

The ARC Centre of Excellence for the History of Emotions

Presents a Study Day on

The Heart



*Quante molis et laboris,
Cor subire peccatoris
Adamante inuium!
Generose Puer sãnde,
Paricleta illud pande,
Cruce fac sic peruium.
Mich. S. p. 1630-50.*

**Friday 11 March 2016
9am-5pm,
followed by a musical reception**

**Linkway Meeting Room
4th floor, John Medley Building
The University of Melbourne**

The Heart Study Day: Programme

9-9.30 Welcome and Introduction

9.30-10.30 The Loving Heart

Chair: Kimberley-Joy Knight

'...her very heart-pulse was arrested':
Nonconformist conscience, romance
conventions and the human heart in *North and
South*

Alison Searle, University of Sydney

Feeling, speaking, sensing, loving hearts in
seventeenth-century French fairy tales
Bronwyn Reddan, University of Melbourne

10.30-11 Morning Coffee

11-12 The Fiery Heart

Chair: Bronwyn Reddan

The role of the heart in biblical humanist
theological discourse in the sixteenth century
Kirk Essary, University of Western Australia

The flaming heart: pious and amorous passion in
early modern European visual culture
Patricia Simons, University of Michigan

12-1 The Conscientious Heart

Chair: Katie Barclay

Blackstone's 'heart': affect and the use value of the
commentaries for feminism
Kathryn Temple, Georgetown University

The leper's courageous heart: inspired by god to
endure the bodily suffering
Kathryn Smithies, University of Melbourne

1-2 Lunch

2-3.30 The Mechanical & Observed Heart

Chair: Charlotte-Rose Millar

A heart without a soul? medical machine
metaphors in Dutch academic debate
Gerhard Wiesenfeldt, University of Melbourne

'The grave where buried love doth live': heart-
imagery, grotesque realism and ambiguity in early
modern poetry
Colin Yeo, University of Western Australia

Bottled up emotions
Victoria Hobday, University of Melbourne

3.30-4 Afternoon Tea

4-5 Closing Discussion

5 Musical reception

"The Song of the Heart" an entertainment by
Acord introduced by Carol J. Williams, Centre of
Medieval and Renaissance Studies, Monash
University

7 Dinner

Il Vicolo Courtyard Restaurant

Convenors

Katie Barclay, University of Adelaide

Bronwyn Reddan, University of Melbourne

To register go to: <http://www.historyofemotions.org.au/events/study-day-the-heart/>

The Heart Study Day: Abstracts

Session 1: The Loving Heart

'...her very heart-pulse was arrested': Nonconformist conscience, romance conventions and the human heart in *North and South*
Alison Searle, University of Sydney

Elizabeth Gaskell's novel, *North and South* (1855), exploits 'the conventions of a romance blocked by preconceptions and misunderstandings (an industrial *Pride and Prejudice*)' to explore the social, geographical and class tensions that transformed England during the mid-nineteenth century. Charlotte Brontë, an acute and sympathetic reader of the novel as it appeared serially in *Household Words* (1854), noted: 'The subject seems to me difficult: at first I groaned over it....but I think I see the ground you are about to take as far as the Church is concerned; not that of attack on her, but of defence of those who conscientiously differ from her, and feel it a duty to leave her fold'. The heroine, Margaret Hale, and her father both experience crises of conscience. These are explored through the heart as a locus of feeling, cognition and being: nonconformist religious practice and romance conventions transform these personal emotions into a mechanism for examining social conflict. The loving heart – as the site of conscience and truth – is symbolic of the possibility of renewed community across class divisions, and its fragility. This paper will examine the heart as a space of conscience, emotion, truth and communal healing in Gaskell's novel.

Feeling, speaking, sensing, loving hearts in seventeenth-century French fairy tales
Bronwyn Reddan, University of Melbourne

Representation of the heart as the location of sensation and feeling is a recurring theme in seventeenth-century French literature. According to Joan DeJean, the seventeenth century saw a 'complete rewriting of the language of emotions' in which the heart replaced the mind as the control centre of human emotion (1997, 78). Love was the most important emotion associated with this reinvention of the heart as a sensible organ: hearts are moved, animated and inspired by love, as well as disordered, enflamed and injured by love. The relationship between hearts and love is particularly important in the fairy tales written by women at the end of the seventeenth century. In their tales, the

hearts of the heroic couple are often captivated by love before they are conscious of this loss of control. This paper focuses on the implications of this conceptualisation of the heart as a sensible organ with a subjectivity of its own separate to that of the body in which it resides. If we are controlled by the feelings of our hearts, then what is the role of individual subjectivity in managing the emotions?

Session 2: The Fiery Heart

The role of the heart in biblical humanist theological discourse in the sixteenth century
Kirk Essary, University of Western Australia

In Christian theological discourse, language of the heart takes on a multiplicity of meanings, and it often isn't quite clear whether a writer is talking about the actual physical organ or referring to it as a metaphor for something else. Or when it is a metaphor for something else—as 'the seat of the affections,' for example—whether this might also be taken literally: that is, that the affections do in fact reside in, or at least are integrally connected to, the actual physical organ in the chest. Thomas Aquinas, good Aristotelian that he is, understands the material cause of anger to be blood boiling around the heart. On the one hand, one might be more susceptible to anger because of an excess of boiling blood around the heart, and on the other hand, the blood may come to boil around the heart as a result of anger, which has the *formal* cause of a desire for revenge. This is about as literal an account as you'll find in the Christian tradition in terms of the physical heart's relevance for virtue and the Christian life. Other thinkers aren't nearly as neat as Aquinas.

In his *Lingua* of 1525, Erasmus of Rotterdam explicitly avoids pronouncing on the question whether the heart or the brain is the seat of the mind, 'for both are so close that if one is damaged the other instantly fails.' In the 1535 *Ecclesiastes*, he invokes the heart in a variety of contexts, arguing that a preacher needs a 'fiery heart,' a 'clean heart,' a 'sincere heart,' an 'upright heart,' but most of all needs to avoid being 'double-hearted' which in fact is defined as lacking a heart altogether. God, he reminds us, is the *kardiognostes*, or 'knower of hearts' (Acts 1:24). John Calvin would certainly have agreed, and he himself writes in the *Institutes* that faith is 'more of the heart than the brain, and more of the *affectus* than the

intelligentia,’ clarifying a distinction between an affective disposition and a bare and ‘frigid’ intellectual action when it comes to religious knowledge. Melancthon is even more forceful in suggesting in his *Loci Communes* that, because the authors of the Hebrew Bible consider the heart to be the highest aspect of man, that Christians ought to as well. In this paper I’ll consider the varied uses of discourse surrounding the heart among sixteenth-century biblical humanists, who had a predilection for employing linguistic norms from the Bible in their theologies than their scholastic counterparts, and who appreciated the heart as central to any definition of the *homo religiosus*. My main focus will be to tease out the different valences of the heart, especially as it comes to be appreciated as an organ of religious knowing, and to argue that this is part and parcel of a broader tendency toward developing (or resuscitating) an affective theological epistemology in the early modern period

The flaming heart: pious and amorous passion in early modern European visual culture
Patricia Simons, University of Michigan

In terms of the heart’s figuration in medieval and early modern European visual culture, scholars have chiefly addressed its shape and how it was held, but there is remarkably little discussion of the heart radiating flames or depicted on a fire. The flaming heart is a visual attribute of several sacred figures (most notably Christ, Mary, St Augustine and St Anthony of Padua) as well as the allegorical personifications of Charity and of secular Amore. Such cardiac symbols suggest the fiery, ardent emotional intensity of divine pain and love or secular desire, with the heart being a common metaphor for a person’s central character.

But I will argue that the burning heart derives from ancient Greek ideas of the organ’s anatomical function. According to Aristotle, the heart ‘is necessary because there must be a source of heat’ to generate the body’s movements and life. Similarly, for Galen the heart was the ‘source of the innate heat by which the animal is governed’. From this conception of the heart as a furnace, my paper will treat the intersection of the physical and the poetic, the anatomical and the visual. Examples will focus on the cross-over between sacred and secular imagery, especially the burning arrow wielded by Cupid in Botticelli’s *Primavera* or an angel in Bernini’s *Ecstasy of St Theresa*, and the burning heart held by Charity/Divine Love, Christ or Venus.

Session 3: The Conscientious Heart

Blackstone's ‘heart’: affect and the use value of the commentaries for feminism
Kathryn Temple, Georgetown University

In 1913 Nanette Baker Paul, one of the very few female American lawyers of her time, published an odd volume entitled “The Heart of Blackstone: Or, Principles of the Common Law.” Paul lauded Blackstone for his defense of the individual against tyranny; like many other readers, she had developed a powerful affective relationship with *The Commentaries on the Laws of England*. My paper examines the use of the language of the heart in Blackstone's *Commentaries*, placing it in the eighteenth-century context provided by heart-oriented discourse in novels and poetry, but also suggesting that Blackstone's use of the heart as a metaphor for mankind's deepest emotions provided the space Nanette Baker Paul and other early feminists needed to adopt his work as formative to their own feminist agendas.

The leper’s courageous heart: inspired by god to endure the bodily suffering
Kathryn Smithies, University of Melbourne

In 1200 the *jongleur* Jean Bodel wrote a farewell poem (*Congés*) to mark his exclusion from his world in Northern France as a *jongleur* and *échevin* (town official); he was about to enter a new world as that of a leper. The poem is emotionally charged as Bodel bids farewell to his friends verse by verse. He invokes a series of emotions and experiences some positive, such as joy, but many more have negative connotations: wretchedness; pain; and dishonour. In the midst of Bodel’s palpable distress he speaks to his heart and of his heart. Arguably, when Bodel speaks to his heart it is a metaphor for courage; when he speaks of his heart he is referring to the physical heart, linked to his body and soul. Further, throughout the poem Bodel makes constant references to God and His role in the poet’s suffering and new life as a leper. In this paper I intend to explore the link between Bodel’s relationship with God, the body that betrays him and the heart that finds courage. I (tentatively) argue that the heart is inextricably linked to God who provides the spiritual courage to endure the leper’s painful bodily deterioration and exclusion from society.

Session 4: The Mechanical & Observed Heart

A heart without a soul? medical machine metaphors in Dutch academic debate

Gerhard Wiesenfeldt, University of Melbourne

The controversy between William Harvey and René Descartes on the role of the heart in blood circulation has long been a classic case study for the interaction between philosophical and medical debates in early modern Europe. Roger French has shown how this debate was reshaped in the Dutch academic context in religious and political terms. An important element of the controversy was that both parties used machine metaphors to describe the function of the heart – either as pneumatic engine (Harvey) or as furnace (Descartes). Did this mean that the traditional interpretation of the heart as the seat of the sensitive soul needed to be rejected and the heart therefore was no longer connected to spiritual matters? While Cartesians accepted this consequence, other physicians and philosophers disagreed and pointed to the function of the nervous system as transmitters of spiritual substance. This contribution will look at the debate by examining how the machine metaphors were employed and how mechanistic nature, spiritual matters, and technological artefacts were related to the physiology of the heart.

'The grave where buried love doth live': heart-imagery, grotesque realism and ambiguity in early modern poetry

Colin Yeo, University of Western Australia

The heart, as interpreted by Edmund Spenser in Sonnet 50 of *Amoretti* (1595), is the 'chief' of the body, ruling over all other members of the human body. Spenser's use of heart-imagery, and those of other Renaissance poets including Shakespeare and John Donne, reflects a growing emphasis on representations of the heart in early modern English poetry.

These representations coincided with an emerging scientific interest in anatomy and physiology. The heart formed the subject of numerous illustrations made by Leonardo Da Vinci, and Andreas Vesalius' *On the Fabric of the Human Body* (1543) devoted a section to the processes surrounding 'how to dissect the heart'. William Harvey's treatise on blood circulation, published in 1628, would be regarded as a landmark study addressing cardiovascular function.

Mikhail Bakhtin's concept of grotesque realism is particularly applicable in this context-

transferring the abstract to the realm of the material. The ambiguity of hearts as 'grotesque' allows for a critical reading which evokes multifaceted emotional effects, particularly salient given the organ's longstanding associations with desire and love. Juxtaposed against a background of anatomical knowledge, when writing about hearts, early modern poets conflated realism with metaphor, eliciting reactions of ambiguity.

Bottled up emotions

Victoria Hobday, University of Melbourne

At the heart of Frederic Ruysch's (1638-1731) five-roomed anatomical cabinet, created in the late seventeenth century in Amsterdam, was a highly decorated specimen jar. The jar contained an infant's forearm and hand gently curled around an infant heart. This paper will examine the entanglement of emotional engagement with the anatomical knowledge and specific talents for preservation that Ruysch sought to demonstrate. The delicacy of the preparation suggests that in this period the association of the heart and anatomy in Ruysch's displays conveyed important universal meaning. The jars contents were arranged to provoke emotion and awe in the varied and international audience that came to view his renowned collection.

What was the purpose of provoking these emotions and why did this preparation combine infant anatomy, decoration and the heart? How did the use of the heart in this display reflect the emotions of the surrounding culture? Did it reflect an innocent life and at the same time reveal new knowledge? How much was this arrangement about 'tasteful' transposition of the representation of the heart with the function of the heart? In examining these questions I would like to investigate the 'change of heart' that occurred in the representation of the anatomy of the heart in the seventeenth century.

Musical reception

'The Song of the Heart'

Acord

The image of the heart has a long history in verse and song. Acord illustrates the theme with a small selection of songs from the *trouvere* tradition interleaved with readings of Middle English verse.