy', Leipzig. He also holds a teaching degree in historical woodwinds from the Hochschule für Musik, Hamburg. He completed his practical education at the Schola Cantorum Basiliensis (Switzerland) from 1996 to 1998 in Baroque oboe with Michel Piguet, Baroque bassoon with Claude Wassmer, and harpsichord with Massimiliano Rasschiatti.

Georg completed his academic studies for the degree of Doctor of Musical Arts at UWA successfully in 2013. At this university he was awarded the John Hind Scholarship in his first year of study, and was UWA's inaugural recipient of the Vice-Chancellor's 'Harpsichord Scholarship'. In addition to his own ensembles (Perth Baroque and les hautboïstes de prusse) he has performed and recorded with musicians such as Hans-Martin Linde, Herman Max, Joshua Rifkin, Holger Eichhorn, and Gerhard Schmidt-Gaden; and ensembles such as Cappella Coloniensis, Orchester der Schola Cantorum Basiliensis, Aradia Baroque Toronto, Tölzer Knabenchor, Montréal Baroque, and Musicalische Compagnie Berlin.

Stefania Gargioni

The University of Kent

LANGUAGE OF ANGER AND POLITICAL DISCOURSE: THE POLEMICAL LITERATURE OF THE FRENCH CIVIL WARS

This proposal focuses on the relationship between anger, language and political discourse during the Civil Wars in sixteenth century France. Drawing on the recent scholarship about the history of emotions (for example, Karant-Nunn, 2010), this essay will analyse the language of anger in the polemical literature of the French Civil Wars, both Catholic and Calvinist. This study will be based on a corpus of sources, which belonged to the polemical literature of the French Wars of Religion. Particularly, the essay will rely mostly on printed political pamphlets that were circulating in France between 1572 and 1585, both Protestant and Catholic. I will focus on the pamphlets concerned with the political situation, rather than the texts focused on the theoretical religious controversy. The body of sources I selected share common elements: the partisan purpose, a concise structure and an explicit use of anger. Firstly, I will investigate how anger, as emotion, is shaped in the political discourse of the Civil Wars and the key-sources of the authors who employed it. During the 1570s, the Calvinists used anger to express the discontent towards the royal policy and the persecution of Huguenots. At the beginning of the 1580s, the Catholic League started to employ anger as a central emotion in its political pamphlets. Secondly, I will analyse the language related to anger's expression and the purpose for which anger was used in the polemical literature of the French Civil Wars, by emphasizing the importance of anger in the construction of a polemical text, which is, at the same time, a partisan piece. Finally, I will contextualize the language of anger in the polemical texts between 1572 and 1585 as a part of the political discourse of the French Wars of Religion. Also, I will define the use of anger in the polemical pamphlets between 1572 and 1585 as a model for the political literature of the last French Civil War (1585-1593) and as a prominent tool for building polemical texts in sixteenth century France, both Catholic and Protestant.

STEFANIA GARGIONI- After obtaining a joint MA degree in History at the universities of Milan and Grenoble, Stefania Gargioni is now an Erasmus Mundus Doctoral Fellow (University of Kent - Freie Universität Berlin). Her thesis focuses on the figure of Henry of Navarre in the French texts translated into English (1570-1610).

Yasmin Haskell and Juanita Feros Ruys

The University of Western Australia and The University of Sydney

AFFECTUS AND ITS COGNATES IN MEDIEVAL LATIN AND EARLY MODERN JESUIT DISCOURSE

One of the primary difficulties with historical emotions research is understanding what constitutes the key terms for emotions in other languages, periods, and contexts, and what these terms actually signify. A major issue for emotions researchers in this regard is the Latin term *affectus*, from which we derive the English 'affect', 'affection', and so forth. For this reason it is easy to assume that *affectus* denotes something to do with emotions, but this has been disputed by Medieval Latin scholars who suggest that *affectus* really only indicates a person's (inner) disposition, the inclination of their will, and so bears no reference to any emotional content or capacity. In this paper we interrogate the range of meanings that *affectus* could convey in medieval and Jesuit discourse. Juanita Ruys will look at the way the term was employed in Latin love lyrics of the

twelfth century and high medieval scholastic philosophy and theology. In the second half of our presentation, Yasmin will spot-test the use of the Latin terms *affectus* and *affectio* and the French *affection* in rhetorical and moral philosophical works by Nicolas Caussin (1583-1651), one of the foremost French Jesuit theorists of the emotions. And finally, she will calibrate the use of *affectus* and *affectio* in an influential treatise on music by his older contemporary, Athanasius Kircher, S.J. (1602-1680).

YASMIN HASKELL is Cassamarca Foundation Chair of Latin Humanism at UWA. She is a Chief Investigator with CHE where she leads projects on 'Jesuit emotions' and 'passions for learning'. Yasmin has published on the Latin culture of the early modern Society of Jesus, philosophy, science and poetry, the history of psychiatry, and Latin in the Enlightenment. Her most recent books are: *Prescribing Ovid: The Latin Works and Networks of the Enlightened Dr Heerkens* (Bloomsbury, 2013) and (edited) *Diseases of the Imagination and Imaginary Disease in the Early Modern Period* (Brepols, 2011).

JUANITA FEROS RUYIS is the Director of the Sydney Node of CHE. Her research projects focus on the emotions surrounding the suicidal impulse in the Middle Ages, the High Medieval attribution of emotions to demons, and, with Prof Yasmin Haskell, the long history of academic emotions.

Andrew Lawrence-King

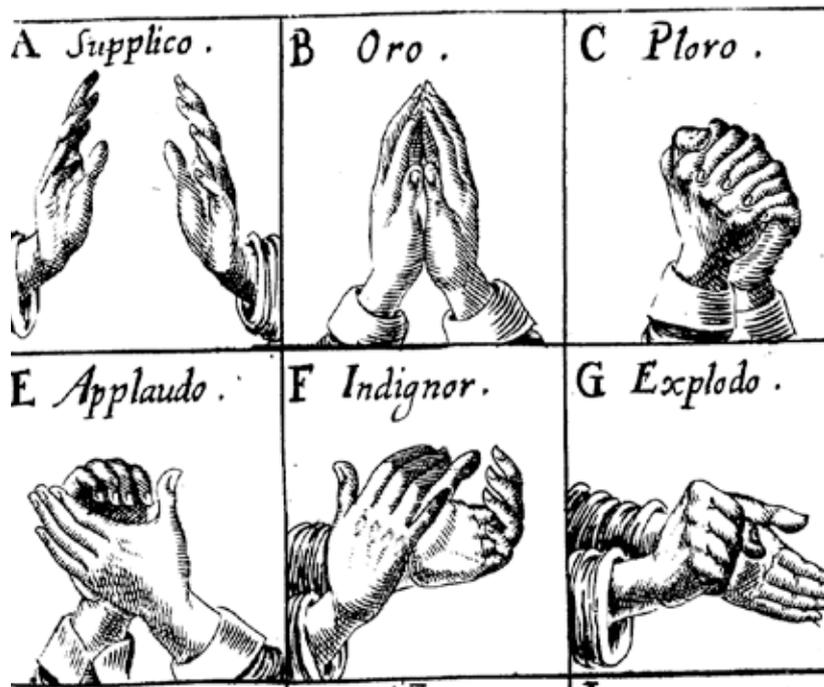
The Harp Consort

INEXPLICABLE DUMB-SHOWS AND NOISE: MEANINGFUL LANGUAGE IN 17TH-CENTURY PERFORMANCE?

17th-century writers claim that music and the orators' art of gesture are languages, and that those languages are universal. By today's academic standards, those claims fail. Although 17th-century music has conventions that resemble (and are often referred to as) grammar, many essential ingredients of language are missing, including precisely specified meaning. Whilst some gestures have precise meanings corresponding to particular words, grammar and many other elements of language are again missing. Nevertheless, music and gesture are closely aligned with performed texts, in particular with the emotions of those texts.

Traditionally, historical musicology has used text to explain the music set to it. Insights gleaned from such studies have informed today's performers. In contrast, it has been widely assumed that we don't know enough to attempt to reconstruct period action, and/or that the attempt would be meaningless for a modern audience.

But new research on 'text, rhythm, action' within the CHE Performance Program has changed our understanding of early opera, re-defining recitative as 'acted music', in which the composer notates the dramatic timing, rhythmic patterns and pitch contours of theatrical speech. Within the aural culture of period acting, there was a 'correct way' to deliver a line. We should therefore expect corresponding consistency in the musical settings, and now that we know what to look for, supporting evidence is emerging.



John Bulwer, *Chirologia; Or the Natural Language of the Hand. Chironomia or the Art of Manual Rhetoric* (1644). Held by Gallaudet University Library Deaf Collections and Archives, Washington, D.C.

Rouillé has convincingly used gesture to identify the precise words depicted in baroque paintings. She shows consistency of baroque gesture between John Bulwer's English diagrams and French paintings, which I have matched also to Bonifaccio's Italian descriptions. 17th-century actors would have known the 'correct' gestures for certain words, as well conventional body-postures and positions on stage.

If we accept that action and music have at least some characteristics of language, then meaning must flow not only from, but also back to, the performed text. 'Suit the action to the word, and the word to the action'. Meaning also flows to and fro between music and action.

Historically informed performers work from the text and seek to move the passions of their audiences. At first glance, problematising the language of historical emotions threatens to saw off the branch we are sitting on. But given the reversible flow of meaning between text and performance, perhaps music and action can contribute to the linguistic debate.

In early music, well-understood historical principles of harmony (dissonance/resolution) and melody (hard/soft hexachords) allow us to assess objectively the intensity and character of an affective turn of phrase. If such an *accento* can be consistently linked to a passionate word, we can reach a better understanding of that word's emotional significance.

Modern scientific studies support the traditional belief of actors that emotions work not only from performer's intention to exterior display, but also 'from outside inwards'. Accurately reproducing certain facial and bodily expressions creates an experience of the associated emotion. We can therefore use historically informed action, suited to a period word, to re-create physical sensations, to re-embodiment (in some way) 'experience' a historical emotion.

Whilst it would be unrealistic to expect a perfectly mapped translation, the transforming 'languages' of historically informed performance might help shape a modern understanding of the emotional meaning of historical words.



Panel from casket; ivory; knight, dismounted from horse, runs sword through body of wild man who wields club; fountain in foreground; right, separated from former by tree, same knight grasping hand of bearded figure carrying key, ca. 1325-1350.
© The Trustees of the British Museum.

Andrew Lynch

The University of Western Australia

"NOW EVIL DEEDS ARISE": THE LANGUAGE OF COURAGE IN MEDIEVAL ENGLISH FIGHT NARRATIVES

My paper considers discourses of courage and cowardice in English texts from the Anglo-Saxon period up to the fourteenth century. It seeks to break down some of the limiting assumptions encoded in the common view of 'heroic' cultural values and medieval military masculinity. I argue that while courage is a key virtue in Old English and Middle English texts, its meaning and evaluation are often policed by an emotional language with important ethical considerations that apply whether or not the context is specifically religious. Although courage is praiseworthy in itself, a social necessity, the language of battle texts still distinguishes between the individual or collective bravery of soldiers and the circumstances of the conflicts in which they fight. Warriors may be praised as brave while the motivations and effects of their actions are condemned, so that their fighting is seen as all the more socially destructive because of the courage that supports it. Fierceness in battle is generally viewed as a political and social necessity, but the language of its depiction in literary narratives exhibits a wide emotional range and holds a potential for negative critique. The depiction of cowardice is complementary. Its essence is not lack of physical courage but a selfish and even malevolent will to do wrong or to allow wrong. These understandings persisted into post-Conquest English war writing. My analysis will range from Anglo-Saxon texts such as *The Fight at Finnsburh*, *Beowulf*, *Judith*, and *The Battle of Maldon* to the thirteenth-century narratives, *Lazamon's Brut* and *Of Arthour and of Merlin*.

ANDREW LAWRENCE-KING- Baroque opera & orchestral director, Early Harp virtuoso and imaginative continuo-player, specialist in baroque gesture and historical action, Andrew Lawrence-King is one of the world's leading performers of Early Music and the most recorded harpist of all time. In 2012, he opened the new hall of the Natalya Satz theatre, Moscow with a production of the earliest surviving opera, Cavalieri's *Anima e Corpo*, which won the Golden Mask, Russia's top theatrical award. Last year, he directed the first performance in modern times in Spain of the earliest surviving Spanish *Oratorio*. He also directed (stage and music) the first staged production in modern times of Stefano Landi's 1619 tragicomedy *La Morte d'Orfeo* at the St Petersburg Philharmonia. A creative and inspiring leader, Andrew has directed baroque operas, oratorios and chamber music at La Scala, Milan; Sydney Opera House; Casals Hall, Tokyo; Berlin, Vienna & Moscow Philharmonics; Vienna Konzerthaus; New York's Carnegie Hall and Mexico City's Palacio de Bellas Artes. As harp soloist, he won the 2011 Grammy for Best Small Ensemble Performance in *Dinastia Borgia* directed by Jordi Savall: in 2013 his duo recital with Jordi won Australia's prestigious Helpmann Award for Chamber Music Performance. As Senior Visiting Research Fellow for CHE, he is investigating medieval music-drama and early opera.

Andrew Lawrence-King's ensemble, The Harp Consort, combines state-of-the art early music performance with stylish improvisation and entertaining stage presentation. As an internationally recognised expert on baroque gesture and historical action, Andrew Lawrence-King has now founded *Il Corago*, a close-knit production team researching, performing and teaching historically informed stagings of early opera. He also directs the research, education and performance projects of the International Baroque Opera Studio.

ANDREW LYNCH is a Professor in English and Cultural Studies at UWA, and a Chief Investigator in the ARC Centre for the History of Emotions, where his main project is *The Emotions of War in Medieval Literature*. With Stephanie Downes and Katrina O'Loughlin he is co-editing *Emotions and War: Medieval to Romantic Literature* for Palgrave Macmillan. *International Medievalism and Popular Culture*, co-edited with Louise D'Arcens, is forthcoming from Cambria Press in 2014.

Christina Petterson

The University of Newcastle

THE AFFECTIVE LANGUAGE OF ZINZENDORF

The Moravian Brethren, also known as the *Unitas Fratrum* or the *Herrnhuter Brüdergemeine*, was, in the eighteenth century, a radical pietist group, which sent missionaries to most of the world and also had a significant number of communities in early modern Europe. One of their notable features was the choir system, which divided the congregation into groups of married men and women, widows and widowers, unmarried men and women, boys, girls and children. These groups, called choirs, had separate dwellings. The ideological underpinning of these choirs were the choir-speeches given mostly by the founder of the community Count Nicolaus Ludwig von Zinzendorf und Pottendorf.

This paper will use a philosophy of language approach to examine the language of Zinzendorf in these speeches and analyse how his religious language attempts to call into being a new understanding of the human. With the strange fleshy and sensual vocabulary of the texts, the German language and a conceptual world develops, which makes it feasible to see Zinzendorf's linguistic innovations as tied to a larger cluster of theological motifs, namely as experimenting with a new affective language for a new world.

CHRISTINA PETTERSON has a background in Theology (MTheol) from Copenhagen University (2001) and a PhD in Cultural Studies from Macquarie University, Sydney (2011). Her dissertation work was on the Danish mission to Greenland and the role of Christianity in colonisation. It will be published by Brill Publishers early next year. She has just finished a postdoctoral fellowship at the Humboldt University of Berlin as a postdoctoral research fellow in a DFG funded graduate school, with the research project *Sexuality and Social Control. Religious Dissent and the Dissolution of the Household in Eighteenth Century Germany*. From 1 October, she will be employed as a research associate at the University of Newcastle, Australia in the ARC project: *The Sacred Economy*.

Brid Phillips

The University of Western Australia

BLACK, PORTENTOUS HUMOURS: EXPLORING THE NEXUS BETWEEN PASSIONS, HUMORAL THEORY AND COLOUR

In the early modern period humoral theory, as derived from Galen, continued to form the mainstay of medical thinking. Popular publications such as Thomas Wright's *The Passions of the Mind in General*, and Stephen Batman's *Batman upon*

Bartholome: his booke De proprietatibus rerum, still expounded the merits of the humours. The passions were explained in part by turning to these theories. I am exploring the nexus that existed between the passions and humoral theory as signified by the colour labeling in dramatic works. However, colour terms had varying significances which have continued, evolved, or even changed from the early modern period to the modern. One instance concerns the colour yellow which formerly denoted jealousy and is used in this context in *The Winter's Tale*:

So like to him that got it, if thou hast
The ordering of the mind too, 'mongst all colours
No yellow in't, lest she suspect, as he does,
Her children not her husband's. (*The Winter's Tale*, 2.3.105-8)

The more modern conception of cowardice and yellowness can only be traced to the middle of the nineteenth century. Whereas the green-eyed monster is now a ubiquitous signifier of jealousy, the *Oxford English Dictionary* notes that this reference began when first coined by Shakespeare in 1600 in *The Merchant of Venice*. Indeed in 1615 Helkiah Crooke maintained that green eyes indicate a fearful man! Other meanings of green in the early modern period were variously young, tender, sickly, green sickness in young women and, interestingly, to desire or yearn for something. I will look at the connotation of these colour terms in their original context and try to point to more subtle, culturally specific, emotional representations where the playwright was attempting to shape an emotional reaction from the audience with judicious use of colour signposting. Although colour remained mutable in meaning, by paying particular attention to contextual clues and historically cultural situation I hope to point to emotional significances that are not always immediately apparent to a modern audience.

BRID PHILLIPS completed both her undergraduate and masters degrees at UWA. She is now a PhD candidate with the Centre for History of Emotions at this venerable institution. Brid's research focuses on 'Stirring the pot with colour: an examination of the affective role of colour use in the drama of William Shakespeare and is supervised by Bob White and Andrew Lynch. Her broader research interests include the expression of emotions and the cross over of historical and literary sources from the classical period through to the early modern where this expression can be found.

Bronwyn Reddan

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PASSION, FIRE, FLAME: EMOTION TERMINOLOGY IN THE TALES OF HENRIETTE-JULIE DE CASTELNAU, COMTESSE DE MURAT

Henriette-Julie de Castelnau, Comtesse de Murat published fourteen fairy tales between 1698 and 1709. A relatively unknown figure in literary history, her work does not conform to the stereotypical idea of fairy tales as short, didactic tales for children. Murat's unpredictable tales are stories which examine the frequently disastrous consequences of romantic love for seventeenth-century women. One of the most important themes in Murat's tales is the association between love and destiny and the inability of men and women to resist the powerful force of passionate love. Influenced by the philosophical work of René Descartes and Blaise Pascal and the *précieuse* code of romantic love associated with seventeenth-century literary salons, Murat's stories describe love variously as a tender emotion (*tendre amour*), a passion beyond the control of reason (*une passion mille fois plus*

forte que ma raison) and a burning fire (*les amants trop heureux brûlaient toujours des mêmes feux*). This emphasis on the uncontrollable nature of love raises particular issues of translation.

Using case studies drawn from the six of Murat's tales which have been translated into English, this paper examines the difficulties associated with translating Murat's ideas about love from seventeenth-century French to modern English. These case studies compare the different translation strategies adopted by the three groups of authors who have translated Murat's tales: Jack Zipes (1989 and 2001) Lewis Seifert and Domna Stanton (2010) and Perry Gethner and Alison Stedman (2011). This paper analyses extracts about love from translated texts by each of these groups of authors in order to illustrate the impact different translation strategies have on both the meaning of the translated text and the ideas about love it conveys to a contemporary English audience.

BRONWYN REDDAN is a PhD candidate in the School of Historical and Political Studies at The University of Melbourne and a postgraduate member of CHE. Her research examines the performance of romantic love in early modern French fairy tales and the historical significance of fairy tales as sources providing insight into the development of ideas about love and marriage which continue to shape modern understandings of emotion and gender.

Andrea Rizzi

The University of Melbourne

RENAISSANCE EMOTIONS IN TRANSLATION

In their letters and dedications to patrons and readers, Renaissance humanists freely hurl public insults towards fellow scholars while also unleashing strong emotions such as anger, love, indignation, vexation and hope. Strongly influenced by Petrarch, Cicero, Quintilian, Aristotle and Seneca, humanists such as Leonardo Bruni and Giannozzo Manetti justified these emotions by subjecting their affective reactions to judgement (*iudicium*). From a modern perspective, these controlled and calculated outbursts of violent emotions are somewhat puzzling, especially given that most of these texts were meant to be read widely. This paper investigates how Renaissance intellectuals translated their emotions on paper and publicly. It does so by exploring some of the most common terms used by these authors to describe their affective reactions and examining how these terms agree with the most comprehensive Renaissance essay on emotions, Vives's *De anima et vita*.

ANDREA RIZZI is Senior Cassamarca Lecturer in Italian Studies at The University of Melbourne. He has published on vernacular translation at the court of *Ercole I of Ferrara* (see his *The Historia imperiale by Riccobaldo Ferrarese translated by Matteo Maria Boiardo, 1471-1473* published by the Istituto Storico Italiano per il Medio Evo, and translation history in Renaissance Italy. His latest *Vulgar tongue: Translators in Renaissance Italy* is under consideration. Andrea has been a Deborah Loeb Brice Fellow (2011) at the Villa I Tatti Harvard University Center for Italian Renaissance Studies, Florence.

Deborah Seiler

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HERRSCHAFT: AN EMOTIONAL JOURNEY VIA THOMASIN VON ZERCLAER'S WELSCHER GAST (C. 1340)

Given the subtlety and fluidity of emotions, it stands to reason that emotions research would be plagued not only by uncertainty, but also by implicit and predominantly unconscious assumptions on the very definition of the term. The latter is often the result of the inherent cultural scripts that form a significant basis for any language. This is of particular concern with English: as it has become the international language of academia, a false sense of linguistic homogeneity has resulted within in the academic community. In the context of historical research, there are also concerns with how emotional terms are uncovered and how they are then expressed and discussed in subsequent scholarship.

To explore this issue, this paper will analyse the emotional journey, so to speak, of the the term *herrschaft* as it appears in the didactic Middle High German poem *Welscher Gast*, as seen in the context of Kathryn Starkey's new book, *The Courtier's Mirror: Cultivating Elite Identity in Thomasin von Zerlaere's Welscher Gast*. Starkey defines *herrschaft* as varyingly as 'glory', 'arrogance' or 'pride', depending on the context. The aim of this paper is to draw attention to all the layers of linguistic and cultural translation that lie between this complex and emotional term, and a modern audience reading Starkey's English translation. It is an attempt to uncover the implicit assumptions that lie beneath both language and emotions research.

DEBORAH SEILER has a BA (Hons.) and MA from UWA, and currently works on a PhD at the same institution. Her thesis focuses on masculine identity within the framework of friendship in late medieval Europe – a topic which encompasses her research interests of late medieval identity, masculinity, relationships and sexuality.

Stephanie Trigg

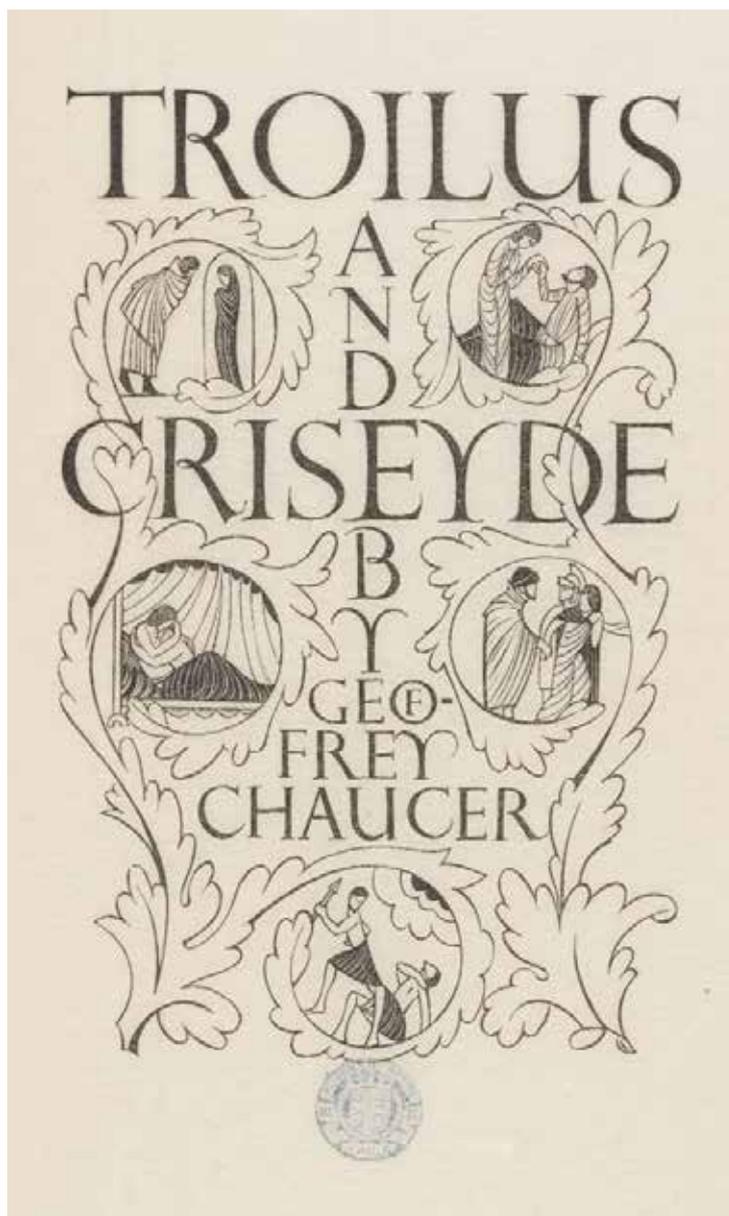
The University of Melbourne

RHETORICAL COMPARISONS OF AFFECT AND FEELING IN CHAUCER

As Sarah McNamer points out, "'feeling' is the most common word in Middle English to describe what Modern English names as 'emotion'". 'Feeling' has a distinctively somatic component, based on medieval ideas of the body's means of experiencing and expressing emotion. This paper is principally concerned, however, with some distinctive rhetorical formulations of emotion and feeling in Middle English literature, especially the poetry of Geoffrey Chaucer. It focuses on a particular rhetorical usage, whereby Chaucer emphasises a character's emotions by likening that character to another (anonymous) person who feels in a similar way. In these examples from Chaucer's *Troilus and Criseyde*, Chaucer uses the comparison "as she that" to draw attention to Criseyde's emotions:

"Gret is my wo," quod she, and sighte soore

As she that feleth dedly sharp distresse (IV. 897-8)



Eric Gill, *Proof of the title-page to Chaucer's 'Troilus and Criseyde', No.50 of the publications of the Golden Cockerel Press, Waltham St Lawrence, Berkshire, 1927.*
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Criseyde, al quyt from every drede and tene,
As she that juste cause hadde hym to triste (III.1226-27)
As she that al this mene while brende
Of other passioun than that they wende,

So that she felte almost hire herte dye
For wo and wery of that compaignie. (IV. 704-7)

The paper will explore these and several other examples from Chaucer's writing, focusing on the relationship between feeling, figurative expression and performativity. Criseyde sighs or burns with passion, or her heart nearly dies, or she feels it bleeding, or is nearly deaf with sorrow, or her face is pale ... like one who felt in such a way. Such expressions of feeling seem to suggest deep emotion and sensory response, but they also seem indirect, depersonalised, and even performative. Chaucer's use of this trope

suggests an expressive mode caught between several different understandings of feeling: a traditional typological or humoral model; and an emergent, more personalised sense of emotion as itself caught between immanent feeling and performative practice. What light can these rhetorical figures shed on the medieval understanding of feeling and emotion?

STEPHANIE TRIGG is Director of the Melbourne Node of CHE and Program Leader of The Shaping the Modern Program. This program explores the legacy of emotions as they developed in Europe between 1100 and 1800, with a particular focus on the long-ranging effects of pre-modern European emotions on Australian culture. Stephanie's own work for the Centre focuses on the expression of emotion on the human face, in poetic, dramatic and narrative English literary texts from Chaucer and Shakespeare through to contemporary writers on autism and prosopagnosia such as Oliver Sachs. A second project examines the relationship between emotions and ecomaterialism; this project compares and contrasts human emotions in medieval, early modern and modern affective responses to two phenomena: fire and stone.

Bob White

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YOU MUST WEAR YOUR RUE WITH A DIFFERENCE

"There's rue for you; and some for me:
We must call it herb of grace o' Sundays
O, you must wear your rue with a difference"

When we speculate whether some emotions from the past have been 'lost', we would probably first think of those connected with arcane states connected with religious niceties now lost, such as the 'ayenbite of inwytt' (again-biting of inner-wit) which Joyce's Stephen Dedalus tried to revive. However, others may be tantalisingly closer to us, still available but just out of reach. According to the OED 'rue' in its primary form is 'chiefly regional or archaic', though it still exists in attenuated form in 'you'll rue the day' (you'll regret doing this) and very occasionally 'a rueful (repentant) expression'. But this word had a very long history stemming from its etymology as one of the relatively few Anglo-Saxon words describing an emotion, and it gathered more complex, affective associations through the medieval and early modern centuries, in both religious and secular contexts. Meanwhile, rue as 'the herb of grace', *Ruta Graveolens*, was steadily accredited with a range of physical and emotional remedial efficacies which were eventually summarised by Culpeper in his *Complete Herbal* (1653). He quotes, and offers an interpretation of, Ophelia's enigmatic lines addressed to Gertrude, linking 'rue' with both menstruation and menopause as a uniquely female remedy. This paper offers not only the history of a word, but the history of an emotion, which we may now have lost.

BOB WHITE is Winthrop Professor of English and Cultural Studies at UWA and Chief Investigator for CHE. From 2008 to 2013 he was an Australian Professorial Fellow. He has published widely on Shakespeare and the younger Romantics, including *John Keats: A Literary Life* (2010, pbk, 2012). He is also the author of several monographs on English literature and the history of human rights, most recently *Pacifism and English Literature: Minstrels of Peace* (2008).

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