

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

# RELIGIOUS MATERIALITY AND EMOTION

**DATE:** 16-18 February 2016

**VENUE:** Majestic Roof Garden Hotel, 55 Frome St, Adelaide

**ORGANISERS:**

Julie Hotchin, [julie.hotchin@anu.edu.au](mailto:julie.hotchin@anu.edu.au), and  
Claire Walker, [claire.i.walker@adelaide.edu.au](mailto:claire.i.walker@adelaide.edu.au)



Gentile Bellini, *Procession in St Mark's Square, Venice*; Wikimedia commons.

## TUESDAY 16 FEBRUARY 2016

### PUBLIC LECTURE: THE UNIVERSITY OF ADELAIDE, LECTURE THEATRE NAPIER 102

18.00-19.00	Chair: Claire Walker, The University of Adelaide Miri Rubin, Queen Mary University of London, <i>The Virgin Mary: A History in Matter and Emotion</i>
19.00-20.00	Wine Reception, First Floor Foyer, Napier Building

## WEDNESDAY 17 FEBRUARY

8.45 - 9.15	Registration and coffee Nandina Meeting Room, Majestic Roof Garden Hotel, 55 Frome St, Adelaide
9.15 - 9.30	Welcome

### KEYNOTE ADDRESS CHAIR: JULIE HOTCHIN, THE AUSTRALIAN NATIONAL UNIVERSITY

9.30 - 10.30	• Monique Scheer, University of Tübingen, <i>Tears, Shivers and Me, or: How We Do Inspiration</i>
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### 10.30 - 11.00 MORNING TEA

### PANEL 1: THE SENSES AND EMOTION CHAIR: JENNIFER CARPENTER, AUSTRALIAN CATHOLIC UNIVERSITY

11.00-12.30	<ul style="list-style-type: none"> <li>• Lisa Beaven, The University of Melbourne, <i>The Chapel of the Rosary in Santa Sabina, Sassoferrato's Madonna of the Rosary, and the Confraternities of the Rosary in Rome</i></li> <li>• Daniela Kaleva, University of South Australia, <i>Mary's Corporeality in Claudio Monteverdi's Religious Contrafactum Il pianto della Madonna</i></li> <li>• Paul Martin, The University of Adelaide, <i>The Art of Depicting God in Late Medieval Jewish Kabbalah</i></li> </ul>
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### 12.30 - 13.30 LUNCH

### PANEL 2: RITUALS, PROCESSIONS, COMMUNITIES CHAIR: AMY MILKA, THE UNIVERSITY OF ADELAIDE

13.30-15.00	<ul style="list-style-type: none"> <li>• Mirko Sardelic, Croatian Academy of Sciences and Arts/The University of Western Australia, <i>The Procession with the Cross: The Penitence of a Renaissance Adriatic island</i></li> <li>• Eleonora Rai, Fondazione Fratelli Confalonieri, University of Milan, <i>Feeling the Passion of Christ. Visual Objects and Emotions in Paolo Segneri Senior's and Leonardo of Porto Maurizio's Italian missions (1665-1750)</i></li> <li>• Christina Petterson, The University of Newcastle, <i>"The Sacrament of Somatic Unification": Developments of Eucharist and Liturgy in Eighteenth-Century Herrnhut</i></li> </ul>
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### 15.00 - 15.30 AFTERNOON TEA

### PANEL 3: ROUSING EMOTION: PREACHING AND CONVERSION CHAIR: LISA BEAVEN, THE UNIVERSITY OF MELBOURNE

15.30-17.00	<ul style="list-style-type: none"> <li>• Moira Kenny, The University of Sydney, <i>The Importance of Being Calm: Religious Fervour and Imagination in Renaissance Italian Lay Confraternities</i></li> <li>• Joel Gereboff, Arizona State University, <i>The Emotional Resonance of the Shofar and the Preacher's Voice</i></li> <li>• Kirk Essary, The University of Western Australia, <i>"Not with Gross Facial Distortion, Not with Buffoonish Physical Gestures, But with Words": Erasmus on Stirring the Emotions in Christian Preaching</i></li> </ul>
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### 19.00 SYMPOSIUM DINNER, BRITISH INDIA RESTAURANT, 270-276 MORPHETT ST, ADELAIDE

## THURSDAY 18 FEBRUARY 2016

8.45 – 9.15	Tea and Coffee
<b>PANEL 4: OBJECTS AS EMOTIONAL PROXIES CHAIR: KIMBERLEY-JOY KNIGHT, THE UNIVERSITY OF SYDNEY</b>	
9.15 – 10.45	<ul style="list-style-type: none"> <li>Megan Cassidy-Welch, Monash University, <i>Fabrics of Friendship, Materials of Memory: The Thirteenth-Century Treasure of Oignies</i></li> <li>Veronica Fitzpatrick, Independent Scholar, <i>Faciality/Materiality: Reliquaries of the Twelfth to Fourteenth Centuries</i></li> <li>Sarah Randles, The University of Melbourne/University of Tasmania, <i>Impressions: Wax and Emotions in the Middle Ages</i></li> </ul>
10.45 – 11.15	MORNING TEA
<b>KEYNOTE ADDRESS CHAIR: ABAIGÉAL WARFIELD, THE UNIVERSITY OF ADELAIDE</b>	
11.15–12.15	<ul style="list-style-type: none"> <li>Charles Zika, The University of Melbourne, <i>Pilgrimage Places and their Objects: Emotional Deployment at the Shrine of Mariazell</i></li> </ul>
12.15 – 13.00	LUNCH
<b>PANEL 5: TEXTS, EMOTIONS AND COMMUNITIES CHAIR: MERRIDEE BAILEY, THE UNIVERSITY OF ADELAIDE</b>	
13.00–14.30	<ul style="list-style-type: none"> <li>Elizabeth Freeman, University of Tasmania, <i>Commemoration within and between Communities of Cistercian Nuns and Cistercian monks: A Case Study of Wintney and Waverley in Medieval England</i></li> <li>Eva Lehner, University of Duisberg-Essen, <i>Narrating Death: Shaping Emotion in Early Modern Religious Communities</i></li> <li>Michael Smith, The University of Manchester, <i>Print, Friendship and Voluntary Devotional Communities in England c.1660-c.1750</i></li> </ul>
14.30 – 15.00	AFTERNOON TEA
<b>PANEL 6: IMAGERY, EMOTION AND SPIRITUAL FORMATION CHAIR: SARAH RANGLES, THE UNIVERSITY OF MELBOURNE/UNIVERSITY OF TASMANIA</b>	
15.00–16.30	<ul style="list-style-type: none"> <li>Renée Köhler-Ryan, The University of Notre Dame Australia, Sydney, <i>Eyes of Flesh and Mind: Nicholas Cusanus's Path from Vision to Interreligious Dialogue</i></li> <li>Elizabeth Reid, Macquarie University/Western Sydney University College, <i>Religious Values in the Bedroom</i></li> <li>Diana Hiller, The University of Melbourne, <i>Mary Magdalene: A Gendered Construct in Conventual Crucifixion Frescoes in Early Modern Italy?</i></li> </ul>
16.30–17.15	<b>ROUND TABLE DISCUSSION:</b> Chairs: Julie Hotchin, The Australian National University and Claire Walker, The University of Adelaide Discussant: Katie Barclay, The University of Adelaide
17.15–17.30	<b>CLOSING REMARKS:</b> Led by: Julie Hotchin, The Australian National University and Claire Walker, The University of Adelaide

## ABSTRACTS

## Lisa Beaven

The University of Melbourne

### THE CHAPEL OF THE ROSARY IN SANTA SABINA, SASSOFERRATO'S MADONNA OF THE ROSARY, AND THE CONFRATERNITIES OF THE ROSARY IN ROME

While the rosary was a medieval rather than early modern invention, nonetheless it changed and adapted during the baroque period to play a crucial role in Post-Tridentine religious practice and ritual. It is the rosary's ability to reshape social structures through the confraternities that I am interested in exploring in relation to emotional communities. It was a form of prayer that blended the material, the vocal (recitations) with interior thoughts (meditation). Furthermore, it was a form of worship that reinforced connections between liturgy and visual culture. Chapels belonging to these confraternities, often located in larger churches, contained major paintings on the theme of the Rosary.

Many were placed on or just above the altar table itself so that the priest and congregation could readily see the images during the celebration of the Eucharist. One such painting was Sassoferrato's *Madonna of the Rosary*, painted for the rosary chapel in Santa Sabina. Sassoferrato's painting was painted for a new kind of Catholic, one whose identity was increasingly shaped by 'sensuous worship', championed by the Jesuits and made famous by the use of the imagination in the meditative techniques espoused by Ignatius's *Spiritual Exercises*. I intend to explore the iconography of such paintings, along with the extensive printed record of Rosary confraternities, to study the links between sensory immersion and emotional response.

## Megan Cassidy-Welch

Monash University

### FABRICS OF FRIENDSHIP, MATERIALS OF MEMORY: THE THIRTEENTH-CENTURY TREASURE OF OIGNIES

The priory of Oignies near Namur in Belgium, founded in 1204, became well-known for its most holy woman, Marie of Nivelles, and its patronage by the bishop of Acre (and Marie's

hagiographer), Jacques de Vitry. Throughout his association with Oignies, Jacques gifted objects to the priory – from Acre, from Genoa, from Damietta in Egypt, and from Rome. These objects included fabric, gemstones, relics, books, and Jacques' own mitre and episcopal vestments. Under Jacques' instruction some of these gifts were worked into magnificent art objects by one of the brothers of the priory, Hugh. Hugh's craftsmanship in metalwork has long been the subject of both admiration and scholarship (particularly by art historians) – these are the famed 'treasures of Namur'. The cultural and emotional meanings generated by and reflected in the objects owned by Oignies deserve more attention, however, especially as they illuminate the complex and interactive nature of memory and friendship. Jacques' unique friendship with Marie, his long absences from Oignies whilst on crusade and then in Italy, and the priory's own attachment to these objects are the subjects of this paper. In particular, I explore how objects in a religious setting communicated much more than pious sentiment. They also transmitted powerful emotional stories of connection, absence and remembrance. In so doing, the thirteenth-century treasure of Oignies tells a singular story about the materials of memory and the fabric of friendship.

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## Kirk Essary

The University of Western Australia

### **"NOT WITH GROSS FACIAL DISTORTION, NOT WITH BUFFOONISH PHYSICAL GESTURES, BUT WITH WORDS": ERASMUS ON STIRRING THE EMOTIONS IN CHRISTIAN PREACHING**

This paper considers the relationship between materiality and emotion in the context of Christian preaching as discussed by Erasmus of Rotterdam in his monumental manual for preachers, the *Ecclesiastes* (published in 1535). Erasmus was well aware that Christian preachers could and did use a variety of techniques for stirring the emotions of the congregation. While a 'fiery heart' is a necessary condition of effective teaching, Erasmus repeatedly criticises the use of 'perverse affectations' on the part of the preacher: for these not only fail in orienting the congregation towards true piety, but they belie the insincerity of the preacher himself. The use of the preacher's body for moving the congregation is the subject of a lengthy excursus in this regard, and Erasmus offers clear-cut guidelines for maintaining decorum. Each part of the face receives special consideration, both of a descriptive and prescriptive manner: raising the head signifies confidence, frequent moving of it is unseemly, while 'whirling the hair is downright fanatical'. 'There is no emotion that is not expressed in the eyes,' he writes, and 'there are even some indicated by the nose', but 'the hands are the most eloquent'.

The body, however, isn't the only material object which has emotional efficacy. Crucifixes, the preacher's dress, relics, and other material props all come in for criticism for their use in 'stirring the emotions of simple folk'. Unconscionable, especially, is the preacher who, in order to make a point about human pride, "smuggles two skulls under his robe taken from the cemetery, then produces them when the sermon reaches the emotional climax and

smashes them together with such a great crack that the teeth are shaken out and scatter among the congregation'. With reference to these and similar examples, I will argue that Erasmus' thinking about the body and materiality as it pertains to preaching is constitutive of a persistent concern in his theology for striking a delicate balance between stirring the emotions and sincere and effective teaching. As the *Ecclesiastes* is both Erasmus's last major work and, as John O'Malley has written, a 'great watershed in the history of sacred rhetoric', examining the function of materiality in the context of religion and emotion in this work is important not only for understanding Erasmus's thinking on the matter, but for appreciating the significance of his approach in the longer history of Christian preaching and sacred rhetoric.

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## Veronica Fitzpatrick

Independent Scholar

### **FACIALITY/MATERIALITY: RELIQUARIES OF THE TWELFTH TO FOURTEENTH CENTURIES**

Caroline Walker Bynum's 2011 work *Christian Materiality: An Essay on Religion in Late Medieval Europe*, is indicative of the emerging interest into materiality. She relates cases of bleeding hosts and weeping statues – material objects that take on a life of their own. By no means inert, these objects have their own agency and are able to perform miracles or cause social disruption.

In a similar vein, reliquary objects are dynamic in their object-ness and elicit emotional responses from their medieval Christian beholders. The emotional response stems not only from the fact that beholders gain proximity to precious relics, but also because each visual component carries affective meaning. In this paper I argue that reliquaries with the quality of faciality – possessing the form of a human face – are the most effective communicators of sanctity and stimulators of emotional response in beholders. Such reliquaries include reliquary statues, busts, majesties, and head reliquaries. Their materiality is significant in heightening, and involving, audiences' responses – the eyes are stylistically emphasised and function as a communicative tool, and jewels proclaim sanctity and inspire anagogical experiences. I work with primary text sources to demonstrate how some medieval audiences responded to the reliquary objects and how the faciality and precious materiality is cited as a main conduit to experiencing saint's relics. This argument shall be supplemented with insight into reliquary production, medieval attitudes toward the human face, and medieval aesthetic theory on precious materials.

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## Elizabeth Freeman

University of Tasmania

### **COMMEMORATION WITHIN AND BETWEEN COMMUNITIES OF CISTERCIAN NUNS AND CISTERCIAN MONKS: A CASE STUDY OF WINTNEY AND WAVERLEY IN MEDIEVAL ENGLAND**

In the early thirteenth century an ailing Cistercian brother named Simon, from Waverley abbey in southern England, wrote and requested that a nearby priory of nuns receive him

into confraternity with them and that the community inscribe his name and obituary *en ceste livre*. 'This book', which survives today as British Library, Cotton MS, Claudius D iii, belonged to the English Cistercian nunnery of Wintney. It contains a martyrology; two feminised versions of the Benedictine Rule (Latin and English); and a calendar which is extremely informative due to the many names of Wintney nuns and lay-sisters, monks and brothers from nearby monastic communities, and clerics and lay-people included for the purposes of commemoration. From the calendar (which was updated over the thirteenth to fifteenth centuries) one can begin to identify a sense of the broader community connected to Wintney, a community not restricted by location or time but seemingly constituted to some degree by the acts of repeated commemorations. According to Simon of Waverley, inclusion of his name in the materiality of 'this book' would prevent him from falling into 'forgetfulness'. From other evidence, we suspect that Simon was responsible for giving the martyrology (also in the Cotton manuscript) to the Wintney community. Hence, there seems to have been some ongoing connection between Simon and the nuns' community (involving a degree of *quid pro quo?*), and this connection was made explicit in the precise and material form of liturgical books yet at the same time it expanded from the individual to the communal. In the case of interactions between Cistercian monks and nuns in medieval England, surviving evidence is patchy, but what the Waverley/Wintney example indicates is that sometimes just a few lines of text in just one particular manuscript indicate both wider emotional connections and also, in the process, contributed to the continuation of those connections over the medieval centuries.

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## Joel Gereboff

Arizona State University

### THE EMOTIONAL RESONANCE OF THE SHOFAR AND THE PREACHER'S VOICE

Numerous texts in the Hebrew Bible describe the blowing of the shofar. This sounding occurs on various occasions and expresses and evokes several emotions: dread, fear and joy. Two verbs and associated nouns, *tq'*, *taqa* and *rw'*, especially *teruah*, signify the sounding of horns. References in Lev. 23 and Num. 29, prescribing the first day of the seventh month as a *yom zikhron teruah*, a day for remembrance with the sounding (of the horn), are important in later Judaism, as this date becomes Rosh Hashanah.

The earliest rabbinic text, Mishnah, elaborates a series of ritualistic uses of the shofar on Rosh Hashanah. It legislates the blowing of a combination of long and short notes called *teqiah* and *teruah*. While the Mishnah does not explicitly prescribe an emotive purpose to the sounding of the shofar, its connecting this ritual with various liturgical selections depicts it as having expressive and evocative effects.

The Talmuds articulate complex emotional resonances for the blowing of the shofar. These include instilling in the congregation dread, fear, wailing and groaning and provoking emotional responses in God and Satan. In

hearing the shofar, God should be moved to have compassion on Israel.

During the middle ages, Jewish preachers from across Europe, citing Is. 58:1, 'Cry aloud, do not hold back, raise your voice like a shofar, declare to My people their transgression, and the house of Jacob their sin,' see their voices as embodying the sounds of the shofar. Drawing upon the research of Marc Saperstein, my paper will note how preachers associate their words of rebuke leading to repentance with various emotional considerations. These include the goals of instilling humility, dread, fear and tears while not occasioning envy and anger. These intense emotional dimensions of the shofar and its parallel embodiment in the words of the preacher are a rich example of the connections between emotions, materiality and embodiment in Judaism.

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## Diana Hiller

The University of Melbourne

### MARY MAGDALENE: A GENDERED CONSTRUCT IN CONVENTUAL CRUCIFIXION FRESCOS IN EARLY MODERN ITALY?

It is generally recognised that, when painting for female religious viewers, early modern Italian artists gendered images to the extent that they commonly depicted female figures – typically titular saints or convent founders – in positions of hierarchical importance. However, the gendering of frescoes in male and female convents occurred in ways fundamentally deeper than simply privileging such figures. Artists often altered the accepted iconography in religious works according to the gender of their convent viewers. As illustration, this paper focuses on the figure of Mary Magdalene in frescoes of Christ's Crucifixion in male and female religious houses by four early modern painters: Niccolò di Pietro Gerini, Giovanni di Corraduccio, Benozzo Gozzoli and Andrea del Castagno. It is suggested that when these artists painted a Crucifixion fresco for a male convent the Magdalene was often accorded the role of mourning bystander and the viewer's emotional engagement was invited through other figures. In contrast, when the same artists painted Crucifixion frescoes for female religious viewers, it was the Magdalene who acted as the emotional *entrée* through which the women could engage with the pathos and agony of Christ's Passion on the Cross.

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## Daniela Kaleva

University of South Australia

### MARY'S CORPOREALITY IN CLAUDIO MONTEVERDI'S RELIGIOUS CONTRAFACITUM IL PIANTO DELLA MADONNA

*Il pianto della Madonna* (The Weeping of the Madonna) for solo voice and continuo was first published in Claudio Monteverdi's book of sacred music *Selva morale e spirituale* (Venice, 1640). It is a religious *contrafactum* in Latin of the famous monody *Lamento d'Arianna* (Venice, 1623) which was once part of the opera *L'Arianna* (Mantua, 1608 – music lost). Designed for intimate chamber performances, both recitative laments articulate the ardent speech and intense emotions of women transiting through the liminal phases of either marriage or

death. *Il pianto della Madonna* represents Mary's religious fervour at the feet of the crucified Jesus and is a potent example of unwavering piety at a crucial point in the Christ story. Monteverdi's musical setting has been praised for its refined expression of words by the means of tones. Mary's corporeality is realised through her words, the actions that they imply and the gestures that shape their expression. This presentation examines *Il pianto della Madonna* with reference to embodiment of emotions and incorporates the results of recent practice-led research into performing *Lamento d'Arianna* with historically informed rhetorical gesture. The analysis focuses on the correlation between emotive content in text and music, and draws on archival still images and descriptions of Mary's corporeality. By deploying this performative approach we gain an 'outside in' glimpse into the historical performance practice of sacred *contrafacta* and women's devotional practices in the mid-seventeenth century.

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## Moira Kenny

The University of Sydney

### **THE IMPORTANCE OF BEING CALM: RELIGIOUS FERVOUR AND IMAGINATION IN RENAISSANCE ITALIAN LAY CONFRATERNITIES**

This paper seeks to understand the mindset of both those who were executed by the various state authorities in Italian cities in the fifteenth century, and those who accompanied them in their final hours and moments. The Bolognese *Comforters' Manual*, and the contemplative text *Meditations on the Life of Christ*, allow a modern audience to understand at least some of the psychological and religious motivations for those who took on the onerous task of comforting the condemned, men who were trying to look after their own spiritual well-being and that of the prisoners in their keeping. Comforters used biblical texts, religious images and songs in their work, as well as availing themselves of specific spaces in which to prepare the prisoners for death, heightening emotions for all concerned within this legal and religious practice. This research also seeks to explore the symbiotic relationship that could be formed between the comforter and the condemned; they were, in fact, dependent upon one another for religious growth within this very time-specific emotional community. The personal activities of the lay confraternities in Renaissance Italy had wide-reaching effects on the society at large, both politically and judicially, while the rituals attached to the process were designed explicitly to enrich the spiritual lives of those who carried out the work as well as those who benefited from it. When a successful change of heart was enacted, it was usually one reliant on the use of imagination, often assisted by the use of sacred images and music, which helped keep the prisoner calm as they left the prison and ventured out into a sometimes hostile public. This legal procedure thus became coloured by powerful emotions that needed to be reined in for the religious performance to take place, as was expected of all involved.

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## Renée Köhler-Ryan

The University of Notre Dame Australia, Sydney

### **EYES OF FLESH AND MIND: NICHOLAS CUSANUS'S PATH FROM VISION TO INTERRELIGIOUS DIALOGUE**

In 1453, Nicholas Cusanus responded to a request from the Benedictine monks of Tegernsee, by sending them an icon and the text *De Visione Dei*. The monks had asked him for a way not only to know God rationally as the coincidence of all contradictions, but to experience this emotionally. Nicholas responded with a communal visual exercise, focused on an image of Christ, the paradigm of contradictions. Crucially, the eyes of the image seem to look intently and simultaneously at every individual person who sees it.

Cusanus directed the monks to gather around the icon in a semi-circle. First each concentrated on how the icon seems to be looking at him alone. Then, the monks moved around before the icon and exclaimed how it was still looking at each one of them as they all move. In a final moment, the monks turn to each other, and express what they are experiencing. This increases their amazement at how each of them can, at the same time as the others, feel God's sight.

This exercise is only possible because the monks are in each other's presence before the physical object of the icon. A shared space and sacred object enables a deeper sense of community, through which a greater knowledge of God is attainable. Such profound intuitive awareness of God's presence is identified by Detlef Thiel as *synderesis*, which in medieval philosophy has moral implications.

This presentation proposes to explore Cusanus's exercise so as to argue that it is precisely because God is beyond our complete knowledge and vision that we can form greater communities of moral action. Only when proceeding from fitting, humble, informed ignorance about the divine, both deeply felt and rationally known, can dialogue within and between communities – of different cultures as well as religions – occur.

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## Eva Lehner

University of Duisberg-Essen

### **NARRATING DEATH: SHAPING EMOTION IN EARLY MODERN RELIGIOUS COMMUNITIES**

The parish register is an early modern innovation: German church administrations developed a new form and method of recording people in the sixteenth century during the reformation. Every person in a parish could be and should be registered in written form by the documentation of baptisms, marriages and burials in a book scribed by the clergy. The act of writing was also important for the pastoral care, especially for the spiritual and emotional guidance of the parishioners by the local ministers.

Until now my research has focused on the non-emotional administrative registration. Now I want to find out more about the emotional aspects in these practices of writing and registering. In my paper I aim to examine more closely the interplay between the materiality of the books, the materiality of the writing and the shaping and directing of emotions towards death. What role did the writing play by managing emotions like grief and hope in this new form of religious

registration? During plague or war the mortality rate increased dramatically and a parish could have lost half of its people. In these times, the narrating of death also changed in the books, for example into columns of numbers. The writers had to find a way to write down and include the lives of executed outlaws and 'lost souls'. Another challenge for the clergies was the registration of stillborn and non-baptised infants, because their salvations were uncertain and debatable.

An important function of the materiality of the parish registers was the fixation of religious emotions during time by writing them down on an official church document. This possibility of making mourning and memory official and permanent had an impact on religious feelings and the identity of the community. To find out more about the interplay and the interactions between materiality and emotions I want to focus my questions in the following direction: How are the emotions of parishioners (e.g. the parents) 'managed' by registering souls in the hope of their salvation? What impact did the narrating of death on the religious (confessional) identity of a parish have?

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## Paul Martin

The University of Adelaide

### THE ART OF DEPICTING GOD IN LATE MEDIEVAL JEWISH KABBALAH

According to Umberto Eco, the medieval mentality was imbued with an aesthetic sensibility, which was associated with a lived experience that encompassed ideas about human, natural and divine beauty. These intertwined aspects of reality could be expressed in works of art, among them literary and visual, and it was made apparent in the startling combination of these two forms in illuminated manuscripts. In this paper I want to use this interaction or intersection of words and images as a point of departure for exploring the aesthetic evocation of religious feelings in late medieval Jewish Kabbalah. For the practitioners of this mystical tradition, their realisation and recognition of God as being available to sensible cognition meant that they were in effect producing a work of art. They were motivated by an emotional conviction to depict their understanding of God through painting a picture in the imagination, and then rendering this mental artwork onto the support of enunciation. It was produced by the kabbalist for the edification of the hearer or reader, who could similarly enjoy an aesthetic response. At multiple levels then the spiritual feeling and material artefact functioned as a means for expressing and eliciting a consciousness of God.

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## Christina Petterson

The University of Newcastle

### 'THE SACRAMENT OF SOMATIC UNIFICATION': DEVELOPMENTS OF EUCHARIST AND LITURGY IN EIGHTEENTH-CENTURY HERRNHUT

This paper examines the practice of the Eucharist in the community of Moravian Brethren in eighteenth century Herrnhut (Eastern Saxony) and how it reflects changes in the community's theology and self-understanding. In the early days of the community, the Eucharist was practised in a sober Lutheran way in the local church. When the community began to celebrate the Eucharist on its own, it evolved into an increasingly emotive and affective practice in accordance with the development of the 'blood and wounds theology' of the community in the late 1740s, where Zinzendorf speaks of it as 'the sacrament of somatic unification' between the believer and the bloody and wounded bridegroom. The culmination of this development was the incorporation of the 'Litany of Wounds' in the 1757 ritual. The Litany of Wounds is based on the dying words of Brother Johann Nitsche, who died in Herrnhut in the last week of 1743. Calling upon the wounds of Jesus and seeing the wounds, his 'religious feeling' became, through the subsequent ritualisation, a 'paradigmatic experience of faith and imagination' as Katherine Faulk has shown. In the enactment of and participation in the Litany, which was performed antiphonally on a weekly basis, the members of the congregation appropriate the visionary experience of Nitsche and his witness to the wounds. The incorporation of Litany in the liturgy of the Eucharist is thus a specific practice of subjectification and as such the culmination of a profound shift in the understanding between collective and individual which is thus mediated through the blood and body of Christ.

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## Eleonora Rai

Fondazione Fratelli Confalonieri, The University of Milan

### FEELING THE PASSION OF CHRIST. VISUAL OBJECTS AND EMOTIONS IN PAOLO SEGNERI SENIOR'S AND LEONARDO OF PORTO MAURIZIO'S ITALIAN MISSIONS (1665–1750)

Between the second half of the seventeenth and first half of the eighteenth century, Paolo Segneri Senior SJ and Leonardo of Porto Maurizio OFM actively contributed to the re-evangelisation of territories of the Papal States and Northern Italy. These two religious men promoted visual missionary methods that focused on using emotions as a gateway towards strengthening Catholic engagement with the Passion of Christ. In particular, their missions aimed to improve doctrinal knowledge and strengthen attachment to the Catholic faith and the Church, by reinforcing the devotants' affection for the Sacraments.

Segneri Senior developed successful theatrical techniques connected to the Jesuit *religio carnalis*, and became the major visual focus of the mission by presenting himself as Christ of the Passion and performing public penance (e.g. self-flagellation). The public, invited by Segneri to share the pain suffered by Christ through self-penance, experienced a wholehearted participation in the mystery of redemption as a result of Segneri's vivid theatrical techniques.

Some years later, Leonardo of Porto Maurizio disseminated the practice of *via crucis* – a term referring to the

contemplation of the Stations of the Cross in Jesus' ascent to Calvary – to move people's feelings towards the mystery of the Cross. In 1750 he introduced this rite in Rome, at Colosseum, where it is still performed by the pope every year on Good Friday. Indeed, the *via crucis* continues to constitute one of the most effective and prominent Catholic visual rites aimed at moving and stimulating religious sentiment through a personalised and embodied identification of the worshipper with the Passion of Christ.

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## Sarah Randles

The University of Melbourne/University of Tasmania

### IMPRESSIONS: WAX AND EMOTIONS IN THE MIDDLE AGES

In *The Cultural Politics of Emotion* Sara Ahmed writes about emotions in terms of 'impressions', stating that they are 'about objects, which they hence shape, and are also shaped by contact with emotions'. While Ahmed makes it clear that she is not only talking about material objects, in the Middle Ages the material properties of wax, particularly its malleability, flammability and ability to hold an impression, meant that it could be used to perform emotional work. The spiritual properties of wax, especially its relationship to the Virgin Mary, were also integral to its emotional uses. This paper will draw upon visual, material and documentary evidence to consider the use of wax in various forms, including as seals, candles, ex votos and effigies, as emotional proxies in religious and social ritual. In particular, it will focus on the ability of wax to represent the human body and therefore embodied emotions, as well as its function in creating a sensory devotional space, in the form of candles. The discussion of wax in its various forms as 'emotional object' will further contribute to ongoing debate on the relationship between emotions and the material world.

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## Miri Rubin

Queen Mary University of London

### THE VIRGIN MARY: A HISTORY IN MATTER AND EMOTION

Since its emergence, the figure of the Virgin Mary has inspired a vast range of material objects as well as a great deal of music. While the themes and styles have changed over the centuries, Mary remained a prompt for experiments in visual form, material design and sound. Prayer, meditation, procession, liturgy – the many forms of religious experience – were all associated with emotional participation by individuals and groups, and facilitated by prayer beads, devotional images, dolls, religious jewellery and more. This is as true of the experience of Mary in Europe as it is of the global reception of her figure.

This lecture will offer some pathways into the rich world of religious materiality and emotional expression around the figure of the Virgin Mary. It will develop an historical arc within which these qualities can be situated, and offer it as a case for reflection on historical practices in the study of emotions and in the appreciation of historical materiality.

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## Mirko Sardelic

Croatian Academy of Sciences and Arts/  
The University of Western Australia

### THE PROCESSION WITH THE CROSS: THE PENITENCE OF A RENAISSANCE ADRIATIC ISLAND

'Za krizen', or the Procession with the Cross, is held on the island of Hvar on the night between Holy Thursday and Good Friday. It takes the form of a circular path connecting six parishes – Jelsa, Pitve, Vrisnik, Svirce, Vrbanj and Vrboska – and began as a penitential procession spurred on by the miraculous event of the Holy Little Cross which was reported to have wept blood in 1510. The processions, one from each village, move from the parish churches at midnight, led by selected cross-bearers who walk barefoot along the circular route of 25 kilometres. The people in the procession carry candles in their hands and sing 'Our Lady's Tears', a chant with a distinctive late medieval melodic line. In 2009, 'Za krizen' was inscribed on the UNESCO's Representative List of the Intangible Cultural Heritage of Humanity.

The paper discusses how religious objects and embodied religious practices reflect social and political struggles on this early modern Adriatic island. It focuses in particular on the crosses featured in the ritual – including the bleeding cross of 1510 and the huge wooden ones used in present-day processions – and the historical and political landscape of Hvar. The Venetian-ruled island was marked by intense conflict between noblemen and commoners at this period and the miracle of the bleeding cross contributed toward a reconciliation between the two sides. The physical landscape of the ritual is also suggestive. The walk still proceeds around island villages which are situated in the oldest fully-preserved centuriated Greek ager in the Adriatic, adding a historical-landscape component to this religious and social history told through a long tradition of vernacular piety. The procession creates a deep mark on those who lead the procession, having been inscribed in the book of the future cross-bearers at their birth. But it also has great emotional and spiritual impact on all members of processions: penitents walk all night with wax on their hands, following the cross and chanting solemnly in each of the six churches in turn, but always making sure that they don't meet other processions which is taken as a sign of bad luck.

In this paper I will illustrate how the visual objects and techniques developed by Segneri and Leonardo in their missions successfully enhanced Catholics' attachment to religion and advanced Catholic reform and renovation in early modern Italy.

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## Monique Scheer

University of Tübingen

### TEARS, SHIVERS AND ME, OR: HOW WE DO INSPIRATION

My lecture will look at how we think about agency in religious settings, how it is distributed between people's bodies, souls, heavenly beings, and material artefacts (in a broad sense), and how this distribution is contested, including in academic discourse. I will argue that emotions play a special role in this process and that practice theory gives us a good framework with which to analyse it, using examples from my research among various kinds of Christians.

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## Michael Smith

The University of Manchester

### **PRINT, FRIENDSHIP AND VOLUNTARY DEVOTIONAL COMMUNITIES IN ENGLAND c.1660-c.1750**

This paper examines the impact of printed material upon the interior emotional lives of late seventeenth- and early eighteenth-century English Protestants. The paper draws upon the life-writings of lay and clerical men and women from the North West of England, including those who conformed to the established Church of England and moderate Protestant dissenters. Their testimonies reveal how the materiality of widely-circulated devotional literature helped to create, support and enhance communities of affective piety by forging friendships. The very materiality of printed sermons, devotional manuals, catechisms, primers and their guides which circulated in the period played a central role in constructing these communities. The cost, and yet essentially ephemeral nature, of this material meant that while communal reading and borrowing were essential, gifting and circulation were also easy. National movements such as the Society for Promoting Christian Knowledge (SPCK) took advantage of the size and portability of these texts to distribute them and enjoin local societies within a larger movement. Moreover, enumeration of these texts bore witness to their Christian and revivalist mission. Yet, as this paper also demonstrates, this material had a significant role in forging and maintaining friendships. They provided the basis for less formal societies of religious discussion within the region. The material formed the basis of many friendships, with the texts themselves serving as talismans of this relationship and its primarily devotional nature. In turn, these friendships were constructed as essential to the life-writer's ability to move and foster Christian feeling in their personal devotions and at public worship. By combining scholarship on early modern friendship, material culture and the history of emotions this paper provides important new insights into the nature of voluntary religious association. This paper reconceptualises them as emotional communities, which mediated personal, social and spiritual relationships.

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## Elizabeth Reid

Macquarie University/Western Sydney University College

### **RELIGIOUS VALUES IN THE BEDROOM**

Domestic materials, sermons, and advice directed to unwed girls in fifteenth-century Florence reminded them that their virtue and value depended on their virginity. However, once married, women's greatest virtue was to mother legitimate sons. The transition of moral, behavioural and sexual expectations laid upon young girls entering marriage are reflected in the furniture and objects provided in the trousseau. The decoration of the nuptial bedroom praised the values of love, fidelity, submission, modesty and chastity. Artists composed images with the intention of inspiring mnemonic, empathetic and imitative responses in the viewer. This was particularly significant for women hoping to conceive their

husbands' children due to the belief that maternal imagination could influence the child conceived. Marriage itself was not conducted in a church and preachers discouraged the practice of parading young unwed women around the church in the hope of securing a match. Nevertheless, sermons and religious treatises offered advice on acceptable sexual behaviour and spousal affection within marriage. In this way, preachers supported the primary objectives and values married life entailed, and even incorporated metaphors of the domestic experience into their discussions of theological precepts. However, a minority of preachers challenged the domestic messages typically projected through the decorative materials of the home, arguing that they inspired spiritually damaging thoughts, feelings and behaviour in women. This presentation will investigate the manner in which religious values interacted with, guided and challenged the values by which fifteenth-century Florentine society expected women to navigate their feelings as they made the embodied transition from their identities as virginal daughters to faithful wives and mothers.

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## Charles Zika

The University of Melbourne

### **PILGRIMAGE PLACES AND THEIR OBJECTS: EMOTIONAL DEPLOYMENT AT THE SHRINE OF MARIAZELL**

Pilgrimage places are sites suffused with emotion. By virtue of their function as sites of entreaty, hope, comfort and gratitude, and as sites of memory of wondrous interventions in the past, they are identified as places of intense devotion. The ritualised practices, images and objects that are created for these sites are meant to facilitate and intensify the emotional experiences of devotees, as well as to confirm the power and efficacy of the shrine and its custodians.

This paper aims to explore the complex emotional relationships created between pilgrims and different objects, images and rituals at the Austrian shrine of Mariazell between the fifteenth and eighteenth centuries. A number of statues of the Virgin achieved potency at different points in the shrine's history and became the subject of different ritual practices. Foundational images ensured the memory of spectacular miracles in the past and intensified hope for liberation in the present. Votive images testified to the gratitude of individual pilgrims and to the shrine's ongoing efficacy. A large number of gifts were showered on the shrine to proclaim its pre-eminence, and to help integrate divergent interests within the Hapsburg state. Miracle books, miracle altars and other documentation were created in order to record the shrine's splendid history and broaden its catchment area and influence. All these objects contributed in different ways to the emotional power and success of the shrine. Rituals created around such objects often help us understand the various emotions they were meant to generate in devotees; but the material qualities of the objects themselves were also critical in influencing how these emotions could be successfully deployed.

EMOTIONS  
MAKE HISTORY