

# ***ABSTRACTS***

# ***BOOK***

***Please Note:***

***Only this Pdf copy of the program will be available for delegates.***

***The costs saved by not providing an additional printed version for each of the over 232 delegates have been used for postgraduate events.***

***If you wish to have a copy, then please print off the pdf, and bring it with you.***

## **Acknowledgement of Country**

**Mundanara Bayles**

**14 July 2015**

## KEY NOTE SPEAKERS: ABSTRACTS

### Professor Laura KNOPPERS

Notre Dame University (Sponsored by the ARC Centre of Excellence for the History of Emotions (Europe 1100-1800) )

#### **“Draw our Luxury in Plumes”: Andrew Marvell and the Aesthetics of Disgust**

The framework of the history of emotion brings a new lens to Andrew Marvell's powerful satire, “The Last Instructions to a Painter” (1667), revealing how the poem's grotesque exaggerations of court luxury both embody and elicit a particular kind of politicized disgust. “Last Instructions to a Painter,” I argue, constructs an aesthetics of disgust to counter and correct the portraiture and propaganda of the debauched court of Charles II. In contrast to the sleepy-eyed and sensual beauties of painter Sir Peter Lely, Marvell offers the sweaty feet of the coachman with whom the king's primary mistress, Barbara Castlemaine, is infatuated, the Duchess of York's glass dildo, the Earl of Clarendon's hemorrhoidal vein, and a Speaker of the Commons who cannot hold his urine. Luxury dominates and unifies the notoriously diffuse “Last Instructions to a Painter” more than has been recognized, from the opening satiric portraits, through the mock-battle over the Excise in the House of Commons, to the humiliating Dutch naval invasion of the Medway, to the king's lascivious gestures toward the bound figure of Britannia. That Marvell's method suits his subject is especially clear in a humoral frame of reference. The excess and imbalance of luxury are precisely countered by the purgative of disgust.

Focusing on the aesthetics of disgust brings enhanced understanding of the reader's experience of the “Last Instructions.” While earlier scholars have focused on the visual, on the reader as observer and witness, we can trace how disgust focuses and heightens the aesthetic experience, as well as directing the reader toward moral and political judgment. Yet, while eliciting emotion, the manuscript and (later) printed literary work ultimately cannot control the reader's response. Hence, we will also look at more prurient contemporary responses to Marvell's (and other) satire on the Restoration court, as well as at early 20th-century readers who, defining and policing the boundaries of the aesthetic, express disgust with Marvell himself.

#### **Biography:**

Laura L. Knoppers is Professor of English at the University of Notre Dame. She works on seventeenth-century British literature, especially John Milton, literature of the English Revolution, early women writers, and gender in history. Knoppers takes a cross-disciplinary approach to the early modern period, focusing on intersections between literature, politics, religion, and visual culture. She is the author of *Politicizing Domesticity from Henrietta Maria to Milton's Eve* (Cambridge, 2011), *Constructing Cromwell: Ceremony, Portrait, and Print, 1645-1661* (Cambridge, 2000), and *Historicizing Milton: Spectacle, Power, and Poetry in Restoration England* (University of Georgia, 1994). Her scholarly edition of Milton's *Paradise Regained* and *Samson Agonistes* (Oxford, 2008) won

the John Shawcross Award from the Milton Society of America. Knoppers has edited or co-edited five essay collections, including most recently *The Cambridge Companion to EarlyModern Women's Writing* (2009) and *The Oxford Handbook of Literature and the English Revolution* (2012). She is currently working on a book-length study of luxury, gender, and power in seventeenth-century England. A past president of the Milton Society of America, Knoppers has served since 2010 as the editor of *Milton Studies*. Her work has been supported by fellowships from the National Endowment for the Humanities, the Bibliographical Society of America, the Pew Charitable Trusts, and the Folger Shakespeare Institute.

## **Key Note Speaker**

### **Professor Jessie Ann OWENS**

UC Davis (Sponsored by ANZAMEMS)

#### **Cipriano de Rore and the Musical Representation of Emotion**

Now, as we celebrate the 500th anniversary of his birth, it is clear that Flemish composer Cipriano de Rore (1515/6-1565) played a pivotal role in the stylistic changes that would bring opera—drama set to music—into existence. The aesthetic values of the emerging genre require the capacity to delineate characters and to represent interactions between characters. Key too is the ability to represent emotion through musical means.

We can see in de Rore's setting of *Dissimulare etiam sperasti*, Dido's lament from Book IV of Vergil's Aeneid, the musical representation of a figure who would become a great operatic heroine. Indeed, the composition finds musical ways to portray Dido's emotional state and to create her voice. The recognition of this piece as a small-scale musical drama prompts further investigation of his musical inventions.

De Rore's musical arsenal is multi-faceted. Working with a vocal ensemble typical of sixteenth-century music, he creates the perception of dramatic speech, in effect a single voice, through his use of transparent texture and supple rhythms. Leaving behind the traditional eight-mode system in which he composed in his early years, he discovers radical tonal gambits that help define dramatic moments, like the well-known use of contrasting keys to represent a lover departing at dawn. His compositional strategies take the text itself as a point of departure; the number of times de Rore chooses to set direct speech, in a variety of genres, is surely significant and worthy of further study, as is his focus on texts that create small-scale scenes.

#### **Biography:**

Jessie Ann Owens is professor of music and former dean of the Division of Humanities, Arts and Cultural Studies at the University of California, Davis. A musicologist specializing in Renaissance and early modern music, she is author of *Composers at Work: The Craft of Musical Composition 1450-1600* (1997), the first systematic investigation of compositional process in early music. She has held fellowships from the American Council of Learned Societies, the National Endowment for the Humanities, the Folger Shakespeare Library, and the Huntington Library. She served as President of the American Musicological Society and the Renaissance Society of America. Before coming to UC Davis in 2006, she taught at the Eastman School of Music and Brandeis University, where she served as Dean of Arts and Sciences. She was elected Fellow of the American Academy of Arts and Sciences in 2003, and Honorary Member of the American Musicological Society in 2008. She is currently co-editing with John Milsom Thomas Morley's 1597 *Plaine and Easie Introduction to Practical Musicke* and working on a book about Flemish madrigal composer Cipriano de Rore and dramatic representation in sixteenth-century music.



**Key Note Speaker**

**Professor Alexandra WALSHAM**

University of Cambridge (Sponsored by the Centre for the History of European Discourses)

**Domesticating the Reformation: Material Culture, Memory and Confessional Identity in Early Modern England**

This lecture will explore the interconnections between material culture, confessional identity and memory in early modern England. It will explore artefacts that testify to the impact and afterlife of the long European Reformation in the British Isles: the creative process of selective remembering and forgetting by which the religious upheavals of the period entered into the realm of tradition and legend as a momentous event. Focusing especially upon the medium of commemorative delftware, it will investigate how the memory of the Protestant past infiltrated the household and home in the guise of consumer goods in which taste, piety and patriotism were closely entwined. The objects and images it analyses offer insight into the manner in which individual and social, personal and public remembrance converged and the changing meanings such items carry as they move in space and time. They underline the extent to which contemporaries conceptualised and visually imagined the Reformation as an international project and illuminate the origin, evolution and reach of the enduring and powerful myths that have accumulated around it.

**Biography:**

Alexandra Walsham is Professor of Modern History at the University of Cambridge and a Fellow of Trinity College and the British Academy. She has published extensively on the religious and cultural history of early modern Britain and her books include *Providence in Early Modern England* (1999); *Charitable Hatred: Tolerance and Intolerance in England 1500-1700* (2006); *The Reformation of the Landscape: Religion, Identity and Memory in Early Modern Britain and Ireland* (2011), which was joint winner of the Wolfson History Prize; and *Catholic Reformation in Protestant Britain* (2014). She also co-edits the journal *Past and Present*. Her current research project is entitled 'The Reformation of the Generations: Age, Ancestry and Memory in Early Modern England'.

### **Key Note Speakers**

Professor Laura Knoppers

Notre Dame University (Sponsored by the ARC Centre of Excellence for the History of Emotions (Europe 1100-1800) )

#### **“Paint our Luxury in Plumes”: Andrew Marvell and the Aesthetics of Disgust**

Professor Jessie Ann Owens

UC Davis (Sponsored by ANZAMEMS)

#### **Cipriano de Rore and the Musical Representation of Emotion**

Professor Alexandra Walsham

University of Cambridge (Sponsored by the Centre for the History of European Discourses)

#### **Domesticating the Reformation: Material Culture, Memory and Confessional Identity in Early Modern England**

---

### **ROUND TABLES 1-3**

#### ***ROUND TABLE 1: The Global Medieval in Antipodes***

Increasingly, medieval studies has taken a global turn. Scholars have looked at the range of economic, cultural, intellectual and religious exchanges that took place during the period we call the Middle Ages. In so doing, scholars have critiqued the forms of eurocentrism and western privilege inhering in medieval studies as taught and performed in western Universities. There has also been a turn to study global medievalisms, to look at the conceptual and imaginative work done by the medieval across the world.

At this round table, a number of scholars will consider the ethical claims made by the turn to the global in medieval studies, and its implications for the academy in Australia and New Zealand. We will consider the institutional and political histories that have lead to the type of work currently favoured and performed in our academic contexts, as well as attempting to produce strategies for opening our practices further to the global challenge. Our challenge is to think about ways we can build further inclusivity and critical edges into our scholarly practices, taking full account of the myriad meanings and contexts that attach to the medieval, as both a historical period and a cultural imaginary.

Participants:

Sahar AMER – University of Sydney

Louise D'ARCENS – University of Wollongong

Clare MONAGLE – Macquarie University

Constant Mews – Monash University

Hélène SIRANTOINE – University of Sydney

Helen YOUNG – University of Sydney



***ROUND TABLE 2: Career Options for Graduate Students and Recent PhDs beyond the Tenure-Track Job***

Participants:

Dr Jan PINDER  
Monash University

**Learning, language and text: a career in academic skills advising**

Not all work in higher education involves disciplinary teaching and research. Many universities in Australia and elsewhere in the world employ people who work with students, in classes and individually, to develop learning and communication skills. I have worked in this area for 18 years. I will briefly describe what this work entails, and the skills and knowledge it requires. I will also give an account of the path that led me into the area from a doctorate on medieval French hagiography, examining the roles of choice and opportunity, and the contribution of my medieval research to my current position.

Dr Guy CARNEY  
Brepols Publishers

**Academic publishing: possibilities and problems**

I will summarize some of the roles within academic publishing (noting relevant experience for those roles), and will speculate on the implications of challenges to and changes within the industry (open access, etc.), and how that may affect it in future. I will also discuss some roles related to (but not within) a publishing company.

Dr Irena Larking  
University of Queensland

**Alternate Realities**

The scenario of PhD studies, then graduation with perhaps a journal publication or two, then an academic job is one that is no longer the norm or even highly likely for the majority of graduates, especially post-GFC. As university budgets get tighter and the number of advertised university positions decrease, the competition for such positions becomes almost gladiatorial. Consequently, some PhD students are slowly coming to the realisation that there has to be another way to gain meaningful employment post-PhD. This paper will argue that it is indeed possible to map a process of how to find alternate realities for the post-PhD life. It will draw my own experiences as a resident tutor at a college, as well the experiences of some of my fellow PhD colleagues. It cannot promise any answers or a magic bullet, but it might spark a shift in paradigm that will allow these other realities to be explored and potentially pursued.

**ROUND TABLE 3 – Maddern-Crawford Network (MCN)**

**Co-ordinators: Dr Clare Monagle & Dr Dolly MacKinnon**

The Maddern-Crawford Network aims to provide mentoring and career support for postgraduate and early-career female and female-identified scholars in the fields of Medieval and Early Modern Studies in Australia and New Zealand.

Patricia (Trish) Crawford (1941-2009) and Philippa (Pip) Maddern (1952-2014) were leading scholars in their fields of feminist history, as well as fierce advocates for women in academia. This Network seeks to honour their memory, and continue their work, in two ways. Firstly, we seek to create structured networks that will support individual women as they begin their careers. Secondly, we aim to create a trans-generational feminist environment within which we can analyse the barriers and obstacles facing women in our field, as well as advocate for remedies and solutions that will improve their situation.

Medieval and Early Modern studies in Australia and New Zealand has been, and remains, a field characterised by the high proportion and quality of women scholars making up its numbers. The Maddern-Crawford Network aims to ensure that our field remains this way, both by providing supportive networks for young scholars, as well as by thinking strategically about the best ways to engender the flourishing of female scholars for the future.

If you are interested in becoming a founding member of the Network, please join us for our inaugural meeting at the forthcoming ANZAMEMS conference in July 2015. Female and female-identified scholars of any career stage are very welcome.

---

## **ABSTRACTS A to Z**

~~Dr Catherine ABOU-NEMEH~~

~~Victoria University of Wellington~~

~~Panel Name: Natural Philosophy in the early modern British Isles~~

### ~~**Newtonian Divines: Richard Bentley and William Whiston read Newton's *Principia***~~

~~This paper investigates the ways in which Anglican theologians Richard Bentley (1662-1742) and William Whiston (1667-1752) interpreted and, at the same time, popularized Isaac Newton's scientific ideas about his system of the world. Both Bentley and Whiston delivered the famous Boyle Lectures and were part of Newton's coterie of disciples. They pressed Newton with hard questions about the particulars of his world system and were especially intrigued by the possibilities of gravity as an 'immechanical' or immaterial force that acted on bodies. Significantly, they thought Newton's cosmology could accommodate the power of the divine in the natural world in a way that mechanical systems of the world, like Descartes', ultimately failed to achieve. Bentley used Newton's theory of gravitation to argue for the existence of an intelligent and omnipotent creator. The idea of God the Geometer appealed to Whiston the mathematician and the scholarly Bentley who saw the divine order of the world reflected in Newton's~~

~~mathematical principles. In this paper, I explore how Bentley's and Whiston's theological interpretations of Newton's gravitational force and their concerns about atheism shaped the immediate reception of Newton's *Principia*.~~

Professor Randall ALBURY

University of New England

Panel Name: Revisionist Critiques of Major Themes in Early Modern Intellectual History (2)

### **Historical Suspicion and Negative Spin: Reassessing Baldassare Castiglione's Military Career**

In 1981 J. R. Hale published an article which concluded that Castiglione, despite his reputation as a soldier, was only a fashionably equipped equerry with no significant combat experience. This article was reprinted in the 1983 collection *Castiglione: The Ideal and the Real* and from there its conclusion was uncritically absorbed into the received wisdom of early modern studies. I suggest, however, that this view of Castiglione's military career, which has important implications for our understanding of *The Book of the Courtier* and early modern court culture, illustrates a misapplication of the hermeneutics of suspicion to historical research. Hale's conclusion rests on an inconclusive evidentiary base which is capable of being given either a positive or a negative rhetorical spin. Working within a culture of suspicion, which assumes that things are always worse than they seem, Hale consistently applied a negative spin to the evidence, which his audience accepted, on the same assumption, as a well-founded demonstration. I shall give examples of this negative spin; then show how a positive spin can be put on the same evidence; and finally propose that while suspicion may have heuristic value when researching such topics, Ciceronian scepticism is more appropriate when drawing conclusions.

Patricia ALESSI

University of Western Australia

Panel Name: Emotions and their Impressions

### **Her success was built on her face?**

On Wednesday 22 October 2014 at 12.14 BST, Steve Rose posted the blog post 'Renée Zellweger's face is her brand – a new look will change her career beyond recognition' to *The Guardian's* 'Film Blog' (see <http://www.theguardian.com/film/filmblog/2014/oct/22/renee-zellwegers-face-change-surgery-healthy-living-new-look-brand>). Whilst his blog post mainly explores Renée Zellweger's new Hollywood facelift and the pressures women face to stay young-looking in today's acting business, Rose also points out some very significant principles about actresses and their faces. Specifically, Rose stresses that a 'movie actor's prime commodity has always been, and still is, their face'. Moreover, he argues that it is 'difficult to convey complex emotions with any other body part' other than the face. Although Rose is clearly targeting his discussion towards Hollywood movie actresses, his words still ring true for other actresses, including the English Restoration actresses of the early modern period.

English Restoration actresses, like Mary “Moll” Davis, often used their faces, as well as the rest of their bodies, to portray the emotions or affections of their text, whether it was spoken or sung. This paper explores the relationship between sung text and emotional expression via the use of the face in Restoration England. Using Davis as a case study, this paper explores Davis’s use of her face and its capacity to express the ‘complex emotions’ of her early English operatic repertoire, based on the influence of the temperaments as described by Charles Gildon in his 1710 *The Life of Mr Thomas Betterton*, the late eminent tragedian. Consequently, it explores Davis’s successful emotional portrayals as an early modern actress.

Rachel ALLERTON ([ANZAMEMS Travel Bursary Winners 2015](#))

University of New England

Panel Name: In Sickness & in Health

### **The New ‘Old’ Richard III?**

Following the remarkable discovery of Richard III’s body in a Leicester carpark in late 2012, a flurry of Ricardian books and research has been published. The question remains; what new information has the discovery of his body contributed to the ‘Wicked Uncle/Usurper’ or Maligned King debate? In 2013, 500 years after his accession, scientific examinations of the skeleton confirmed the body is that of Richard III, and that he suffered from idiopathic adolescent onset scoliosis. This has finally ended the question about Shakespeare’s limping, hunchbacked king with a withered arm as Tudor propaganda or reality. The confirmation of his identity through mtDNA sequencing (and the intriguing paternity questions posed by Y-DNA testing) has resulted in new research into his life and reign. Osteology reports list in detail the battle injuries Richard III suffered and the final cause of death. The information his skeleton presents has revealed what happened in the fallen king’s final hours as well as the treatment meted out to his corpse. Isotope geochemist reports have proven to be informative, both on his diet and alcohol consumption, which increased in the last 26 months of his life. While the physical information the discovery of body supplies historians with minute and fascinating glimpses into his health, it does not give us any further answers to the hotly contested arguments held by anti and pro-Ricardians. Psychological assessments undertaken of the king, while a worthy historical sub-discipline, are not able to provide evidence of his actions. We are no closer to confirming the fate of the Princes in the Tower or obtaining a clear explanation for his reasons in accepting the throne and understanding his relationship with his Elizabeth Woodville. Despite the clear benefits of scientific discovery, Richard III scholars have not been able to offer any new information which would settle the old ‘villain’ verses ‘victim’ debate.

Professor Philip ALMOND

University of Queensland

Panel Name: The Sacred in Medieval & Early Modern Thought

### **Sharks, Cannibals, and the Resurrection of the Body**

With the absorption by the second century of the Platonic doctrine of the immortality of the immaterial soul into the Christian tradition, it was necessary

for that tradition to define itself against the Platonic tradition. This was done by an emphasis on the resurrection, not of a *spiritual* body, but of the *physical* body. This paper explores the controversies surrounding the nature of the resurrection body in the Christian tradition in the medieval and early modern periods. It argues that soul-body dualism not only clarified but also confused the doctrine of the afterlife. Thus, it was difficult to speak cogently of the after-life experience of the incorporeal soul without giving it physical characteristics. Thus, the soul was 'physicalised'. It was as difficult to speak cogently of a resurrected fleshly body in heaven without giving it the kind of 'idealised form' it merited as a reward and the sort of 'spiritual' attributes that made it possible to enjoy the vision of God. Thus, the body, in spite of its 'skin and bones' was 'spiritualised'. The clear distinction between body and soul was unable to bear the weight that the demands of eschatology put upon it. As for being eaten by sharks and cannibals? Well...

Professor Peter ANSTEY

University of Sydney

Panel Name: Natural Philosophy in the early modern British Isles

### **John Locke on self-diagnosis**

Locke was a physician and a philosopher. He was therefore qualified to undertake quite different forms of self-diagnosis. On the one hand he 'diagnosed' the nature of the self as a philosophical category. On the other hand, he self-diagnosed his own medical conditions, the state of his own body. Furthermore, he was acutely aware that the two are intimately related: that one's bodily health is tied to one's mental health. This paper examines Locke's prescriptions for and practice of self-diagnosis.

Dmitriy ANTONOV

Russian State University for the Humanities

Panel Name: Demons and Nature Spirits at the Edges of Christian Orthodoxy

### **From Traitor to Demon: Judas in East-Slavic Folklore and Iconography**

Of all Biblical characters, Judas Iscariot, the traitor apostle, is the most demonised. In Mediaeval culture and iconography his role was that of an anti-model, the embodiment of covetousness, treachery and despair. To avoid misfortune, people in the Slavic world do not sit down at a table if there are to be thirteen persons at it, or do not pass the salt at table as the Traitor took some salt at the Last Supper. Judas is feared as an evil spirit or an unquiet dead man. Many believe that his soul still wanders the earth, causing disease. Thus he becomes almost a demon himself—actually, in some Slavic cultures, forms of his name (*Juda*, *Judasz* etc) are used to denote a demon or the Devil, with original folklore characters emerging on this basis as well, such as *triyuda* (lit. "three (=many)" + "Judas"), *arkhiyuda* ("arch-Judas") and even *priyudnik* ("Judas's assistant", a demon). In Slavic folk magic incantations, Judas is presented as a werewolf, a water demon, a demon of the air, a "lawless devil" etc. In iconography and folklore, the figure of Judas has travelled a path from biblical to malevolent nature spirit—from traitor to demon.

Carol APPELT

Monash University

Panel Name: Liturgy, music & the senses (1)

**Liturgy and ecstasy: influences and bases for the ecstatic melodic outlines and flow in Ockeghem's mass music**

Very few composers come near to Ockeghem (c1410-1497) in the fluidity of his satisfyingly singable melodic lines in his liturgical polyphony. In the past it has been variously described as mystical, irrational and a new melodic surge. While the term mystical is now discredited as an apt descriptor there is undeniably an ecstatic element within the melody lines individually, and collectively in the combination of sonorities. This discussion aims to investigate the historical, theoretical, philosophical, and musical influences that underpin and evoke such a response in the hearing and performance of Ockeghem's sacred works.

Dr Bodie ASHTON

University of Adelaide

Panel Name: Medieval and early modern Masculinities

**Homosexuality, Statecraft and Kingly Masculinity: Frederick the Great, Identity, and the Prussian Crown on the Cusp of Modernity**

The reign of Frederick II (1740-1786) was a defining era that elevated the Kingdom of Prussia from its status as a sandy, impoverished backwater into a budding European great power. Frederick's exploits on the battlefield, along with his reforms of the bureaucracy and redefinition of the crown as the "first servant of the state", earned him the title "Frederick the Great." Yet, as king, he is demonstrative of the distinctions between the public and private persona of kingly identity. During his reign he displayed the hyper-masculine qualities of a successful military leader and king. By contrast, he was rumoured to indulge in "Socratic love", with subscribers to this view ranging from lowly courtiers to the great French *philosophe* Voltaire; even Frederick's father despaired of his son's "femininity" during his adolescence.

These questions of sexuality impugned Frederick's masculinity, from which the power of the Prussian crown was derived. This paper argues that the relationship between sexuality, masculine identity and leadership in early-modern Prussia was more nuanced, fluid and open to interpretation than the traditional historiographical discourse of the inflexible and near-exclusively patriarchal "militant-state" suggests. Frederick was never challenged for his leadership, and his rumoured sexual "eccentricities" were at the very least tolerated by a ruling class and a population that valued martial masculinity above all other traits. Although Frederick's private life remains an enigma, the public perceptions of his lifestyle reveal a wider trend of early modern, German considerations of masculinity, sexuality, and the kingly self.

Micheline ASTLEY-BODEN

University of Oxford

Panel Name: Material Culture and the Past (1)

### **Material Culture and Visual Representations of Extreme Violence: English Civil War Military Banners**

The seventeenth-century rules of war were prescriptive military strictures that attempted to mitigate soldierly brutality. Humanitarian-style rules existed to protect women, children, the infirm, and religious men during war. Soldiers who were unarmed or had surrendered were likewise considered safe from harm. Developing from the classical and medieval periods, these rules were widely understood in civil-war England (1642-1651), and were outlined in military manuals, soldiers' conduct guides, and military articles (laws). But to what extent did the troops of the English Civil War absorb and reflect these norms? Did they truly follow these guidelines? Military banners of the 1640s contained relatively sophisticated, often complex, and certainly always visible images and mottoes that expressed the intentions of their bearers. An analysis of material culture – these military banners – illustrates that soldiers often publically expressed an ethos that contradicted officially-prescribed ideals. This paper will demonstrate that some soldiers eschewed the messages within the military manuals as their banners displayed graphic imagery of extreme violence, potentially condoning acts that were considered against the rules of war. This examination of material culture challenges existing interpretations of civil-war violence, those based primarily on written evidence, and it provides contrary conclusions regarding the soldiers' views of the acceptable treatment of combatants and non-combatants.

Dr Katie BARCLAY

University of Adelaide

Panel Name: Facial feeling: idealisation, disfigurement, and interpretation  
(Sponsored by the ARC Centre for the History of Emotions)

### **Honesty, character and emotion in the Irish Court, 1800-45: Reading feeling in the face**

By 1806, the work of physiognomist Johann Lavater had swept across Ireland, advertised regularly in local papers, referenced in popular discourses, and informing how people interpreted each other's bodies, and particularly the face. Over the next forty years, when Irish men came to court, they found their bodies scrutinised for evidence of character, honesty and guilt, as people put their reading to work interpreting the body as evidence of crime. Some men's guilt was clear. The child rapist, William Lyon's culpability was evidenced in 'an uncommonly forbidding countenance'. In contrast, Michael Hogan, accused of attacking a house, was a puzzle, with 'with a face finely formed, and wholly free from any ferocity of expression'. Indeed, his 'countenance was indicative of gentleness and humanity', despite quite overwhelming evidence of his guilt. How was the court to interpret this face?

This paper explores how emotion expressed through the face was read as evidence of character within the Irish court at the turn of the nineteenth century. It argues that particular forms of emotional expression were read positively as

signs of character, honesty and social status, whilst others spoke to guilt and poor reputation, impacting on the application of justice. However, this was a messy science ensuring that reading feeling in the face was a topic of considerable debate.

Dr Diana BARNES

University of Queensland

Panel Name: Revisionist Critiques of Major Themes in Early Modern Intellectual History (1)

### **What was the Republic of Letters?**

Historians often speak of a republic of letters particularly in relation to Enlightenment philosophy. Letters permitted thinkers to establish intellectual dialogue in spite of distance and national borders. Epistolary form, however, shaped the community that it helped to create. As Dena Goodman and others argue, the republic of letters was supported by the inherently sociable mode of the familiar letter. Although the citizens of this republic were mostly men, some were women, as Carol Pal demonstrates. Goodman stresses that the ideals of sociability and civilized polite society sustained by the republic of letters were defined by women. Goodman and Pal offer important revisions of a well-worn concept, but neither goes far enough. Although Goodman is sensitive to the elision of women's involvement in epistolary collaboration, she replicates it by identifying only Pierre Bayle and Francis Bacon as precursors. Pal focuses on sociable women, rather than 'learned ladies', leading her to exclude Margaret Cavendish. I propose to develop a more nuanced account of the gendering of the republic of letters through brief case studies of Cavendish, Mary Astell and Mary Wortley Montagu, showing how the formal properties, and long history, of the familiar epistle authorized their participation in intellectual dialogue.

Dr Lorna BARROW

Macquarie University

Panel Name: Celtic Diaspora (2)

### **A Scottish Princess in Habsburg Lands: Princess Eleanor Stewart of Scotland (1434-1480), Archduchess of Austria Tyrol 1448-1480.**

Eleanor married the Habsburg Archduke, Sigismund of Austria-Tyrol, by proxy in 1448. Not only was Eleanor a respected duchess, administrator and writer, but also, an active member of the Scottish diaspora. Material pertaining to her in the Austrian archives of Vienna and Innsbruck contains several letters that offer a glimpse of Eleanor's married life as Archduchess, along with her relationship with various family members in Scotland and across Europe. These letters include, but are not limited to those of her sister Mary, married to the lord of Veere in the Low Countries, her sister Isabella, duchess of Brittany, various bishops, nieces and nephews, including James III.



Samuel BAUDINETTE

Monash University

Panel Name: Taming the Tongue: The Ethics of Speech and Silence in Jewish Thought and Dominican Theology

***Tacendo debemus loqui discere: Christian Hebraism and the Dominican cultivation of silence in the 13th century***

The Dominican Order of Preachers is generally understood as anything but silent. The friars are often characterized as highly urban preachers, vociferous disputants in the schools and as relentless inquisitors. Historians have long recognised the influential role that these activities played in the formation of Dominican spirituality and narratives of self-identification. Furthermore, the active life of the Dominicans is generally contrasted with the reclusive and contemplative lives of the monks who preceded them. However, the earliest instructional and legislative literature of the Order bears witness to a concern to educate friars in the virtue of silence. Likewise, theologians in the Order such as Thomas Aquinas, Meister Eckhart and Nicholas Trevet stress the importance of cultivating an inner silence through their reading of Psalm 64: 2 *Tibi silens laus Deus*. In this paper, I argue that the Dominicans, as an Order committed to constant preaching and speaking, adopted and adapted existing monastic discourses on the virtues of maintaining silence in order to develop a framework in which to make effective and eloquent preaching possible. By engaging with existing Jewish exegesis, especially the work of Moses Maimonides, concerned with negating the names of God, the Order of Preachers established a new mode of silent observance which was complementary to their preaching activity and spiritual observance.

Dr Lisa BEAVEN

University of Melbourne

Panel Name: Religious Dislocation, Conflict and Grief (Sponsored by the ARC Centre for the History of Emotions, Religion and Emotions Cluster)

**Bringing up the Body: Stealing the Blessed Giovanni da Matha from the church of S. Tommaso in Formis in 1655**

The theft of corporeal relics of saints has a long history in Christian culture, but the removal of the body of Giovanni da Matha, the founder of the order of the Santissima Trinità, from the church of S. Tommaso in Formis in Rome in 1655 is one episode which has, to date, escaped the attention of scholars. Drawing on archival sources, and the social and cultural context of the time, this paper seeks to examine the circumstances surrounding the theft, and the repercussions of the act. Using this episode as an example, it will explore the ways in which the corporeal remains of saints became the focus of reverence and conflict in early modern Europe. In particular it considers the range of emotions involved in such an act, and inherent tension between reverence for the saint and the actions of desecrating his grave and removing his remains.

April BERTELS-GARNSEY

University of Sydney

Panel Name: Literature & the Construction of Identity (2)

**“In that Bright City Where My Brother Is”: Family Relationships in *Andreas* and *Elene***

The Old English poems *Andreas* and *Elene* both adapt narratives from Latin tradition, reconfiguring their protagonists' actions for an Anglo-Saxon audience. The result, however, is not a crude transposition of Anglo-Saxon values onto existing sources. Rather, Cynewulf and the *Andreas*-poet transform Christian tradition in ways that seem to reflect on Anglo-Saxon social concerns and cultural anxieties.

Both texts depict the relationship between brothers (whether or not they are genetically related) as a spiritual and emotional connection that brings joy. Other familial relationships, however, are presented more problematically. *Andreas* downplays the image of the saint as spiritual father, and complicates the idea that blood relationships act as appropriate foundations of loyalty and identity. In *Elene*, by way of contrast, ancestry and familial relationships are central to the narrative and characterisation of the two main characters, with the necessity of situating characters in their familial context overriding considerations of chronology.

In both poems, the Anglo-Saxon composers “translate” their depiction of familial relationships to emphasise emotional connections, interesting choices when read alongside Anglo-Saxon social practices.

Prof Frédéric BILLET Dr Xavier FRESQUET

Paris-Sorbonne

Panel Name: Cultural Landscapes – medieval & early modern

**Medieval Soundscape and Ontology-based investigation: “Musiconis” project and the Digital Humanities**

For more than three decades, the scientific investigation of a “soundscape” has united researchers in the fields of musicology, acoustics, history, anthropology or archeology, aiming to create a model for an interdisciplinary definition of its diverse components.

During the Middle Ages, the soundscape consists of a complex mélange of sounds combining discrete origins: human, mechanical, musical, urban or natural. The idiophones, for instance, and their multiple declinations – church bells, tintinabulum, hand bells, jingle rings – are both instruments and organological features coinciding and commenting a specific function within the Medieval soundscape.

This presentation aims at showing how the Musiconis project, through its own indexing model, encompasses the full scope of variations of the Medieval soundscape regarding both the particular sound features of musical instruments and the soundscape contained within medieval images.

Based on this indexing model created from different scholarship - musicology, art history, instrument making, musical performance – we shall also demonstrate how the creation of a dedicated ontology for the medieval instrumentarium is relevant for the description of this soundscape and how Digital Humanities can help the musicological investigation make relevant inferences in both organological and iconographical analysis.

Jane BITOMSKY  
University of Queensland  
Panel Name: Subversive Women (1)

### **‘Pleading the Belly’: pregnancy and crime in seventeenth-century England**

Of the 93 countries that retain the death penalty today, 84 legally prohibit the execution of pregnant women. Recognition of this moral dilemma of whether a mother should be killed and, by extension her unborn baby, who is wholly innocent of her crime, dates back to the ancient Roman republic. The English courts, sometime prior to 1387, created the defence of ‘pleading the belly’ to resolve this dilemma. Under this defence, if a guilty woman was convicted of a capital offence but found pregnant, she would be reprieved from death until after the birth. After the 1556 execution of Perrotine Massey, which saw her unborn male infant spring forth from her belly at the stake, the English courts were loath to repeat such an event. The result was a seventeenth century heyday of female felons successfully pleading their bellies. To successfully plead pregnancy, a woman had to meet the legal standard of “quick with quick child”, meaning the pregnancy must have progressed to a point where movement could be detected. Given this standard, to what can we attribute the typically greater than 50 percent success rate of this defence? This paper will examine seventeenth century case studies to illustrate how the defence operated, its shortcomings, and how female criminals utilised a deficit in medical knowledge to claim a pregnancy.

Jane BITOMSKY  
University of Queensland  
Panel Name: Literature and the Construction of Identity (2)

### **Vlad Drăculea: To be or Not to be Impaled**

Consistently ranking in the top ten lists of history’s most evil men, the question is whether Drăculea deserves this repute. Stoker’s 1897 text and the countless adaptations it has spawned brought the fifteenth century Wallachian Voivode (Prince) to the attention of historians in the nineteenth century. He has since been labeled a tyrant and a sadist, as well as a patriot and a remarkable statesman. With defamatory propaganda, propagated since the early 1460s, embellishing and distorting Drăculea’s actions, is it still possible to determine the facts about one of history’s most famous personalities? This paper will explore the textual and visual depiction of ‘the impalement feast’, an event from the life of the historical Voivode that has contributed to his current reputation. By recovering and contextualising his actions, this paper will show that Drăculea

was typical of fifteenth century rulers, and one who was maligned by his enemies. Whether Drăculea was a villain or a victim of bad propaganda, he is a figure worthy of reconsideration, for while he reigned over an obscure province for only seven years, he is still remembered today.

Dr Victoria BLADEN

The University of Queensland

Panel Name: Authority & the Image of the Author, An Interdisciplinary Study

### **Divine authority, authorship and sacred horticulture in the poetry of George Herbert and Amelia Lanyer**

This paper explores intersecting ideas of divine authority, authorship and green space in the work of two early modern poets, George Herbert (1593-1633) and Aemilia Lanyer (1569-1645). Both poets link their poetic creation with the divine authority of God, as the author of the world, and sacred organic imagery is a key device in this regard. In early modern religious verse there is a significant vein of imagery that evokes a sense of sacred green space, drawing on the Christian ideology of Eden and the metaphor of Christ as the nurturing tree of life. Herbert and Lanyer draw on this tradition in articulating their identities as poets as well as their relationship with God. Herbert links poetry with gardening, thus invoking the idea of God as husbandman of the soul, while Lanyer imagines the sap of the tree of life (Christ's redemptive blood) as ink for her pen, legitimising her position as a female writer. I will examine a selection of their poetry, linking their ideas with contemporary iconography on the tree of life.

Dr Elizabeth BONNER

University of Sydney

Panel Name: Celtic Diaspora (1)

### **The establishment of the Lennox-Stewarts/Stuarts of Darnley in France at the height of the Hundred Years War in the 1420s**

This paper forms part of continuing research into the Stuarts of Aubigny within the context of the Franco-Scottish 'Auld Alliance'. The Seigneurie (Lordship) of Aubigny was granted by Charles VII in 1423 to Sir John Stewart of Darnley in gratitude for Scottish assistance against the English during the Hundred Years War. This research examines not only the family and their military and diplomatic service to the kings of France during the 15th and 16th centuries, but also of the establishment of the family in their Lordship of Aubigny, which includes the châteaux d'Aubigny, de La Verrerie and du Crotet near Bourges. Recent research in the Bibliothèque and Archives Nationales in Paris, the Archives Départementales du Cher at Bourges, as well as in the private 'Stuart' archive at La Verrerie, has expanded our knowledge of the lives of the Lennox-Stewarts/Stuarts of Aubigny, as well as the lives of the local inhabitants. The 'Lettres de l'Amortissement de biens du Priorié d'Aubigny' (1437) of Alan Stewart, for example, give a wonderful snapshot of the life and society of the people in a small agricultural town in the first half of the 15th century. The town of Aubigny-sur-Nère still calls itself *La Cité des Stuarts* and the town's arms still carry the three gold buckles on a red background of the Stuarts of Darnley's

ancestor, Sir John Stewart of Bonkyl (d.1298); and each year they celebrate a Franco-Scottish festival on the 14th July, to which an increasing number of Scots and their pipe bands are attracted each year. This research will now attempt to verify the recently discovered archival documents with the published accounts of 18th-and 19th-century antiquarians, writers and commentators of the lives and society of Stuart families who originally settled in France after the Hundred Years War.

Dr Judith BONZOL  
University of Sydney  
Panel Name: Witchcraft – British Isles

### **The Bewitching of Christian Shaw: Demonic Possession and Calvinist Conversion in Late Seventeenth-Century Scotland.**

In 1696 the eleven-year-old daughter of the laird of Bargarran, Christian Shaw, was thought to be possessed by demons. Her body became contorted and her stomach swollen, she experienced periodic muteness, deafness and blindness, and regurgitated strange objects, such as straw, coal cinders, gravel, pins, and feathers. Unusually for Scotland, her possession was attributed to witchcraft, rather than the direct manifestation of the Devil. Over twenty people were accused of witchcraft; four women and three men, eventually tried and executed at Paisley in 1697.

Christian Shaw's bewitchment, the first case of demonic possession attributed to witchcraft in Scotland, must be placed within the context of three significant occurrences of the late seventeenth century: the Salem 'witch-hunt' in New England in 1692; the 'scientific' challenge to the existence of the spirit world, staunchly contested by English dissenters, New England puritans, and Scottish Presbyterians in particular; and the traumas of Calvinist conversion, particularly as experienced by young people struggling to understand the complexities of Calvinist concepts of salvation and damnation.

Professor Graeme BOONE  
Ohio State University  
Panel Name: Communities of Emotional Expression in Medieval and Renaissance Music

### **Emotion in the Early Songs of Dufay**

Dufay's music has frequently been described as intensely, eloquently, and focally expressive, to such an extent as to mark, for some, the end of the musical Middle Ages and beginning of the Renaissance. But the emotional dimension of his songs has never been investigated in its own right, let alone problematized. This paper provides an overview of the extraordinarily diverse poetic and musical elements in Dufay's notated compositions, including mensuration, voice distribution, compositional technique, formal structure, tonal orientation, and poetic vocabularies and themes, in view of an empirical

modeling of their emotional world. Initial results of this analysis indicate that Dufay did not systematically associate specific musical techniques to specific emotional themes (his use of canon, for example, may serve to evoke fear and flight or, on the contrary, community and hope; different tonal or rhythmic orientations do not correspond to distinct emotive themes). The celebrated expressive power of his settings is thereby demonstrated to stem from specific combinations of technical means brought to bear on the individual song, but that are also dependent on a broader context that conditions the individualized sense of expression. Innovative in this approach is that Dufay's individual compositions are not projected as autonomous works of art, as so often happens in traditional musicological analysis; they are seen (and heard) to form a community of meaning, nested in other communities of meaning.

Dr Francesco BORGHESI  
University of Sydney  
Panel Name: Construction of Ideas

### **Death by Kiss**

The 'mors osculi' (death by kiss) is defined by the humanist philosopher and theologian Giovanni Pico della Mirandola (1463-1494) as a mystical death capable of uniting the human soul with the divinity, which Pico della Mirandola represents with a celestial (and Platonic) Venus. Venus kisses 'more philosophico' and her kiss mixes the human soul and the celestial one, with the divine element, which is feminine, enlightening the terrestrial one, which is masculine. Pico della Mirandola treats the subject at length in an excursus of his 'Commento sopra una canzona de amore composta da Girolamo Benivieni', referring to both the kabbalistic tradition which he derives his notion of 'mors osculi' from, and the Platonic and Neoplatonic traditions. This paper analyses the classical, kabbalistic and biblical sources of the 'death by kiss' in Pico della Mirandola's work and frames its stand within his philosophical endeavour as a whole.

Dr Luciano BOSCHIERO  
Campion College  
Panel Name: Revisionist Critiques of Major Themes in Early Modern Intellectual History (1)

### **Revisiting the Role of Scientific Societies: 1657-1757**

The history of Europe's first scientific societies has been the topic of many books during the past hundred years, beginning with Ornstein's *The Role of Scientific Societies in the Seventeenth Century* (1913) and including works by Oberhummer, Brown, Hahn, Roche, and Middleton. In 1985 James E. McClellan III synthesised the findings of many of these authors in *Science Reorganized: Scientific Societies in the Eighteenth Century*. McClellan follows the lead of his predecessors and covers the foundation of all known European scientific societies from the seventeenth to the nineteenth centuries. He also argues that the rise of these academies represented the professionalization of science and its

assimilation into governmental and social expectations of practical knowledge grounded in reputedly reliable, experimentalist techniques. Such expectations and goals are apparent in the public pronouncements of the academies. McClellan's argument—while still valuable for historians—obscures the nature of the relationships that were forged between individuals within and across scientific societies and regional boundaries of Europe. Relationships were forged on the basis of shared and competing theoretical principles, such as the nature of motion. Such principles, furthermore, formed part of the core business of early scientific societies until the middle of the eighteenth century.

Cristian BRATU

Baylor University

Panel Name: Military Religious Orders – a reassessment (Sponsored by the *Society for Study of Crusades and the Latin East* and the *Australian Early Medieval Association*)

### **Translatio imperii and translatio studii in Luís Vaz de Camões's Lusíads**

This paper will offer a new analysis of the representations of *translatio imperii* and *translatio studii* in the sixteenth-century text — Camões's *Lusíads*. In his famed epic work, Camões describes a transfer of political and cultural power from the East (the ancient Middle East to Rome via Greece) to the West (Portugal). Indeed, Camões took full advantage of the concept of *translatio studii* and attempted to suggest that his *Lusíads* continued—and, to some extent, surpassed—the epic works of Homer and Virgil.

Lindsay Dean BREACH ([ANZAMEMS Travel Bursary Winners 2015](#))

University of Canterbury

Panel Name: Law & Politics

### **The Origin of the English Medieval *Use***

The paper concerns the origin of the medieval institution known as the *use*. We know this instrument as the precursor to the modern trust. The origin of this medieval institution has remained a mystery for the last 400 years. Pollock and Maitland attributed it to the Crusades in their *History of English Law before the Time of Edward I*. The authors theorised that crusading knights put their land in *use* to go on Crusade. This 19<sup>th</sup> Century text remains the cornerstone for all modern commentators on English medieval law. We present their theory to undergraduates today as fact. However, there is good reason to challenge this narrative. The polymath Sir Francis Bacon suggests the *use* had been established during the mid-fourteenth century. This would suggest the events of the **Hundred Years War** provided the military catalyst for the *use* to develop. England needed to raise troops in order to fight in France and Scotland during the crucial first phase of the war. This suggests the Lord Chancellor recognised the *use* as an incidence of protracted military campaign to enable men to leave their lands. In this paper, I will demonstrate that the *use* arose later than the Crusades.

Kegan BREWER

Centre for the History of Emotions

University of Sydney

Panel Name: The Sacred in Medieval & Early Modern Thought

### **Prester John's Utopia and Irreligiosity**

It has long been recognised that the depiction of the legendary Asian priest-king Prester John in many twelfth- and thirteenth-century texts was utopic in many ways, and in this sense he tells us more about European society than Asia. The perception that the European Middle Ages was a time of universal faith in Christianity is going through the process of being slowly overturned through explorations of doubt and skepticism towards aspects of Christian belief by Sabina Flanagan, Carl Watkins, and others including myself. In this paper, I explore the depiction of Prester John's society as one of universal, undoubting faith in texts like the *De adventu patriarchae Indorum* and the *Prester John Letter*, and propose that this should be viewed as supporting evidence that in reality a healthy amount of doubt existed towards aspects of Christian faith. This is in concert with other evidence that some medieval people were bored at sermons, disinterested in relics, hesitated to believe in supernatural marvels, and questioned aspects of faith. If utopias are created to idealise a desired state, then they are mirrors reflecting on the societies that invent them. As such, if Prester John's society possessed a Christian faithful that accepted all aspects of faith instantly and without doubt, then should we not add this to the increasing pile of evidence suggesting that European churchmen struggled to achieve full engagement of the medieval laity with their faith?

Associate Professor Deborah BROWN & Professor Calvin NORMORE

University of Queensland/UCLA

Panel Name: The Sacred & the Philosophical

### **Dust, Dust, Dust — Dustiest Place in the Universe: The Disappearance of Life in Mechanical Philosophies of the 17<sup>th</sup> Century**

Philosophers of the 17<sup>th</sup> century who embraced the new mechanical philosophy were often accused of having eliminated the distinction between living and non-living things, reducing the natural world to swirls of imperceptible particles. This paper argues against that interpretation of mechanism, defending a concept of life that the early mechanists could embrace with integrity and exploring their flirtation with the possibility of artificial life. Important figures in this debate include Hobbes, Descartes, Arnauld, Spinoza, Gassendi and the Cambridge Platonists, notably Ralph Cudworth. We argue against attempts to ground a concept of life suitable for mechanism in either a naturalized teleology or God's design intentions, preferring to draw instead on the attempt on the part of some mechanists to define the natural processes by which complex organic structures and functions are constructed.



Dr Jennifer CARPENTER

Australian Catholic University

Panel Name: The Sacred in Medieval & Early Modern Thought

### **Thinking Through Embodied Grace: Metaphorical Understandings of Grace in the Thirteenth Century**

This paper examines understandings of grace in four saints' lives from the southern Low Countries, namely the Lives of the Cistercians Lutgard of Aywières, Arnulf of Huy, Abundus of Villers and Beatrice of Nazareth. Drawing on the work of George Lakoff and Mark Johnson, the paper looks at the conceptual metaphors used to describe grace and argues that the Lives share a consistent network of metaphorical understandings of grace. In a chain of interlocking metaphorical entailments stretching back to the embryonic New Testament understandings of grace as "in" or "filling" the body, the Cistercians of the thirteenth century conceptualised grace as bodily liquids, often drinks, which could and did move out of the world of the metaphorical, and manifest themselves in the concrete, embodied experience of the fluids of the body, of the taste and intoxicating effects of drink, and of the sensations and bodily expressions of emotion.

Carole CARSON

University of Western Australia

Panel Name: Material Culture and the Religious Past

### **Medieval Wall Paintings in East Anglian Churches: Teachings for Parishioners**

Wall paintings were found in many English medieval churches: painted directly on to the walls and often life size, they encompassed subjects such as the lives of Christ and the Virgin Mary, the saints, as well as Christian and moral teaching. Many of these paintings have been dated to the fourteenth and fifteenth centuries, although there are some survivals from earlier centuries.

Historians have viewed these paintings in isolation, accepting their spiritual and educational qualities, yet considering their subject and placement random. None has examined the paintings and their subjects in relation to the spatial orientation of the church and their placement within it.

Were the subjects of wall paintings chosen arbitrarily, or purposefully? Was the placement of the paintings merely a question of available wall space, or was there a reason behind their placement, and if so, what was it?

I have analysed the surviving wall paintings in one hundred and thirty-eight churches in East Anglia – in the counties of Norfolk and Suffolk. I categorised the paintings by subject and placement within the church. My research has shown that there was purpose behind the subjects and placement, and that its focus was the parishioner.

Dr Damien CASEY

Australian Catholic University

Panel Name: Apocalyptic Expectations in the Seventh Century

### **Apocalypticism and the Origins of Islam**

Recent scholarship on early Islam and the historical Muhammad has revealed a rather different picture of Islamic origins to the traditional narrative. Building on my earlier article on "Muhammad the Eschatological Prophet" (Casey 2013), and the work of Shoemaker (2012), I argue that Islam emerged out of milieu of intense apocalyptic expectation in which Muhammad's followers did not initially distinguish themselves from other Abrahamic monotheists, but rather considered their movement to be an inclusive one concerned for the reform of monotheistic belief in the God of Abraham in preparation for the imminent arrival of the Day of Judgement. This paper will examine the evidence for the inclusion of Christians and Jews in the early Islamic movement as well as the parting of the ways. This paper will also suggest some interesting parallels with the emergence of Christianity and Rabbinic Judaism in the first century.

Cyril L. CASPAR

University of Zurich

Panel Name: Challenging the Sacred During the Reformation

### **"The Last Pilgrimage: a Grasp of the Early Modern Afterlife in the Poetry of Sir Walter Raleigh and George Herbert"**

The notion of life as a pilgrimage was a common trope in the theology and literature of early modern England. Particularly the end of such life-long earthly peregrinations was considered a convenient metaphor to depict the transition between this life and the one to come. This not only gave rise to bestsellers like Bunyan's *The Pilgrim's Progress*, but earlier Renaissance poets like Spenser, Raleigh, Herbert, Donne also employed this metaphor to write about the process of death and the prospects of the life everlasting. In more abstract terms, the use of figurative language to represent the end of life as a pilgrimage becomes an aesthetic means to transcend the limitations of literal language, thus linguistically approaching what lies beyond our epistemic grasp. Based on a Ricœurian theory of metaphor, this paper examines two roughly contemporary and yet completely different literary examples of a last pilgrimage. While for one pilgrim-poet it leads to a heavenly court of untainted justice (Raleigh), a simple chair is what lies ahead for another (Herbert). Thus, while the trope of the last pilgrimage remains largely unchanged, it is the end of such metaphorical journeys that bifurcates into different scenarios of the afterlife to be analyzed in this paper.

Charlotte CHAMBERS  
University of Queensland  
Panel Name: Language and Identity

**Mixing Middle Men: The language mixing practices and the expression of possession in the medieval account books of London trade guilds**

This presentation considers the potential French influence on the development of Middle English (1100 – 1500 AD) possessive constructions. I examine the language practices of the mercantile class in the medieval account books of London trade guilds, primarily, that of the Worshipful Company of Grocers (1345-1463 AD).

Previous research into the French influence on Middle English genitives has concentrated on clerical texts, including translated texts (Myers 2009, 2011, Gatelais and Toupin 2012). The Grocers' archive, which contains large passages of French-English mixing, reveals examples of prepositional code-mixing, between English 'of' and French 'de', example (1) and (2), and English 's' genitives appearing in French matrix texts, as shown in (3).

(1) Also Resseyved de Auustyn Hawskyn for a fine for wyghtes (c.1426)  
'Also received of Austyn Hawskyn for a fine of weights'

(2) Summa of Forfeturs (c.1399)  
'Sum of forfeiters'

(3) Un serjant del Mayres (c.1413)  
'A Sergeant/Servant of the Mayor's'

These examples of code-mixing point to new potential language contact hypotheses for the development of the genitive in Middle English. These data from the Grocers' archive overtly show the possibility of alternation between the 'of' and 'de' possessive constructions in code-mixing. This alternation provides insight into the mechanism of language change, in the extension of the English 'of' preposition into domains that were previously held by the 's' genitive.

Hugh CHEVIS  
University of Western Australia  
Panel Name: Mercantile Families in the early modern world

**The Leonard family of Taunton; their role in the adoption of Spanish merino wool in England in the sixteenth century**

In the mid to late sixteenth century some English clothiers began to use Spanish merino wool in preference to English wools. This was a key event in the declining reputation of English wools, which had long been considered to be the finest available, and the rise of merino wool, which eventually adopted that mantle. The account books and personal papers of several of these pioneering clothiers are available and from these, and other sources, it is possible to investigate the circumstances of this transition, through both local events and also in the

broader context of disrupted Anglo-Iberian trade during the last decades of the sixteenth century.

In my paper I will focus upon the activities of one merchant family; the Leonard's of Taunton in Somerset. The family was importing Spanish wool and other commodities related to the textile industry, and exporting cloth, to Spain and Portugal from at least 1581 to 1593. The account book of William Leonard provides some of the earliest evidence for the use of Spanish merino wool in English cloth. William Leonard also reveals his anxieties, and sometimes troubled conscience, prompted by his business affairs.

Ass Prof Steve CHINNA  
University of Western Australia  
Panel Name: The Drama of Performance

### **Performing a 'chopped' *Titus Andronicus* on the New Fortune Theatre Stage**

In this paper I will address aspects of the student production of a condensed *Titus Andronicus* on the New Fortune Theatre stage at The University of Western Australia in October, 2014. Two 'lunchtime' performances took place, from 1pm to 2pm over two days. The challenge was to perform this early modern play on the thrust stage, utilizing two upstage entrances through two sets of double doors. The onstage trapdoor was utilized for the numerous deaths and exits, either into a tomb, or pit, or from the depths of hell, as were the upper levels of the 'tiring house' for entrances from 'above' and addresses to the audience by contenders for the emperor's crown. I will also address how this truncated version of the script worked, with almost two thirds of the lines being cut, as well as two short acts, and how that worked in terms of audience comprehension of the plot and characterization. Still images and video material will be used to provide some visual imagery of the production.

Dr Jennifer CLEMENT  
University of Queensland  
Panel Name: Managing Senses, Bodies and Emotions in Early Modern English Religious and Medical Texts (Sponsored by the ARC Centre for the History of Emotions, Religion and Emotions Cluster)

### **Sermon Theory: The Art of Preaching Emotion**

This paper brings sermon studies together with the history of the emotions to urge a more thorough reconsideration of passion and rhetoric in the early modern English sermon. To this end, this paper examines the discourse of emotion in late sixteenth and early seventeenth century *ars praedicandi* – texts that develop and advocate theories of sermon writing and delivery. These texts exhort early modern preachers to move their congregations' emotions, a task which requires preachers to feel and, at times, to model those emotions themselves in the pulpit. In this educational paradigm, the preacher makes his own emotion available for imitation by his congregation. Moreover, this applies to both the sermon as performed, and the printed sermon – both are calculated

to produce proper emotions in those who hear or read the sermon. Importantly, these theoretical texts also show how difficult it is to isolate any one emotion. Instead, what emerges from my analysis is how interrelated religious emotions are in these texts, and how distinctions drawn between love and hate, fear and hope, are in practice often collapsed in contemporary sermons, as well as in the *ars praedicandi* texts themselves.

Dr Emily COCK ([ANZAMEMS Travel Bursary Winners 2015](#))

University of Adelaide

Panel Name: Facial feeling: idealisation, disfigurement, and interpretation [**in Facial feeling in medieval English literature**] (Sponsored by the ARC Centre for the History of Emotions)

### **The disfigured human face in early modern Britain**

This paper will examine the understanding, experience, and representation of 'disfigured' human faces in early modern Britain and their relationship to the individual's and onlooker's emotions. Attention to the historically-specific cultural work of diagnosis of facial disfigurement in the early modern period will facilitate understanding of the construction of normative and non-normative physical states. This will include non-normative faces that are seen to hide, obstruct or otherwise affect the expression of emotion. The paper will take into account the possibilities for both negative and positive emotional associations, such as sadness, relief, modesty and disgust. I am particularly interested in exploring the individual's negotiation of both internalised shame and the attempted shaming mechanisms of other parties in relation to the 'abnormal' face (the boundaries of which form in integral part of my project), and the possibilities for prideful reinterpretation of disfigurement. Such an approach will provide a new way of reading texts produced by and about individuals and groups marked out as disfigured, and open up space for the querying of that diagnosis.

~~Dr Charlotte COLDING SMITH~~

~~Universität Mannheim~~

~~Panel Name: Travel in the early modern world~~

### ~~**Populations of the World: The Four Continents in Early Modern Travel Literature and Ethnographic Studies**~~

~~How was the expanding knowledge of the world, especially within travel literature and ethnographic traditions, displayed in book illustrations from German lands? This paper will examine the theme of the 'Four Continents' of Europe, Africa, Asia and the Americas as linked to print traditions in the sixteenth and seventeenth centuries. It will especially focus on illustrations within chronicles, cosmographies and geographies published in German-speaking areas and focus on how print illustrations were re-used in multiple contexts. Beyond the four human personifications of the four continents and their specific costumes, the paper will discuss the key illustrations used to depict the continents themselves. These contain textiles such as turbans, feathers, cloth,~~

plants and herbs together with weapons, for example scimitars, cannons and swords. It will emphasize how these images changed in the era of exploration, as little explored areas became better known to the German-speaking artists creating the illustrations, as well as their publishers including Sebastian Münster, Theodore de Bry and Mathäus Merian. In considering these book illustrations within the overall theme of the four continents, the paper will explore how illustrators used such specific symbols and ideas to create the overall identity, personification and place within understandings of the world.

Judith COLLARD

University of Otago

Panel Name: Material Culture and the Past (1)

### **Visualising St Albans' saintly history in Matthew Paris's manuscripts**

Matthew Paris addresses the history of his monastery in a range of texts. These include his chronicles, but they also include the Deeds of the Abbots of St Albans, and the vita of St Alban and St Amphibalus, as well as the Lives of the Offas. In this paper I am interested in exploring Paris's account of his abbey as a monk, an artist, an historian and as a hagiographer highlighting his visual interpretations of this long history and its contemporary significance.

Dr Denis COLLINS

University of Queensland

Panel Name: Communities of Emotional Expression in Medieval and Renaissance Music

### **Josquin's Lament and Emotional Communities of Elite Musicians in the Late Fifteenth Century**

Upon the death of the revered composer Johannes Ockeghem in 1497, the French poet and composer Jean Molinet wrote a *déploration* in which he called upon four leading composers of the time to "Put on the clothes of mourning ... and weep great tears from your eyes." These four composers were Josquin Desprez, Antoine Brumel, Loyset Compère and Pierre de la Rue, all of whom were recognised for musical excellence during their lifetimes. One of these composers, Josquin, set Molinet's text to music in a five-part chanson known as *Nymphes des bois*. Ockeghem himself wrote a lament, *Mort, tu as navré/Miserere*, upon the death in 1460 of his friend Gilles Binchois, while La Rue wrote a motet, *Mater floreat*, which was at one time associated with the death of Anne of Brittany but now thought to be an occasional piece from the early 1500s in which he provides a roll call of 24 distinguished musicians of the period.

This paper will examine how Josquin treats the lament genre to represent emotional bonds between a community of elite musicians, with particular attention to his integration of aspects of Ockeghem's style in his striking portrayal of mourning and grief in *Nymphes des bois*. Consideration will also be given to how naming illustrious musicians could provide a vehicle for compositionally reflecting upon emotional crosscurrents linking composers with

their teachers, fellow performers and regionally distant colleagues throughout Europe.

Dr Tania M. COLWELL

Australian National University

Panel Name: Mapping Identities: Emotions and Ethnographies in the Medieval and Early Modern World (Sponsored by the ARC Centre for the History of Emotions, Research Cluster 'Cultural encounters, empires and emotions')

### **Encountering Emotions in the Late Medieval World: Constructing Identities at Home and Abroad in Jean le Long's Ethnographic Anthology**

'Encountering Emotions' investigates emotions attributed by travellers and other writers to peoples and cultures discussed within the *Fleurs des histoires de l'Orient*, an anthology of ethnographic texts compiled by Benedictine monk, Jean le Long, in 1351. The *Fleurs* comprises Le Long's translation into French of six early- to mid-fourteenth-century texts which collectively offered late medieval European audiences an introduction to the Arab and Asian worlds beyond the Mediterranean. This paper explores how and to what effect peoples beyond Christian Europe were attributed a range of emotions in this collection. It draws on Barbara Rosenwein's formulation of emotions as a mode of categorisation to investigate the ways in which subjects situated across diverse locales were labelled emotionally. Analysing verbal and visual (re)presentations of emotions ascribed to encountered peoples in manuscript and printed sources reproducing the *Fleurs* between 1368 and 1529 will enable us to ask critical questions about how (non-)European identities and subjectivities were constructed in this collection towards the end of the Middle Ages. This research constitutes one element of a wider project which seeks to theorise and map into a 'geography of emotions' the affective experiences of both observer and observed in the *Fleurs*. It is hoped that examination of the production and (re)presentation of emotions in this collection will enrich our understanding of the ways in which emotions fundamentally shaped historical and imagined experiences of intercultural encounter across the later Middle Ages.

Angelo Lo CONTE

University of Melbourne

Panel Name: Mercantile Families in the Early Modern World

### **The Procaccini family: anatomy of a seventeenth century workshop**

'Who changes country, changes his fortune' thus begins Malvasia's account of the Procaccini family in the second volume of the *Felsina Pittrice*, a 17th century history of Bolognese painting. In 1667 Malvasia travelled to Milan to collect information about Camillo (1561–1629), Carlo Antonio (1574–1630) and Giulio Cesare (1574–1625), three Emilian painters who in 1587 left Bologna to find better opportunities in Lombardy where, throughout three decades, they transformed the local artistic tradition, inaugurating an extraordinary season of artistic production characterized by the spiritual patronage of Cardinal Federico Borromeo and represented by a generation of painters known as *pestanti*: the painters of the plague. Read in modern terms, the Procaccini's story can be

understood as an example of 17th century migration characterized by sudden success, remarkable achievements and precise business organization. In Milan the family developed an extremely successful workshop organized halfway between a bottega familiare and a private art school, following a tradition already developed by Baccio Bandinelli's pioneering school in Rome and later on exemplified by the Carracci's Bolognese activity. By employing different artistic specializations, excellent contacts with local patrons and join-ventures with smaller workshops, the Procaccini rapidly controlled the Milanese art market, renovating the Lombard artistic tradition with the outstanding pictorial novelties drawn from the art of Correggio and the Carracci as well as from the naturalistic developments of contemporary Flemish painters such as Jan Soens, Paul Brill and Jan Brueghel. Starting from these premises, my paper investigates the business strategy adopted by the Procaccini, highlighting the fundamental role played by the family workshop in the development of the brothers' individual careers as well as in the transition of Lombard art from late Mannerism to early Baroque.

Elizabeth CONNOLLY  
University of Adelaide  
Panel Name: In Sickness & in Health

### **The Power to Cure: Doctors and Patients in 17<sup>th</sup> Century England**

Current scholarship in the social history of early modern medicine sees patients as powerful in the doctor-patient relationship, even though evidence shows that many patients were vulnerable and power-less when they were sick. Conversely, early modern doctors are regularly considered to be money-grabbing quacks, who held no professional power and who were more likely to kill than to cure. This interpretation, however, completely fails to explain why large numbers of seventeenth-century people continually sought medical help from the doctor. With a scholarly emphasis on power relations and an over-reliance on comparisons with modern medicine, historians have disregarded some of the more obvious reasons that might explain why the doctor-patient relationship flourished. Consequently, I ask whether early modern doctors were able to cure their patients. In this paper I explore the incidence of cure and analyze the meaning of cure in seventeenth century England. In conclusion, I argue for a re-evaluation of the early modern doctor-patient relationship, one that recognizes patients were not always powerful and doctors could be compassionate, empathetic and medically useful.

Dr Michael COP  
University of Otago  
Panel Name: John Milton: Poetry and Prose

### **Competing Baptismal Narratives in Milton's *Paradise Regained***

This paper explores the notion of harmonization as a method for understanding narrative dissonance in seventeenth-century biblically-based narratives. First printed in English in the sixteenth century, gospel harmonies, such as Garthwait's *Μονοτέσσαρον* (1634), display all details of variance and similarity



amongst the “Synoptic” Gospels. In this gospel harmony’s account of the baptism, the narratives of Matthew, Mark, and Luke are woven together to form one complete story: Jesus is declared the Son both publicly (Matt. 3:17) and privately (Mark 1:11; Luke 3:22); the Spirit descends both “in the bodily shape” (Luke 3:22) and “like” a dove (Matt 3:16; Mark 1:10). Despite the tension that such details create for harmonists, all details contribute to their biblical stories – as they seem to for the poet who wishes to justify the ways of God to men. Through the disjointed narrative of Books 1 and 2 of *Paradise Regained*, Milton has five different agents discuss Jesus’ baptism (1.18-32, 70-85, 270-286, 327-330; 2.49-52, 82-85), with another one in Book 4 (510-513). While critics have explored well the repetition of the two differing biblical creation narratives in *Paradise Lost* (Gen 1:1-2:4 in Book 7 and Gen 2:4-25 in Book 8), they have less fruitfully explored similar repetition in *Paradise Regained* that results from the differing biblical baptismal narratives. Is Milton giving a similar “complete” account? Does harmonization account for portions of Milton’s narratives that seemingly redundantly repeat?

Ellie CROOKES ([ANZAMEMS Travel Bursary Winners 2015](#))

University of Wollongong

Panel Name: Medievalism & Politics

### **Ireland’s Joan of Arc: the medievalisation of Maud Gonne’s politics**

The figure of Maud Gonne MacBride (1866-1953) was truly multifaceted. She was an active feminist, an Irish revolutionary, a magazine editor, a writer, and actress. She was revered by some, and mocked and lampooned by others. These facets of her identity have been examined in some detail by her contemporaries and by modern scholars. However, the popular nineteenth- and early twentieth-century alignment of Maud Gonne with Joan of Arc has received scant attention. Indeed, even in the book *Maud Gonne: Ireland’s Joan of Arc* by Margaret Ward (1990) there is no scholarly discussion on this interesting instance of the medievalisation of a modern political figure. This paper will examine the alignment of Maud Gonne with Joan of Arc, looking at the significance and political impact of her medievalisation.

Professor John CROSSLEY

Monash University

Panel Name: Diego de Velázquez (1599-1660), friends and relatives: Visual Arts and the Baroque under the Spanish Empire

### **Sor Jerónima de la Asunción and the First Nunnery in Manila**

Sor Jerónima de la Asunción (1555-1630) is renowned for having established the first (Franciscan) nunnery in the Philippines. Velázquez painted her portrait in 1620, during Sor Jerónima’s stop-over at Seville, on her way to Manila. By examining unpublished manuscript sources from Spanish and Philippine archives, this paper will shed light on the cast of characters that helped the small group of nuns led by Sor Jerónima secure the institutional support necessary to travel to Asia.

Associate Professor Peter CUNICH  
University of Hong Kong  
Panel Name: Law & Politics

### **Crisis at Syon in the 1530s: The Ailing Finances of one of the “Greater” English Abbeys**

At the time of its suppression in 1539, Syon Abbey was one of the most generously endowed monasteries in England, with an income of nearly £2,000 per annum. In spite of this great wealth, however, the abbess felt compelled to take the extraordinary step of selling one of her most valuable manors to Sir Richard Riche in 1538. So unusual was the transaction that Riche deemed it necessary to secure a private act of parliament in 1539 to confirm the validity of his purchase. What was the reason for this unprecedented sale of a manor that was part of Syon’s original endowment, and why was the crown prepared to endorse it? Was this just another example of well-placed government officials benefiting from the coming dissolution by squeezing monastic heads for spoils, or was it a financial necessity for Syon? This paper will argue that a closer examination of Syon’s household accounts from the 1520s and 1530s reveals that the abbey was facing a financial crisis of disturbing proportions on the eve of its suppression. Does this discovery suggest that the greater abbeys of England were not as financially robust on the eve of the dissolution as has previously been believed?

Dr Cathy CURTIS  
University of Queensland  
Panel Name: Aspects of Political Thought in the Sixteenth and Seventeenth Centuries

### **Juan Luis Vives’s *Sullan Declamations* and Conceptions of Liberty**

While More’s *Utopia* often appears in genealogies of republican liberty, the contemporaneous *Declamationes Sullanae* (1520) of his friend Vives is entirely absent. This neglect is surprising given that Vives’ series of orations set in late Republican Rome (including one by the Dictator Sulla and two by the consul Marcus Aemilius Lepidus) is a detailed resource for the early modern reception of republican history, Roman law and political thought concerning liberty, rule through fear, and the deposition of a tyrant. Vives draws precisely on the fragment from Sallust’s *Histories* – the 78 BC speech of Lepidus against Sulla – that Skinner cites as a fundamental authority for neo-Roman theory. My paper focuses on Vives’ creative expansion of that fragment, and the rhetorical contest between the speakers Sulla and Lepidus over the definition of liberty and tyranny in the course of the orations. More and Erasmus’s endorsements of the Vives’ text, and the authorial dedicatory letter to the Habsburg Prince Ferdinand, emphasis the orations as both rhetorical exercise and princely counsel. I consider the implications of this study of rule, directed at a northern European prince, for the transmission and adaptation of classical republican theory in the early modern period.

Bryan CUSSEN  
Monash University  
Panel Name: Representations of Power

### **Pageantry and Power in the Reign of Pope Paul III (1534-49)**

After the sombre years following its Sack in 1527, the city of Rome was revitalised with the election of Alessandro Farnese as Pope Paul III. Renowned for his magnificence, Farnese began a program of building, patronage and pageantry to enhance the city and his papacy. In a 'theatre society' where daily life was performance, pageantry enabled pinnacle statements of the script's central narrative and roles. As a Roman and a humanist, Farnese's pageantry used symbols of antiquity and theology to weave a metanarrative that united Rome and the Church in a sacred *imperium* with himself as *princeps*. The narrative aimed to assert the Pope in the face of threat to Rome by European princes and threat to the Church by the Protestant revolt. It also gave the *popolo romano* a sense of identity and agency within the narrative while actually marginalising them from power. Drawing on contemporary reports, the paper considers a range of festivals and focusses on *Carnevale* in 1536 and 1539. Not without parody and dissent, Paul's exploitation of pageantry nevertheless framed and buttressed his exercise of power throughout his reign. It is thus a valuable case study of the construction of power relations in the Renaissance.

Roswitha DABKE  
Independent Scholar  
Panel Name: Female Religious in the medieval world

### **Beneficiaries and Benefactors: Hildegard of Bingen's Canonization Protocol and the Rupertsberg Antependium**

On the occasion of Hildegard of Bingen's 900<sup>th</sup> birthday anniversary the protocol providing evidence of her saintliness for the curia (1233) was re-edited and translated into English and German (1998). However, easier access to the source did not generate greater interest. The disorganized presentation of a multitude of miracle stories defies statistical analysis and the focus on demons and magical cures is deemed to belittle Hildegard. Such negative comments by reputable historians may have discouraged scholars from directing their attention towards more verifiable aspects of the *Canonizatio* document. As Hildegard treated people from all walks of life, those who benefitted from the cures, their carers and the numerous witnesses represent a cross-section of Middle Rhine society. The protocol provides sufficient clues for establishing a hierarchically ordered list. Occasionally the status of the participants is expressed directly and most of the localities they are connected with can be identified. Some of the participants also appear in non-hagiographical texts, others on the precious Rupertsberg antependium (*ca* 1230) which records the monastery's benefactors. Of special interest are the difficult-to-classify *milites* (knights) and *ministeriales*; upwardly mobile, they still maintained close relationships with their local monasteries as both beneficiaries and benefactors.

John D'ALTON

Monash University

Panel Name: Forged by Conflict (Sponsored by AEMA)

**The Soul Conflict Metaphors in Ghazali's "On Disciplining the Soul" and "Breaking the Two Desires"**

Ghazali's writings are recognised as the summit of Islamic spiritual practice, integrating traditional scholarship with Sufi themes of overcoming the soul, yet his works have hardly been studied. Ghazali is a creative author whose metaphors and images become definitive for Islam, so an analysis of his images for the conflict with the soul is long overdue. This paper uses critical metaphor analysis to explore the diverse concepts in Ghazali. His ideas on struggle (*jihad* in Arabic) are especially complex and provocative. He writes about tying, disciplining, and criticising the soul, and these ideas show dimensions that are lost in current debates about the meaning of *jihad*. Conflict for Ghazali can be a source of growth and life, and personal internal *jihad* is a must for Muslims.

Heather DALTON

University of Melbourne

Panel Name: Mercantile Families in the early modern world

**Suffering rewarded: An English merchant, marriage and The Inquisition in the post-Reformation Iberian Atlantic**

Robert Tomson was an English merchant residing in Mexico City in 1557 who was denounced to the Inquisition for comments 'perceived to be prejudicial to the Romish doctrine'. He was imprisoned for seven months, forced to do penance at an Auto-de-Fé, had his goods confiscated, and was sentenced to a further three years imprisonment in Spain. In Seville, he married the daughter of a very wealthy Spanish merchant who had recently returned from Mexico.

Tomson's story was published: in 1599 by Richard Hakluyt; and then in 1927 by G. R. G. Conway, an Englishman with access to the Inquisitorial proceedings in the Mexican National Archives. While Conway's work generally confirmed Tomson's own story of his treatment at the hands of the Inquisition in Mexico, it did not challenge Tomson's depiction of his opportune marriage as a God-given reward for his suffering.

In this paper I examine the personal relationships and family and trading connections central to Tomson's story. While Tomson's version of events hinges on a religious binary, a closer examination reveals a world where transcending national ties and traditional boundaries relating to gender, class, race, and religion were central to the project of national expansion and empire building.

Associate Professor Louise D'ARCENS  
University of Wollongong  
Panel Name: Medievalism & Politics

### **The politics of the historical novel beyond Europe: Jurji Zaydan's Middle Eastern Middle Ages**

Scholars of medievalism are widely aware of how western historical novels have used the Middle Ages to engage obliquely with modern politics, the best-known and most influential being Walter Scott's use of post-conquest England in *Ivanhoe* to comment on the modern union of Scotland and England. Far less studied, however, is the in the late-nineteenth-century emergence of the medievalist novel in the Middle East, and its intersection with nationalist and pan-Arabist thought and politics. This paper will examine some representations of medieval history in the works of Jurji Zaydan (1861-1914), the prolific Lebanese historical novelist whose many titles include *The Battle of Poitiers*, *Saladin and the Assassins*, and *The Conquest of Andalusia*. It will consider both the influence of Scott on the Middle Eastern medievalist novel and the latter's modern political affiliations and significance, and will ask how (or whether) the inclusion of authors like Zaydan in the genealogy of the medievalist historical novel might transform a Eurocentric understanding of the genre's political motivation and force.

Julie DAVIES ([ANZAMEMS Travel Bursary Winners 2015](#))  
University of Melbourne  
Panel Name: Witchcraft – British Isles

### **Collaborative Demonology: Collaborative Epistemology and Joseph Glanvill's *Saducismus Triumphatus***

Joseph Glanvill (d.1680) was Rector of the Abbey at Bath, Chaplain in Ordinary to Charles II and an early Fellow of the Royal Society of London. A well known advocate of the experimental method advocated by the Society, Glanvill spent much of the 1670s collecting evidence about supernatural events in an attempt to prove the existent of the spiritual realm. This paper will briefly extrapolate Glanvill's collaborative approach to the study of witchcraft and the supernatural, which he developed in line with the methods advocated by the Royal Society and encapsulated in the famous "Collections of Relations". Forming the second part of the *Saducismus triumphatus* published posthumously in 1681, the "Collection of Relations" was comprised of many accounts of supernatural events which had been "verified" by Glanvill or his colleagues. This paper will explore both how Glanvill's involvement with the Royal Society and its Fellows influenced the design of this endeavour and, in turn, how the involvement of these influential figures affected contemporary receptions to Glanvill's work.

Mark S. DAWSON  
Australian National University  
Panel Name: Construction of Ideas

**Sorting the Sheep from the Goats: Somatic Variation among the Early Modern English Faithful**

In this paper, I suggest the pulpit was an important medium for promoting understanding of physical difference. From it, seventeenth-century divines routinely engaged with the Galenic paradigm, which reckoned that human physiology comprised four essential humours – the sanguine, choleric, phlegmatic and melancholic – albeit in diverse combinations.

Sermons invited parishioners to consider the cause of these combinations, and exhorted them to monitor the ramifications of their humoral complexions in daily life. If God had created humanity in His own image, then there was both debate about how to recognize godly folk in this world and a widely held assumption that a sanguine complexion was somehow inherently Christian as well as English. Certainly the cultural consequences of iconoclasm have been exaggerated. Quite fervent Protestants contemplated the Incarnation and, for many of them, Christ's humanity was fair-skinned. Therefore, contrary to recent scholarship, I argue that people could not only conceive of a 'white' Jesus, but also began slowly to identify themselves as 'white(s)'. Rather than assume a Christian universalism simply retarded the rise of racial discrimination, religious discourse sometimes served as its catalyst.

Alexandra DAY ([ANZAMEMS Travel Bursary Winners 2015](#))

University of Newcastle

Panel Name: The material cultures of early modern women (Sponsored by EMWRN)

**Intertextual Collaboration in Lady Jane Lumley's *The Tragedie of Euripides called Iphigeneia translated out of Greake into Englisshe* (circa 1553)**

Lady Jane Lumley's life was marked both by England's Reformation and by the early humanist Renaissance. As an unpublished, possibly quite young, female writer, scholars' views on Lady Jane Lumley's literary authority (or lack thereof) have influenced their interpretation of her only known play, *The Tragedie of Iphigeneia*. This paper considers how our conception of this play might shift, if we view it as a literary collaboration. Using a model of collaboration that takes account of mutual co-authorship, of drama as a particularly collaborative genre, and of literary production as a sociological event, it argues that such a model casts *Iphigeneia* and its intertexts in a new light. Specifically, the paper examines the play's rhetoric and materiality to reconsider its configurations of leadership and sacrifice, as well as the extent to which Lumley herself remains in the foreground – unavoidable and yet irretrievable.

Dr Johannes M. DEPNERING

University of Oxford

Panel Name: Material Culture and the Religious Past

### **Visualising Christ's wounds: The thirteenth-century stigmatics of Christina of Stommeln and Lukardis of Oberweimar**

In contrast to a strongly spiritual form of early medieval mysticism, there are later forms in which the physical imitation of Christ's suffering are emphasized and sometimes accompanied by the spontaneous appearance of stigmata, lesions where Christ is thought to have been wounded during his crucifixion.

In this paper, I explore the phenomenon of stigmatization among two German female mystics, Christina of Stommeln (1232-1312) and Lukardis of Oberweimar (c. 1262-1309). Christina, a Beguine, started having visions as a child followed by the wounds of Christ at the age of fifteen. Her mystical experiences and particularly her numerous visions of demons evoked highly ambivalent reactions in her community. Suffering from illness as a young girl, the life of the Cistercian Lukardis (c. 1262-1309) was determined by self-inflicted mortification, imitating the passion of Christ, which was achieved in her stigmatization.

Based on an analysis of the accounts of the lives of these two women, against the background of the cultural and emotional context, I attempt to enquire how far the authors have drawn on literary strategies and visual topoi, with the aim to restore, to a certain degree, the historicity of such texts.

Francesco DE TONI

University of Western Australia

Panel Name: Negotiating Social Relationships and Emotions in Early Modern European Letters

### **The Negotiation of Social Relationships and the Rhetorical Expression of Emotions in Italian Renaissance Books of Letters: the Case of Pietro Aretino's *Lettere***

In my paper I intend to conduct a linguistic analysis of the interrelations between the negotiation of social relationships, the expression of emotions, and the rhetorical construction of the text within Italian epistles that were collected by their authors for publication during the Renaissance. I will identify how different pragmatic and rhetorical devices were employed to shape interpersonal relationships and how the rhetorical expression of emotions contributed to this process. My study will focus on the six books of Pietro Aretino's *Lettere*, which were published between 1538 and 1557. Aretino's *Lettere* constituted the first printed collection of vernacular epistles planned and designed by an Italian author, thus establishing a model for this genre. Aretino's correspondence provides an extensive insight into how he negotiated his relationships with both his friends and some of the notables of the time. In addition, my paper aims to investigate what impact the negotiation of social relationships and the rhetorical expression of emotions may have had on the objectives of Aretino's innovative editorial project, namely self-promotion and editorial success.

Dr Lindsay DIGGELMANN

University of Auckland

Panel Name: Medieval & Early Modern Masculinities

### **Masculinity, Race and Rulership in Norman Italy**

The incursions of Norman adventurers and mercenaries into southern Italy and Sicily during the eleventh century gave rise to a series of regimes under the sway of rulers from the north. Several chronicles from the period offer detailed accounts of the growth of Norman power and fascinating portraits of the complex, racially diverse societies over which they established their authority. These sources have been studied for their views on the development of Norman identity, especially by contrast with the other ethnic and religious groups (Muslims, Greeks, Latins) whom the Normans encountered, and in comparison to the contemporaneous activities of their cousins in England after 1066. Less attention has been paid to the texts' implicit commentaries on the nature of masculinity in the heterogeneous culture of the eleventh century Mediterranean world. Here, too, a focus on the distinctions between the Normans and their friends and enemies can be instructive. Furthermore, depictions in the chronicle sources of the main Norman leaders, notably the famous sons of Tancred de Hauteville, allow us to see how ideals of Norman rulership are intimately connected to expectations of successful masculinity as a set of publicly performed actions and attitudes. Along with the familiar qualities of military prowess and piety, other factors such as decisiveness, innovative problem solving, and brotherliness (in a variety of forms) emerge as key markers of vigorous masculine identity. While Norman virility is often presented in opposition to the lack of these qualities in leaders of rival groups, the dichotomy is not always as clear cut as it may at first appear.

Dr Stephanie DOWNES

University of Melbourne

Panel Name: Facial feeling in medieval English literature (Sponsored by the ARC Centre for the History of Emotions)

### **'Have ye nat seyn somtyme a pale face?'**

Medieval scientific and philosophical writings emphasise the colour and hew of the face over the movement of facial muscles as key to the face's communication of an internal state. This paper considers facial colour and complexion as crucial indicators of individual feeling in Middle English texts. An inversion of the blush of shame, facial pallor spoke of fear, dread, melancholy, and other potentially mortal diseases of the heart. The pale face is described in late medieval scientific, philosophical, encyclopaedic and literary texts as a token of extreme emotional turmoil; the face's pallor foreshadowed the loss of life, and demanded an accordingly empathetic response from the viewer for the body at the edge of death, whether through sickness, in battle, or on the scaffold. Drawing from late fourteenth- and early fifteenth-century Middle English texts, including John Trevisa's translation of the *De Proprietatibus Rerum* and the works of Chaucer and Lydgate, I analyse descriptions of pale faces in both



encyclopaedic and literary genres, to show how they expressed a range of mostly negative emotions, which asked to be both recognised and read.

Professor Gisela DROSSBACH

University of Augsburg

Panel Name: Philosophy, Law and Political Thought in the High and Late Middle Ages

**William of Occam in the view of Konrad of Megenberg (Conradus de Monte-puellarum, 1309-1374)**

The German cleric Konrad von Megenberg is a most versatile author of the 14<sup>th</sup> century. Konrad came from the impoverished family of a middle-Franconian knight in Mäbenberg. He studied at Erfurt as a seven-year old. In Paris, he taught philosophy at the Cistercian college of St. Bernhard, while completing (circa 1330-1334) his own course of study at the University of Paris. He taught at the university for another eight years, laying the ground floor of his education with the help of the city's excellent libraries. There he was a member of the commission of the "English Nation" of the University of Paris. During his time at Paris, he took an intensive part in the controversy over theses of William of Occam at the University of Paris in 1340 and 1341. On account of his rejection of those theses, he was for a time prohibited from lecturing and giving exams. In my paper I will examine these more intensively. In 1342, he left Paris to become the rector of St. Stephen's school in Vienna (1342-1348). There he probably completed his „Tractatus de moralitate in Alemannia“ and his „Causa terre motus“; here are – in the opinion of Konrad – the philosophy of nominalism and its protagonist William of Occam responsible for earthquakes and outbreak of plague. In 1348, Konrad settled in Regensburg, where he became a canon and member of the cathedral commission/capital? There he wrote his „Tractatus contra Occam“. In this paper I will explore, why Konrad was an opponent of Occam. Was the *translatio moderna* really only a matter of great disappointment for him or did he write his books to get prebends at the papal court?

Blaise DUFAL

EHESS (Paris-France)

Panel Name: Authority, Memory and *copia*: Managing Information in the Middle Ages and the Early Modern Era

**The translation of scholastic authorities : Raoul de Presles and the construction of an aristocratic culture at the end of the 14<sup>th</sup> century.**

In the 1370's, Raoul de Presles (c. 1315 - 1382), jurist at the court of Charles V's translated the *De civitate Dei* of Augustine of Hippo, the most important Western Church Father. This translation was also a long commentary, based on the scholastic commentaries on this book composed at the beginning of the 14<sup>th</sup> century. In this way, Raoul de Presles produced a new text, which change the sense of the patristic original in political and cultural point. *The City of God* became an encyclopedia of knowledges about pagan Antiquity with luxurious iconography for aristocratic laymen. This translation, as a part of the Capetian and Parisian *translatio studii*, integrated the scholastic authorities to have access to the Classics culture. Raoul de Presles built a synthesis of pagan, classic,

patristic and scholastic authorities to form a French aristocratic culture and claim the king power.

Geoff DUNN

Australian Catholic University

Panel Name: Forged by Conflict (Sponsored by AEMA)

### **Church and State in the Dispute over the Vicariate of Thessaloniki during the Pontificate of Boniface I**

Following the appointment of Perigenes as bishop of Corinth in 419, some Illyrian bishops, upset that this seemed to be a violation of the Nicene canon against the translation of bishops from one church to another and upset that Boniface I, bishop of Rome from 418 to 422, had supported Perigenes' election, managed to secure a law from the eastern emperor, Theodosius II to the praetorian prefect for Illyricum that asserted that judicial appeals were to be heard at Constantinople (*Cod. Theod.* 16.2.45). The innovation that Theodosius condemned was undoubtedly the practice of Illyrian bishops appealing through the bishop of Thessaloniki to Rome, a system that had flourished under several of Boniface's predecessors, especially Innocent I, and which is documented in the letters of the *Collectio Thessalonicensis*. Boniface's response was to enlist the support of Honorius, the western emperor, to appeal to his imperial nephew to reverse this decision as itself being an innovation ([Boniface I], *Ep.* 10 [PL 20.769-770]). Theodosius agreed ([Boniface I], *Ep.* 11 [PL 20.770-771]). This paper examines these documents in the light of the history of the vicariate of Thessaloniki and Boniface's own relationship with imperial authority, which is demonstrated in ultimately definitive involvement of Ravenna in settling the electoral controversy that surrounded Boniface's own election in Rome. It argues that the whole Perigenes affair was one of the first examples of what has come to be called papal primacy, in that it was an exercise of ecclesiastical authority over an area that no longer belonged to his supervision, that Honorius was compliant to Roman episcopal wishes, and that Roman success (albeit a temporary one) was dependent upon the personal relationship between imperial uncle and nephew.

Douglas EACERSALL

University of Queensland

Panel Name: Modern Representations of the Past

### **Myths, Legends and History: Constructing Identity in the Reconstruction and Reinvention of Western Martial Pursuits**

Due to advances in military technology and changing social attitudes and conditions, at various points in history a number of traditional Western martial pursuits have fallen out of embodied practice. Many however, have remained in the Western consciousness in the form of myths, legends and historical writings. Since the early 1970s, groups of medieval enthusiasts have sought to revive and reconstruct these lost arts. This paper seeks to examine the ways in which these myths, legends and historical writings have been used in this re-construction and

the significance this has had for practitioners, especially in terms of the construction of identities in response to their modern needs.

Dr Nick ECKSTEIN

University of Sydney

Panel Name: Blood, Barbs and Beards: Violence in Renaissance Italy and Beyond

**"...so bestial in their anger, and full of such hatred that they ate the raw flesh!" Violent Rage in Italy: Medieval, Renaissance, Early Modern and Now**

In August 1343, a crowd of "enraged people" exacted a fearful revenge on Florence's Conservator of the Laws, first by butchering his son, then by eviscerating the magistrate himself. Thirty-five years later, during the legendary uprising of the city's lower classes (the Ciompi), a police official was "cut into pieces" by angry revolutionaries. In Naples, in 1585, still another crowd expressed outrage at a government decision to reduce the standard size of a loaf of bread by kidnapping, publicly humiliating and murdering the people's elected representative, Giovanni Storace. After tearing the *eletto* to shreds some apparently wished to consume his organs. One frenzied protestor even "took a piece of the bloody shirt and ate it", while another "sucked the blood."

What can the historian of emotion do with such incidents? This paper will conduct an unusual experiment, comparing pre-modern outbreaks of collective rage with a number of operationally violent murders orchestrated by members of Sicily's *cosa nostra* in our own times. Doing so foregrounds unexpected parallels in language and practice, which in turn raise challenging questions. On the surface, modern *mafiosi* seem to be singing from the symbolic hymn book used by their exasperated pre-modern forebears, but is this really the case? More fundamentally, can rage be compared across the centuries? Can this chaotic emotion be pinned down and examined in the first place?

Christine EDWARDS

University of Queensland

Panel Name: The Drama of Performance

**"Am I a King and Must be Overruled?": Historiography and Doubt in Christopher Marlowe's *Edward II***

Marlowe's only history play, *Edward II*, extensively revises the historical sources into a coherent and concise narrative of factional strife centred around the king's favourites. This rather inaccurate history play—which includes presenting events that actually occurred over the space of twenty years as factors directly influencing one another—reveals less interest in historical truth than in creating a structured experience for the audience. Nevertheless, the play is well-informed as Marlowe is believed to have drawn upon a number of chronicles in developing his story. When read separately the historical accounts of Edward's reign appear to present a relatively stable, if random, version of history. However, I have found that when these accounts are read together, their subtly competing perspectives reveal silences and omissions that seek to stabilise what must have been an extremely turbulent period in English history. In this paper I argue that while Marlowe appears disinterested in historical accuracy his play is certainly oriented towards revealing the subtle discontinuities between the historical

accounts that he inherited. His radically inclusive approach to his conflicted materials reveals a historiographical method that treats history as ultimately unknowable and beyond moralizing narratives. The dramatic effect perhaps mimics the random cruelty of historical events, but this is counterintuitively realised through heightened structuring that engineers reoccurring ruptures in audience expectations.

Sarah FERBER  
University of Wollongong  
Panel Name: The Many Faces of Cultural History

### **Magic, Witches and Demons in Pre-Modern Europe and its Colonies: Current Debates**

Recent European witchcraft historiography has challenged the most fundamental parameters of its subject matter, dissolving previous ideas about periodization, the borders of Europe, and the nature of witchcraft itself. These challenges are nonetheless in line with a tendency for witchcraft historiography to provide a platform for methodological innovation. Is Europe's medieval and early modern witchcraft history, as described in 1970s historiography, then, at all the same topic now? If not, why not and should it be?

Sally FISHER  
Monash University  
Panel Name: Kingship & Powerful Women

### ***'... with all my herty promys from hencfforth the Chastite of my body': Virtue, Power and Lady Margaret Beaufort's vow of chastity.***

In 1499 Lady Margaret Beaufort, Countess of Richmond and Derby, and mother of Henry VII took a vow of chastity whilst still married to her third husband, Thomas Stanley, Earl of Derby. It was unusual, but not unique, for a wife to take such a vow whilst her husband was still alive. Coinciding with the establishment of her own household at Collyweston, the vow was a powerful act which expressed Lady Margaret's actions of withholding her body from her husband, reinforced by a physical separation.

The account of Lady Margaret's confirmation of the vow after the death of Thomas, Earl of Derby in 1504 rather than the vow itself (of which there is no extant record) is the subject of this paper. Through a close reading of the text I argue that Lady Margaret was responsible for the creation of a document which stands as testament to both her virtue and her power as a woman of exceptional status across time; in 1499, in 1504 and beyond. Secondly, I consider the historiography of the account suggesting that, despite later representations to the contrary, it can be read as an example of female agency veiled, but never denied.

Sabina FLANAGAN  
University of Adelaide  
Panel Name: Politics in the Italian States

### **The Devil's in the Detail: Another look at the Constitutions of Lateran IV (1215)**

The Fourth Lateran Council of 1215 has long been seen as a key event in the history of medieval Latin Christianity. Not only did it define essential theological concepts such as the Trinity. Its claims for extended papal power and the revamping of ecclesiastical organisation to combat threats from the enemies of Christendom at home and abroad were also of far-reaching importance. Yet even after 800 years the Constitutions issued by Lateran IV can reward further study. Canon I of the document is framed as an updated Creed. Here the Devil, if not given his due - the mention is very brief - receives his first explicit definition in such a declaration of faith. Although his name also occurs in a couple of further canons my interest is more in the places where the Devil's presence is implied, rather than stated. My method of inquiry includes both linguistic analysis and investigation of the 13th century context, in terms of contemporary mentalities and historical events, in order to suggest a novel reading of at least one key canon. The paper builds on my earlier work on Lateran IV, published as "Heresy, Madness and Possession in the High Middle Ages" in *Heresy in Transition*, edd. Ian Hunter et al. (Ashgate 2005). pp 29-41.

Lachlan FLEETWOOD  
University of Cambridge  
Panel Name: The Sacred in Medieval and Early Modern Thought

### **How to Dissect an Elephant: Surgeons, Clergymen, Local Informants and the Production of Knowledge at Fort St George, 1690-1730**

Fort St George, Madras, on the Coromandel Coast of India, served as a key site for European knowledge production in the period 1690-1730. As a colonial port city at the centre of cosmopolitan networks of trade under the English East India Company, Fort St George saw interactions between European surgeons and clergymen, and local Tamil, Telugu and Malawian informants that had particular implications for the natural philosophical, natural historical, geographic and ethnographic knowledge produced there. While questions around the hybridisation of knowledge in colonial contexts are becoming a priority in the scholarship of science and empire, the mechanisms operating in these cross-cultural interactions remain underexplored. This paper works to address this by reconstructing knowledge-making interactions at Fort St George, highlighting the way that Europeans tended to treat information from local informants in a dual sense, seeing it as containing potentially useful practical information embedded in flawed religious or cultural explanations. This attitude guided the way the surgeons and clergymen selected and recorded local knowledge, but was only ever applied imperfectly. Indeed, in this paper I argue that there was an ongoing tension between the ways Europeans intentionally appropriated local information, and the unintended infiltration of Indian cultural knowledge into European natural philosophical accounts. Exploring the particular dynamic of knowledge production that emerged at Fort St George also reminds us why we

must consider local contexts more closely if we are to properly understand the European natural philosophical project of cataloguing the globe and its imperial implications at the turn of the eighteenth century.

Olivia FORMBY  
University of Queensland  
Panel Name: Dissecting the Body

**"consideringe God Almighty's heavy visitacōn": The Emotional Responses of Ordinary Villagers to the Eyam Plague, 1665-1666**

Plague historians have long neglected the experiences of ordinary people in rural epidemics, decrying a lack of documentary evidence and emphasising the chaotic dystopia of urban outbreaks instead. The plague of Eyam, a small lead-mining village in the Peak Country of Derbyshire in England, has thus been relegated to the side lines of history, appearing only as a minor case study in broader plague works or in romantic, fictionalised accounts. By returning to the early modern archive and adopting a microhistorical approach, it is possible to reconstruct vivid, lived experiences of the seventeenth century which challenge and broaden the predominant historiography. This paper will briefly examine the ways in which the wills and inventories of sixteen plague victims can reveal powerful emotional responses of grief, fear and love in a period of intense stress. The itemised provisions of the wills suggest a primary, compelling anxiety to provide for the material welfare of the family. A closer examination of "tokens" gifted to neighbours, ministers, and the poor reveals the enduring strength of early modern relationships and of duty within the Godly community.

Dr Elizabeth FREEMAN  
University of Tasmania  
Panel Name: Female Religious in the medieval world

**Ecclesiastical councils, synods, and medieval English Cistercian nuns: International, national and local church authorities and the care of female religious**

When examining the histories of the medieval Cistercians, it is tempting to give weight to the statutes of the Cistercian General Chapter. But many other bodies besides the General Chapter made decisions concerning monastic life – this is particularly the case for Cistercian nuns, and even more the case for Cistercian nuns in England. In this paper I will examine decrees from selected church councils (including ecumenical councils), as well as English synodal statutes, in order to build a sense of some of the influences on female Cistercian life in medieval England, focusing on the twelfth to fifteenth centuries. Which groups took an interest in the affairs of English Cistercian nuns, and what directives and guidance did they provide? Finally, I will investigate the extent to which decisions of the councils and synods did or did not have an impact on English Cistercian nuns. This final point will permit some observations concerning the loci (local and/or national and/or international) of authority and pastoral care for medieval England's Cistercian nuns, and in so doing will help to build a picture of the integration of Cistercian nunneries into multiple ecclesiastical communities.

Dr Xavier FRESQUET and Prof Frédéric BILLET

Paris-Sorbonne

Panel Name: Cultural Landscapes – medieval & early modern

### **Medieval Soundscape and Ontology-based investigation: “Musiconis” project and the Digital Humanities**

For more than three decades, the scientific investigation of a “soundscape” has united researchers in the fields of musicology, acoustics, history, anthropology or archeology, aiming to create a model for an interdisciplinary definition of its diverse components.

During the Middle Ages, the soundscape consists of a complex mélange of sounds combining discrete origins: human, mechanical, musical, urban or natural. The idiophones, for instance, and their multiple declinations – church bells, tintinabulum, hand bells, jingle rings – are both instruments and organological features coinciding and commenting a specific function within the Medieval soundscape.

This presentation aims at showing how the Musiconis project, through its own indexing model, encompasses the full scope of variations of the Medieval soundscape regarding both the particular sound features of musical instruments and the soundscape contained within medieval images.

Based on this indexing model created from different scholarship - musicology, art history, instrument making, musical performance – we shall also demonstrate how the creation of a dedicated ontology for the medieval instrumentarium is relevant for the description of this soundscape and how Digital Humanities can help the musicological investigation make relevant inferences in both organological and iconographical analysis.

Professor Thomas FUDGE

University of New England

Panel Name: Jan Hus: The 600<sup>th</sup> Anniversary of His Execution

### **The Daughter of Jan Hus and the Question of Prophetic Spirituality in Hussite Bohemia**

Jan Hus’ daughter is a profound witness to the vibrancy of medieval Czech spirituality. His daughter has been largely ignored while Hus himself was transformed into the symbol of a revolution bearing his name. This paper explores the possible connections between Hus, his daughter, and the radical, revolutionary, movement centred at Tábor. Prophetic spirituality in Bohemia at the end of the Middle Ages was not limited to activities sanctioned by the church but provoked definite social implications. Jan Hus’ daughter teaches the duty of eschatological disobedience. The same phenomenon is evident at Tábor. Eschatology implies that human society is condemned and that history itself is doomed and cannot survive the Kingdom of God. Eschatology places demands on history and on spirituality. Hus understood this. Disobedience was not defiance but an integral part of spirituality. Hus (and the Táborites after him) refused to be complicit in what they considered contrary to Christian faith and

practice, therefore they became disobedient. To what extent, if any, did Hus or his daughter influence the radical Hussites?

Dr John GAGNÉ

University of Sydney

Panel Name: Blood, Barbs and Beards: Violence in Renaissance Italy and Beyond

### **Italian Beards and the Horizons of Violence around 1500**

In recent years, scholars have ventured to explain why Italian men began to wear beards at the turn of the sixteenth century. Elliott Horowitz has linked the trend to European reactions to the beardlessness of Indigenous peoples in the wake of the trans-Atlantic voyages (1492); Loren Partridge and Randolph Starn credit Pope Julius II (r. 1503-13) with popularizing the beard; and Douglas Biow has proposed the Italian Wars (beginning in 1494) as a catalyst for a revised vision of masculine display. This paper departs from these conclusions to examine the way that beards could not only construct a certain kind of virility but could also express a set of political values. Fifteenth-century princes were almost all clean-shaven. But by 1500, the recovery of antique political and visual culture positioned facial hair in new ways that could modify the performance of elite male authority, as did contemporary Germanic and Turkish models. Beards could embody signorial and military majesty, which in turn came with certain rights: to adjudicate, to bear weapons, and to exert violence over others. By contrast, to go without a beard was in some cases to conform to the political position of citizen or subject. Using archival, narrative, and visual sources, this presentation seeks to understand changing male fashions in relation to power dynamics and to the politics of violence.

David GARRIOCH

Monash University

Panel Name: Cultural Landscapes – medieval and early modern

### **1666 as a turning point in London's (fire) history – a re-evaluation**

It is a commonplace of early modern history that cities and towns burned frequently, yet histories of the Great Fire of London always point to the complacency of Londoners in the lead-up to 1666 and to the shock it represented. In fact, while it is incontestable that the Great Fire led to a new awareness and to stronger measures to prevent and to fight fires, this was not so much because it was the worst in a string of serious fires, as because it was one of the first. London had very few bad fires in the four centuries before 1666, but was to experience fifty or more in the following two hundred years. This paper asks why this was so. Alongside the obvious facts of population growth and the accompanying shoddy building, it suggests that older controls on fire were quite effective but that changes in the economy and in the uses of fire had created a new vulnerability to disaster both in London and in other cities.



Professor Stephen GAUKROGER

University of Sydney

Panel Name: Revisionist Critiques of Major Themes in Early Modern Intellectual History (2)

### **Secularization and the historiography of early modern science**

There is a traditional view that science moved from a religious to a secular context in the early modern period, and that this was a source of its success. I will consider two problems with this view. The first is that in the early modern period, religiosity was more deeply entrenched in the population than it had ever been in the Middle Ages. The second is that when one looks at cases of secularization many of them turn out to be more like Christianizations of secular culture: in fact in a lot of cases, the events could equally be described in terms of the Christianization of the secular or the secularization of the Christian.

Dr Marina GERZIC

University of Western Australia

Panel Name: Shakespeare & Gender

### **Determined to prove a villain?: Creating and re-creating disability in recent graphic novel representations of Richard III**

The fascination with the disability of King Richard III and the connection of his disability with his purported character continues to pervade in the 21st Century. This is best demonstrated with the recent excavation and identification of Richard III's remains at the Greyfriars Friary archaeological dig in Leicester (2013). The revelation that the historical Richard was not a "hunchback" (Richard did not in fact have kyphosis, which can result in a "hunchback"), instead an apparently maligned sufferer of quite severe scoliosis, seems to be an attempt to rehabilitate a figure who has been denigrated by Shakespeare and his contemporaries for this very disability.

An integral part of Shakespeare's Richard's identity is his physical deformity. Building upon Tudor chroniclers' accounts of the apparent crooked appearance and deeds of Richard III, Shakespeare exaggerates Richard's physical deformity, characterising him as an evil "hunchback" who is mocked about his physical appearance. Richard III is considered by many theorists to be emblematic of pre-modern notions of disability; a deformed body was easily associated with an evil mind and soul; we see this in the play with Richard's "hunchback" being read by his enemies as an indication of his crooked nature. Shakespeare embodies the "unnatural" state of affairs in medieval English political life in this monstrous and "unnatural" Richard. Shakespeare's Richard embraces wickedness and, thus fulfils the beliefs of those who held that the outside matches the inside.

Shakespeare represents Richard III via early modern performance text which is then interpreted by a performer. Graphic novels allow artists to embody Richard, and readers to experience his physicality and disability, through an imitation of the way in which they would experience his character through stage and screen adaptations, that is as a predominantly visual experience. The shift to a graphic novel form opens new doors to exploring and representing Richard III in the

21st century. Graphic novels allow artists and readers to interpret and explore the contours of Richard III and his disability through written cues, body language and facial expression, spatial placement, movement, artistic design, and framing, as well as a visual vocabulary unique to graphic novels.

This paper will offer an examination of recent graphic novel and comic book representations of both Shakespeare's Richard III (including *Kill Shakespeare*, 2010-present; Manga Shakespeare, *Richard III*, 2007; *Batman: Knight and Square*, 2011), as well as the "historical" Richard III (including *The Boar*, 2011 - first published in Italian as *Il Cinghiale*, 2009; and several webcomic strips created and released after the Greyfriars excavation by artists such as John Aggs and Emma Vieceli, 2013). This paper will offer close readings of how these works interpret and visualise Richard's appearance —each work presents Richard to varying degrees as with or without disability, as a malformed body who is inherently evil, or innocent victim of Tudor propaganda— and the sources and assumptions which underpin these visualizations.

Remingiusz GOGOSZ

University of Rzeszów

~~Panel Name: The imagery & the practical side of crusading (Sponsored by the Society for Study of Crusades and the Latin East and the Australian Early Medieval Association)~~

### ~~The Medieval North and the crusading movement~~

~~Scholars turned their attention to the emergence of the crusading movement in the European North. The Baltic is now the subject of research and analogies are sought between the actions of the Norsemen and the crusaders. This paper will explore the links between the cultural heritage of the North and the violent nature of the society which found its expression in the participation in crusading. Focusing on saga literature this paper will examine the importance attached to the crusading by the nobles of the North.~~

Professor David GRAHAM

Concordia University

Panel Name: Art & Representation

### **Transfer, transpose, transform: The movement of emblems from printed to private space**

In the wake of Alciato's *Emblematum liber*—first published in 1531—and its many imitators and successors, emblems soon came to be transferred from print to a wide variety of other media. These "applied emblems" appeared in portraits, tapestry and embroidery, ceramics and glassware, and in public spaces, where the use of emblems in festivals and in royal entries has been well documented. Recent publications have highlighted important emblematic programmes in a variety of private and semi-private spaces, among them Lady Drury's painted closet (now housed at Christchurch Mansion in Ipswich), Alexander Seton's long gallery at Pinkie House (Musselburgh, Scotland), and the Bunte Kammer (Coloured Room) in the Herrenhaus of Ludwigsburg (Schleswig-Holstein,

Germany). The modification of printed emblematic originals transferred to such installations has implications for our theoretical understanding of the emblem and may also prompt important insights into the nature of the emblem as a pan-European cultural phenomenon. In providing a theoretical explanation for the principal features of this transfer process, including structural modification, personalisation of *picturae*, and the particularisation of originally general moral lessons, this paper seeks to shed light on how early modern readers defined, perceived, and applied the emblems that pervaded humanist print culture.

Sushma GRIFFIN

University of Queensland

Panel Name: Material Culture & the Past (2)

### **Territory of the Visual: Identity, Ideology and Heterotopia in Fatehpur Sikri's Cross-Cultural Spaces**

This paper considers the interplay of hybrid architectural elements, and the relational nature of emotions and cross-cultural space in the sixteenth century Mughal capital city Fatehpur Sikri. Translated as the "City of Victory", this urban space articulates *Padshah* Akbar's (1542–1605) transnational philosophy of empire. Under his imperial patronage, Perso-Islamic culture began to fuse and blend with indigenous Indian aspects and a distinct Indo-Persian culture emerged. Akbar's sense of ceremony was regarded as both fluid and innovative, which along with Sikri's terrain forced the development of innovative spatial configurations. Examining interconnections and associations of emotions and ceremony, specifically in cross-cultural spaces of the *diwān-i ām* and *diwān-i khās*, Mughal public and private audience halls, this paper explores how spatial configurations shape the flow of emotions. In the understudied field of space and affect, the architectural character and ritual use of cross-cultural spaces are analysed from the perspective of the intense social activity that marked their development.

In relation to affect, this paper interrogates the body as a site of social and cultural mediation, in which emotions are expressed as learned responses in social practice. Drawing upon Pierre Bourdieu's theories of practice, it follows the infusion of the physical body within social structure. Considering architecture as a relatively stable and persistent spatial framework for articulating identity and staging physical practice, this paper probes interrelations between space and affect that are simultaneously material and cultural. It analyses the Indian viewing practice of *darshan*, and Akbar's cosmological beliefs through the lens of Fatehpur Sikri's cross-cultural spaces. This close reading of the city as cultural text engenders a counter-history; which accommodates a deeper understanding of urban experiences than those engendered by traditional histories.

Tracey GRIFFITHS  
University of Melbourne  
Panel Name: Material Culture & the Past (2)

### **Calibrating the Golden Mean: Dressing for Honour and Profit in Early Modern Venice**

The contention of this paper is that sumptuary laws were used, in early modern Venice, to promote an *aurem mediocritas*. The vast majority of Venetian sumptuary legislation concerns clothing, and as elsewhere in Italy, proscriptions on clothing that incorporated precious metals feature prominently. Because of a chronically short supply of bullion in Europe up until the last decades of the fifteenth century, producing cloth of gold, using thread wrapped in gilt strips, had the potential to threaten supplies of Venetian currency. Nevertheless, honour, along with economic management, was another important consideration for legislators. Venetian sumptuary legislation was unusual in an almost complete absence of social differentiation, applying to the entire population, with the exception only of knights and members of the ducal household. The huge expense of outfitting the ducal household in cloth of gold, which was necessary to uphold Venetian honour, would have consumed a great deal of the reigning doge's wealth. Consequently, it constituted part of a system that rotated the dogeship through the wealthiest patrician families, readjusting their power and status towards the Venetian ideal of *mediocritas*, and avoiding any single family rising to a position of dominance.

Dr Carles GUTIÉRREZ-SANFELIU  
University of Queensland  
Panel Name: Diego de Velázquez (1599-1660), friends and relatives: Visual Arts and the Baroque under the Spanish Empire

### **Francisco Pacheco and the Baroque treatise: Faith, dogma, and image**

Francisco Pacheco (1564-1648) was a respectable painter famous in Seville for his religious images and his links to the Jesuits. He was the mentor of Velázquez, and he would also go on to pen one of the first great iconographical treatises of the European Baroque: his posthumous *Arte de la pintura* (1649), a hefty volume of some 800 pages which combines archaeological research, classical erudition, dogmatic dissertations, and practical advice for the budding painter. In this paper I will briefly illustrate the history of the treatise as a Baroque genre, and as an example of the literary and rhetorical Baroque culture in which Velázquez grew up.

Dr Dianne HALL  
Victoria University  
Panel Name: Emotions & their Impressions

### **Emotions, children and war in early modern Ireland**

This paper analyses emotions in the narrative of violence involving children in early modern Ireland. In the wars that periodically engulfed early modern Ireland, everyone - men, women and children - was a potential combatant, victim, participant or observer of violence. To date there has been little specific attention devoted to children in histories of early modern warfare. This paper will analyse not so much the acts of violence against children, but the emotional responses of adults to violent acts involving children, both when children were victims and when they were perpetrators. In this way I will identify and analyse how emotional scripts of reports of violence against and by children were used in the construction of ideas about "the barbaric enemy" in the wars of religion in the early modern world.

Dr Marcus HARMES  
University of Southern Queensland  
Panel Name: Celtic Diaspora (1)

### **Freedom to act: Scottish bishops in the eighteenth and nineteenth centuries**

The disestablishment and disendowment of the Scottish episcopate after 1690 essentially made the Scots bishops strangers in their own lands, and in a hostile land as well. Domestically, time and circumstances were not kind to the remnant of the Scottish episcopal Church into the eighteenth and then nineteenth centuries. The events of 1690 had not merely stripped the episcopate of its revenues, but had made attending an episcopal service a penal offence. The tactile episcopal succession, or the line of bishops, survived only tenuously. They did however also survive, doing so without the obligations of civil oaths. Using evidence of episcopal activity in the eighteenth and nineteenth centuries, including the contacts with the nascent Episcopal Church in the United States as well as comments in the correspondence of Walter Farquhar Hook, this paper will consider the range and scope of episcopal action as bishops dared to imagine what they might be able to do freed from their civil obligations to monarchy and privy council. In particular it will consider the implications of this degree of freedom for prayer book revision, something that would only have been possible in England with an act of Parliament.

Professor Yasmin HASKELL

University of Western Australia

Panel Name: Religious Dislocation, Conflict and Grief (Sponsored by the ARC Centre for the History of Emotions, Religion and Emotions Cluster)

### **Suppressed (heroic) emotions? A Portuguese (ex-)Jesuit in Italy, Manuel de Azevedo, and the twilight of the Old Society of Jesus**

Letters, diaries and literary responses by and to Jesuits in the period of the Society's Suppression (1759-1773) constitute a rich and largely untapped source for historians of emotion. Many Spanish, Portuguese and American Jesuits found themselves in Italy in the second half of the eighteenth century and complained of melancholy or 'hypochondria' as a consequence of idleness; others experienced and reacted to discrimination by their Italian confratelli. My paper focuses on a Portuguese (ex-)Jesuit, Manuel de Azevedo, who turned to poetry to assuage the grief that had oppressed him since learning of the expulsion of his brothers from the Lusophone territories in 1759. Invoking a favourite humanist trope, Azevedo suggested his 1789 collection of Latin verse could be viewed as 'books of *Tristia*' (sc. modelled on Ovid's poetry of exile). Interestingly, though, the title of this volume, *Heroum libri*, announces a more triumphal project. It comprises a scarcely known four-book epic on the return of the Jesuits from the American missions and a collection of 'Letters to heroes', again mainly exiled Jesuits, written in a mixture of hexameters and elegiacs. The heroic voice thus competes on several levels with the elegiac/exilic and invokes a more glorious past (and future?) for the embattled order. But to what extent is it possible to isolate *religious* emotions in the context of the personal, cultural, and spiritual catastrophe of the Suppression?

Troy HEFFERNAN

University of Southern Queensland

Panel Name: Kingship & Powerful Women

### **Mary I, Elizabeth I, & Anne: The Religious Indoctrination of English Queens**

In 2015, even the last decade has seen significant social changes in perceptions to religious beliefs, while the cultural impact of atheists, most notably Richard Dawkins, has argued that childhood indoctrination is a key factor in religious upbringing. However, are these ideas new?

Is it more than coincidence that Mary, Elizabeth, and Anne were each devoted to the religious beliefs that best suited their rule? Perhaps not if one examines the circumstances in which they were raised. As the Jesuit declaration, 'give me the child for his first seven years, and I'll give you the man' suggests, indoctrinating a child with religious beliefs is the most certain way of ensuring they are the beliefs held by the adult.

This paper will use the case studies of Mary, Elizabeth, and Anne to demonstrate that many in early modern England knew of the power of religious indoctrination, while the paper will additionally illuminate how the prevalence

and acceptance of indoctrination shaped the political and religious landscape of the later-Tudor and Stuart periods.

Dr Joni HENRY

University of Cambridge

Panel Name: Authority & the Image of the Author, An Interdisciplinary Study

### **A local literary cult? The veneration of John Lydgate in late medieval East Anglia**

In many medieval manuscripts the faces of saints were worn away by the devout kisses of readers. However, in one copy of John Lydgate's *Lives of SS Edmund and Fremund* it is the face of the author and St Edmund that is disappeared, as though under the wear of readers' hands or lips. We cannot be sure when this was done, or course, but Lydgate's effacement serves as a metaphor for the growing local literary devotion and authority of the poet in late fifteenth-century East Anglia.

My paper will trace the production and circulation of the surviving manuscripts of the Lydgate's *Lives of SS Edmund and Fremund*. The majority of the manuscripts share the same regional provenance centred, unsurprisingly, around St Edmund's shrine and Lydgate's home monastery at Bury St Edmunds. This circulation pattern fits with a long tradition of local hagiography, but I will argue that these manuscripts also show a new fascinating development in the tradition – the identity and authority of an author contributing as much as the identity of a saint to a work's growing regional popularity.

Jessica HUDEPOHL

University of Queensland

Panel Name: Law & Politics

### **Gold is thicker than blood: The role of feuding in the demise of the Merovingian Kingdom**

The feuding of Frankish kings from c.500-640 played a key role in the demise of Merovingian rule, though not in the way one would expect. By examining Frankish social and political structures, this paper will argue that feuding on such a grand scale was a positive form of social control, and that the constant civil conflict allowed kings to fulfil their obligations to their followers and so maintain their loyalty.

Associate Professor Sybil JACK  
University of Sydney  
Panel Name: Celtic Diaspora (2)

### **The differing nature and form of the Scottish diaspora in Canada, Australia and New Zealand**

This paper will examine what underlay the differences - was it the nature of the diaspora – military, mercantile, agricultural— or the presence or absence of women from the same culture, or different religious beliefs?

John Anthony Froude once proclaimed, "No people so few in number have scored so deep a mark in the world's history as the Scots have done." Sir Charles Dilke, wrote in 1888 that: 'In British settlements, from Canada to Ceylon, from Dunedin to Bombay, for every Englishman that you meet who has worked himself up to wealth from small beginnings without external aid, you find ten Scotsmen.

This paper proposes to consider what the nature of this diaspora was and why it was distinctive in the period from the eighteenth century on. Scots had been wandering the globe and settling in various places for centuries before then but they mostly hadn't made much difference to the culture of the communities they joined but had in general assimilated to the local culture. The establishment of a distinctive Scottish culture does not seem to occur until in America, Canada and elsewhere the Scots start to bring wives and children as well. Although many traders in 17th and early 18<sup>th</sup> century Canada were from Hebrides or Orkneys and spoke Gaelic they were living the lives of the first Nations and not those of Scots. It is only when in the 1770s ships loaded with Hebridean colonists arrive on St Johns Island and in Nova Scotia that you get a serious transfer of the Scottish way of life. The same was true in what was to be the USA. In 1730s emigration from Sutherland, Argyll and the central Highlands to Georgia and the Carolinas saw whole parishes move and they brought their culture with them. In the Cape Fear River regions in North Carolina; and in South Carolina and Georgia Scottish stock among their inhabitants showed in their daily lives. Can the same pattern can be identified in Australia and New Zealand?

Katherine JACKA ([ANZAMEMS Travel Bursary Winners 2015](#))  
University of New South Wales  
Panel Name: Kingship & Territorial Claims

### **Knowledge as Power? Roger II's patronage of Great Works**

After years of struggle with the Papacy Roger II finally received Papal recognition in 1139. The king was now able to consolidate his rule and push forward his vision for the Kingdom of Sicily – namely to expand the dominion of the Normans into North African and Byzantine territory.

This same year Roger commissioned two major works of original scholarship – the large-scale Arabic geographical treatise the *Book of Roger* by the Muslim polymath Al Idrisi, and the Greek *History of the Five Patriarchates* by the



Byzantine theologian Nilos Doxapatres; the king appeared to recognise and appreciate the role of scholarship in the cultural life of his enemies.

This talk will discuss these two 'great works' - what kind of information was included and what practical purpose could this serve? Was the scholarship original and innovative or simply part of a well-established tradition? Most importantly, what were Roger's motivations for commissioning these works? – did he wish to represent himself as a philosopher-king or rather did he use knowledge as a tool in furthering his expansionist aims?

Finally, given that neither book was translated, what impact did these works make at the time of their completion and in later centuries?

Associate Professor Johnny JAKOBSEN

University of Copenhagen

Panel Name: Challenging the Sacred during the Reformation

### **The Dominicans and the Lutheran Reformation of Northern Europe**

All around late medieval Europe, the Dominicans of the Order of Preachers saw themselves as the chief defenders of Catholicism and the true exegesis of God's word. This view was to a large part shared by society in general. Laypeople and secular clergy alike listened to the sermons of the Friars Preachers, the bulk of literature on all aspects of theology was written by Dominicans, and most (in)famously in this respect was the leading Dominican role in the Inquisition against heresy. When the apostate Austin friar, Dr. Martin Luther, put up his theses in Wittenberg in 1517, he was, in the eyes of the Dominicans, just another confused heretic. It was therefore only natural for the Order of Preachers to take up the Lutheran challenge as it had done with all the others, but as posterity will know, this time the Dominican defense system came short throughout most of Northern Europe. In this paper, I will give examples on just how the Dominican Order reacted to Lutheranism around Northern Europe, what measures the Order launched against it, to what extent these actually worked or failed, and how the Friars Preachers were eventually forced to realize their defeat.

Dr Diana JEFFERIES

University of Western Sydney

Panel Name: Milton & His Influence; Medieval Medical Humanities

### **Making meaning of mental illness: *The Book of Margery Kempe* and Thomas Hoccleve's *Complaint***

Medical humanities is an interdisciplinary approach that uses methodologies such as literary analysis to generate new knowledge about the lived experience of illness. This paper reveals how this approach to two medieval texts develops new understandings of mental illness by enabling the reader to enter the world of the patient and see how they make meaning of their illness.

The first text to be examined is *The Book of Margery Kempe*. The *Book* begins when Margery describes an experience of going 'owt of hir.mende'. Medical historians have reported that she was experiencing postnatal psychosis. The episode can be mapped against modern understandings of the condition by

investigating how Margery describes the causes, symptoms, progression, and resolution of her condition. The second text is Thomas Hoccleve's *Complaint*. In this poem Hoccleve describes his 'wyld infirmytie' which has been interpreted as a period of madness.

By using the same approach to investigate whether or not both texts are describing an episode of mental illness, this analysis will demonstrate that its value is not found in determining diagnosis, but in understanding how different individuals make meaning of their mental illness.

Dr Chris JONES

University of Canterbury

Panel Name: Political Thought and Ecclesiology in the Late Thirteenth and Early Fourteenth Centuries

### **An Inadequate Defence? Philip IV and the Problem of Universal Temporal Authority**

The varied treatises produced during the series of disputes between the French king Philip IV and Pope Boniface VIII at the turn of the thirteenth century are traditionally read as reflecting a clash between Church and state. One side is aligned with an emerging – modern – conception of the nation-state; the other with an older – medieval – model in which universal temporal authority was ultimately vested in one source. The texts themselves are well known. This paper will consider alternative ways of thinking about the way they are viewed.

The traditional bi-polar division of the publicists of Philip IV's reign does not take account of the variety of perspectives that existed within the French kingdom. It does not consider, specifically, the extent to which views promoted or favoured by the royal court were accepted, or even understood, beyond an elite circle of lawyers and theologians. As part of a wider project that seeks to explore regional perspectives on power and authority, this paper will contrast the views of provincial lawyers and anonymous pamphlets on temporal authority with the views that developed amongst those closer to centres of power. In so doing it will offer new reflections on late medieval French political conceptions.

Peter JORDAN

University of Queensland

Panel Name: Emotions & their Impressions

### **Schooling the Emotions: Providence, prodigies, and natural explanation in early modern England**

In addition to incorporating cognitive claims about the way the divinely governed world works, early modern English accounts of the Christian doctrine of providence also frequently included suggestions about appropriate affective responses to the reality of divine government. In this paper I explore debates about the nature of prodigies in mid-seventeenth-century England, paying particular attention to the perceived implications for the emotions of adopting different views of the causes of prodigies, unusual occurrences thought to convey a message from God. Focusing in particular on John Spencer's 1663

treatise *A Discourse Concerning Prodigies*, I show that naturalistic explanations of prodigies could happily exist within a providential worldview, and that justification of the preference for naturalistic explanations of prodigies could be presented in terms of the desirability of the emotions associated with naturalistic rather than supernaturalistic—read superstitious—explanations. Far from a simple case of an inevitable victory of scientific over theological explanation on the road to secular modernity, then, the case of prodigy interpretation demonstrates how scientific explanation could serve theological ends, and how the affective implications of different theological perspectives could motivate the selection of one account over another.

Nick JOYCE  
University of Sydney  
Panel Name: Kingship & Powerful Women

### **Blest be the tie that binds - Eiríkr blóðøx in York**

Eiríkr blóðøx reigned in Norway from c. 930-933, yet accounting for his actions following this period has proven contentious. According to the majority of extant Scandinavian material, Eiríkr was received in England by King Æthelstan (c. 893-939) as a political refugee, baptised and given authority over Northumbria, while according to the limited Anglo-Saxon evidence, a nondescript 'Eric' ruled York between 947-8 and 952-4.

The tendency for historians to discount the historical usefulness of Norse sagas has led to the cursory Anglo-Saxon evidence being the basis for the generally supported narrative of Eiríkr's role in York – a narrative which feels shallow in light of the multi-faceted Anglo-Norse interaction during the period.

However, it has seemingly gone unnoticed that the narrative provided by the sagas is not only plausible, but, despite its historiographic hurdles, fits with the trend of Insular and Continental rulers using Christianity as a means of pacifying pagan threats and strengthening borders – as well as the significant role Æthelstan played in the wider context of European diplomacy. Therefore, a detailed examination of the historical basis for the claims made in the sagas helps to support a more thorough depiction of Eiríkr's role in the broader context of Anglo-Norse interaction.

Steve JOYCE  
Monash University  
Panel Name: Forged by Conflict (Sponsored by AEMA)

### **Contested origins of monasticism: divergent models of authority?**

As Christianity moved from the periphery to the centre of the Roman Empire, monasticism evolved, not without tension, from the desert of the Fathers to the urban environment of Bishops. Doctrinal interpretations as a source of tension between clerical and monastic models of an ascetic life, as represented by the conflict between Augustine of Hippo and the arch-heresiarch Pelagius, have since

tended to dominate the discourse. This paper will examine the contested biblical origins of monasticism in order to emphasise *magisterium* as a potential source of tension between the monastic and clerical models of an ascetic life.

Dr Danijela KAMBASKOVIC

University of Western Australia

Panel Name: Managing Senses, Bodies and Emotions in Early Modern English Religious and Medical Texts (Sponsored by the ARC Centre for the History of Emotions, Religion and Emotions Cluster)

### **Living Anxiously: Governing the Senses in Early Modern England**

Early modern English vernacular treatises on matters medical (concerned with bodily health) and spiritual (concerned with either religious doctrine or mental health, a category determined in moral terms), assiduously promote orderly government of sensory input. I examine medical treatises and proto self-help books, to highlight the connections they make among the concepts of sensory engagement, cognition, physical health, mental health, religious identity and morality. The centrality and frequency of the discussions on the senses in both medical and ethical discussions and their fretful tone and the contradictions that often riddle their arguments, testify to deep anxiety with which the work of the senses was contemplated.

Dr Petra KAYSER

National Gallery of Victoria

Panel Name: Liturgy, materiality & the senses (3)

### **An iconography of wounds**

The trade in prints began in the first decades of the fifteenth century, when single-leaf woodcuts became widely available in central Europe. These portable images had a range of functions: they were used in private devotion, as pilgrimage souvenirs and indulgence letters. They could be hand-coloured, cut up, pasted into books or hung on a wall, and their various uses explain why so few of these mass-produced prints have survived.

The majority of fifteenth-century woodcuts depict the Passion - such images encouraged an increasingly affective devotion by focusing on Christ's suffering. Particular aspects of the Passion, such as the *arma Christi* and the five wounds inflicted in the Crucifixion, became subjects for veneration, leading to very peculiar images of free-floating objects and disembodied wounds. This paper traces the development of this fascinating iconography, considering both literal and symbolic readings of Christ's wounds.

Kara KENNEDY ([ANZAMEMS KIM WALKER Travel Bursary Winner 2015](#))

University of Canterbury

Panel Name: Women in Literature

### **From Animal Welfare to Human Enhancement: Margaret Cavendish's Animal-Human Hybrids in *The Blazing World***

Margaret Cavendish, Duchess of Newcastle, has been recognized as a figure ahead of her time for her unconventional beliefs and position of power in which to discuss them. In her 1666 fictional work, *The Blazing World*, she prominently features female characters with intelligence and talent in a utopian world in an early vein of science fiction. It has also been noted that her populating of the world with Bird-men, Fish-Men, and other animal-human hybrids along with traditional animals and humans speaks to her concern for animal welfare in a time where philosophers like Descartes labeled animals as non-feeling things for humans to use as they wished. Yet Cavendish's postulation of these animal-human hybrids not only anticipates a more forgiving understanding of animals, but also can be analysed from a posthuman perspective which might see their blending of physically desirable traits (flying, underwater breathing, etc.) with the ability to talk and walk upright as an infant imagining of future technological advances and augmentations to the human body.

Moir KENNY

The University of Sydney

Panel Name: The Construction of Intimacy

### **The Soul Weeps Bitterly: female mystics and the language of religious intimacy**

This project plans to examine the lives and writings of two female mystics, Marguerite Porete and Claire of Assisi, during the late Middle Ages and early Renaissance, specifically addressing the language used to describe their relationship with God. In keeping with various theological changes taking place in the Catholic Church and separate religious orders during this time, the language used to describe these mystics' feelings and exchanges with their God became increasingly similar to the everyday language of romantic love. How did the language of pain and ecstasy used by mystics and their scribes help shape their relationship with God? And how did such language shape an image of God for followers of these mystics?

The language I plan to analyse falls into two main groups: that of pain, and that of ecstasy. Seemingly a dichotomy, these emotions often go hand in hand in the spiritual experience, as well as in the aftermath of the mystical struggle. In several instances these women compare their intimacy with God as being akin to mystical betrothal or spiritual marriage. The continual motif is one of not simply crying, but weeping, not just in empathy with Christ, but for one's own sins and those of others too. Analysing this language should lead to an examination of emotion and religious intimacy, not just of the women's works under consideration here, but more broadly of many spiritual texts of the period.

Hannah KILPATRICK

University of Melbourne

Panel Name: Facial feeling in medieval English literature (Sponsored by the ARC Centre for the History of Emotions)

### **The untrustworthy face: Reading emotion in medieval visual and written culture**

Flared nostrils, reddened features, a twisted snarling mouth, wide staring eyes, flying hair (tangled or torn), an overall aspect of monstrosity and wildness: these are some of the conventional signs by which we might recognise negatively coded emotions in late-medieval visual culture. In most cases, face and body unambiguously speak for the inner emotional or spiritual state. Yet despite the power and ubiquity of the emotional face in visual culture, it is rarely mentioned in written representations of emotion. If the face is mentioned at all in late-medieval narrative, its role in characterising emotion is less crucial than other factors: the voice and actions of the character in question, or the response of any other characters nearby. Narrative sources speak of emotion in terms of communicative acts, and show a marked distrust of the face's ability to accurately convey emotion. Focussing on the works of Chrétien de Troyes, I will question the difference in the relationship between face, feeling, and communication in medieval visual and written culture.

Associate Professor Bettina KOCH

Virginia Polytechnic Institute and State University

Panel Name: Political Thought in Medieval China and Islam

### **Private Property in Transcultural Perspective: Generating Private Property in Medieval Muslim Mirrors for Princes (*Nasīhatnāme*)**

In the history of Western political thought, the notion of private property, including the generation of property through labor, is usually associated with John Locke and thus understood as a rather modern concept. Although most medievalists trace aspects of Locke's argument back into medieval political thought, cultures and traditions outside the West are usually ignored. Consequently, arguments on private property in the medieval Muslim tradition are frequently overlooked. This paper explores private property arguments in Muslim *nasīhatnāme*, starting with Nizam al-Mulk's late eleventh century *Siyāsat-nāma* and the twelfth century anonymous *Baḥr al-Favā'id* that offers the quintessence of Locke's key argument in a nutshell and concludes with Ibn Khaldun's exploration on private property deprivation through forced labor and unjust taxation. The paper aims at exploring the development of these ideas in their cultural contexts while, at the same time, reconnects the ideas that merged in the Muslim context to (later) Western discourses. Thus, the paper contributes to the history of political ideas and concepts as well as to transcultural comparative political theory.

Roberta KWAN ([ANZAMEMS Travel Bursary Winners 2015](#))

Macquarie University

Panel Name: Beyond Shakespeare

**The sanctimonious pirate, a hermeneutical world, and Shakespeare's *Measure for Measure***

At the commencement of *Measure*'s second scene, Lucio narrates the actions of a "sanctimonious pirate" who "went to sea with the ten commandments but scraped one out of the table", the eighth commandment—"Thou shalt not steal". The pirate's act of erasure adumbrates the play's concern with the interplay of disjunctions between inner and outer character, and the hermeneutic necessity inherent in the nature of the law, and derivatively, any acts of judging. These were also concerns of Christ in his Sermon on the Mount—the biblical discourse from which Shakespeare derives his title—and of the Protestant Reformers. Both insisted that, because of humanity's essential finitude and fallenness, humans cannot fulfil the law of God (and hence attain righteousness) by mere external adherence to its letter. The law, therefore, functions hermeneutically to interpret and reveal self-knowledge to those who gaze into it. The Reformers' emphasis upon this problematic relationship between finite, fallen humanity and the authoritative divine law evinces the ontological state not only of the law, but also of the human condition in the early modern world they had shaped as, to follow Gadamer, hermeneutical. This paper argues that this complexified, hermeneutical world resonates with and elucidates *Measure*'s Vienna in which human actions, especially acts of judgement, are necessarily insufficient and myopic, and human actors—even the seemingly transcendent Duke—are in need, therefore, of what Isabella terms "lawful mercy".

Martin LAIDLAW

The University of Dundee

Panel Name: Literature & the Construction of Identity (1)

***She spak ful faire and fetisly: Madame Eglentyne and the Rule of St. Benedict***

Few of Geoffrey Chaucer's Canterbury pilgrims have eluded critical certainty as thoroughly as Madame Eglentyne. General readings of the Prioress' portrait in 'The General Prologue' to *The Canterbury Tales* depict an endearing character, 'ful plesaunt', yet one who fails to fully engage with the vocational obligations of her position. Scholarship frequently examines Madame Eglentyne's venial transgressions against the idealised behaviour expected of a Prioress, and reference to her pets, diet, oaths, and appearance are commonly raised as being indicative of moral weakness. Chaucer creates the association with the 'scole of Stratford-atte-Bowe', more specifically St. Leonard's, Bromley, in Middlesex, indicating that the Prioress' conduct should be governed by 'the Rule of St. Benedict'. This paper shall examine how Madame Eglentyne fails to obey San Benedetto's 'Rule' in relation to her depiction as a loquacious and sociable character, directly at odds with the warning: 'In multiloquio non effugies peccatum'. It shall be shown however that Chaucer never fails to create decidedly human characters, and through further analysis on 'The Prioress' Tale' and instances of inter-pilgrim dialogue, I will offer a new reading of Chaucer's

characterisation of Madame Eglentyne as one who evokes sympathy, and a rebuke of the enforced rigours of conventual asceticism.

Shannon LAMBERT  
University of Adelaide  
Panel Name: Shakespeare & Gender

**“Bagpipes and Bees”: Becoming-drone in Shakespeare’s *The Rape of Lucrece***

This paper aims to trouble categories of the human and animal, and the animate and inanimate by reading William Shakespeare’s the *Rape of Lucrece* through a Deleuzian lens. Central to creating these boundary confusions is the “drone” – variously insect and musical. After Tarquin’s rape of Lucrece she follows lines of flight which move between experiential states. Each of these states corresponds to a different musical mode. In her address to Philomela (lines 1128-11134), for example, Lucrece passes from words, to the “song” of birds, to the “hum” of insects and of instruments. Lucrece’s “hum[ming]” on Tarquin, and her ventriloquising of Philomela and Hecuba’s grief, draws her into the Deleuzian “molecular” realm of the drone (both as insect and musical instrument) (1133). Yet, like many “becomings”, Lucrece’s escape from human form and subjectivity is fleeting; Lucrece is “reterritorialised” by the very words she uses to recount her plight.

Associate Professor Hung-yueh LAN  
National Chiao Tung University  
Panel Name: Japanese Political Thought in the Seventeenth and Eighteenth Centuries

**Ogyū Sorai’s Historical Perspective on China and Political Thoughts: A Reconstruction of “The Way of Sages” and Criticism of “Neo-Confucianism”**

Ogyū Sorai (1666–1728) is one of the greatest Confucian scholars in early modern Japan. Based on his methodology which developed from the writings of the Ming literary movement known as Ancient Phraseology (Ch.guwenci, Jp.kobunji), Sorai criticized the Neo-Confucianism and reconstructed “The way of Sages” in ancient China. This paper took Sorai as a historian and focused on the concepts of feudal system and prefecture-county system, explaining how he interpreted the Confucian classics as history books to visualize “The Three Dynasties” of ancient China and reconstructing “The Way of Sages”. Then, this paper discussed how Sorai described the history after the Qin Dynasty to clarify his criticism on the “Neo-Confucianism”. To take a step further, this paper compared Sorai’s thoughts with Gu Yanwu (1613-1682) and Yamaga Sokō (1622-1685)’s thoughts and analyzed the intrinsic meaning of Ogyū Sorai’s political thoughts in the context of East Asian Intellectual history.



Dr Irena LARKING  
University of Queensland  
Panel Name: Material Culture & the Religious Past

**The Boxford churchwardens' accounts and the construction of a faith community in post-Reformation England**

The term 'faith community' has been used by those who study the sociology of religion to describe the context by which religious practice, in its various facets, is conducted and by which one is shaped and, in turn, shapes that practice. William Cantwell Smith, theologian and historian of religion, argues that religious experience is an experience of faith that cannot be separated from the environment in which is performed and through which one understands the world around them. This term can be equally applied to parish communities in England during the late medieval and early modern period, where religion was the cultural framework of those that lived within its bounds. The English Reformation radically challenged the way in which parishioners experienced their faith and therefore challenged the nature of the faith community. Using the churchwardens' accounts for the parish of Boxford, Suffolk, and the material culture that it records, this paper will explore how Boxford as a faith community responded to the Reformation. In turn, it will analyse how this faith community was constructed and then re-constructed within the context of the shifting sands of religious change.

Jordan LAVERS  
University of Western Australia  
Panel Name: Negotiating Social Relationships and Emotions in Early Modern European Letters

**The Ritual Exchange of Best Wishes: Gender, Emotion and Signatures in the Letters of Karoline von Günderrode**

This paper will demonstrate how sociological theories can be adopted in historical analyses of emotions in early modern letters. The paper will introduce a theory of ritual exchange for the analysis of the gendered expression of emotion in women's letters at the end of the early modern period. A concept of ritual exchange will argue that gendered emotions in letters are repeated interactions that were exchanged between correspondents to maintain their relationship within a particular social milieu. This concept draws on sociological theories of affect theory of social exchange by Edward J. Lawler and the interaction ritual chains by Randal Collins for a historical analysis of the material and textual embodiment of emotions in the letters of early-modern women. The concept of ritual exchange will be applied to an analysis of signatures of the German writer Karoline von Günderrode in her correspondence to two female friends: Karoline von Barkhaus and Gunda Brentano between the years 1798 and 1806. This paper will demonstrate that the ritual exchange of gendered emotion between Günderrode, Barkhaus and Brentano was not only central to the creation and maintenance of female friendship between the three women, but was also integral to the material interests of their network of German-speaking aristocratic families.

Victoria LEGKIKH  
Institut Fur Slawistik University (Austria)  
Panel Name: Material Culture & the Past (2)

### **The mechanism of creating "original" Russian hymnography**

The Russian service was based on the existing canon. This canon could be either shared services, reverend hierarchs or a specific service to saints. The services to saints of the same rank were usually used, The model of a new hymn could also be a singing of hymns from the services to the saint of another rank. Sometimes whole "chain models" were formed.

The most common model was to borrow hymns from Greek hymnography but later borrowed hymns associated with Slavic saints were borrowed from Slavic holy services. In cases where a service to a saint already existed, this service was taken as a model for the new one. The service could serve as a temporary substitute for a not yet created new one. Most often borrowed hymns were "actualized" and later were aware of as belonging to the new service. Sometimes allusion may be referred to a recognizable string. Most used in the "original" hymnography was to create according to the "model." Over time, the creation according to the model was increasingly replacing by direct borrowing: new canonized saints appeared, and hymns for their services were often taken from holy services of saints of the same rank or of the services of the closest dates.

The report examines various examples of "actualized" and "created according to a model" hymns as Greek and Slavic saints.

Alex LEWIS  
University of Melbourne  
Panel Name: John Milton: Poetry and Prose

### **Saving Galileo's Appearances**

Galileo is the only contemporary of Milton's admitted into *Paradise Lost*, and his three appearances there are among the most impressive but also cryptic passages in Milton's work. Referring to the simile in which Satan's shield is compared to the moon through Galileo's telescope, Doctor Johnson commented on their curiously superfluous grandeur: "He [Milton] expands the adventitious image beyond the dimensions which the occasion required." Due to the ambiguous nature of the passages in which he appears, and the problematic status of scientific investigation in the poem, there has been considerable debate over the status of Galileo and his astronomy in *Paradise Lost*. In the astronomical dialogue of Book VIII, the angel Raphael speaks prophetically of mankind's astronomical endeavors as attempts to "wield/ The mighty frame... build, unbuild, contrive/ To save appearances" of celestial phenomena. My paper takes its title from these lines, and will attempt to save Galileo's appearances by explaining why Milton invokes him. I suggest that in "the Tuscan Artist," Milton deliberately creates a morally fraught but ultimately heroic figure, which he strongly associates with the perils and glories of his own work. However, just as Raphael's lines come in the context of a warning against excessive intellectual reach, I will stress that in the case of Galileo, readers must

resign themselves to being “lowly wise”: the “Tuscan Artist” and his relation to Milton is finally too personal to permit a final explication.

Ina LINDBLOM

Umeå University

Panel Name: Negotiating Social Relationships and Emotions in Early Modern European Letters

### **Gendered Sensibilities and Power in the Gjørwell Family Letters, 1790-1810**

This paper will examine how boundaries of emotional expression are set up in the correspondence of a late 18<sup>th</sup> century bourgeois Swedish family, the Gjørwells. Born in 1731, publisher Carl Christoffer Gjørwell has become known as an archetype of the Swedish cult of friendship and a representative of the effusive emotional expressiveness that characterized the late 18<sup>th</sup> century. Gjørwell amassed one of the largest Swedish private collections of letters from this period, containing a wealth of letters exchanged within his family from the early 1790s up until 1810. This collection forms the empirical base of this paper which will showcase how conflicts over emotional expression are played out in the correspondence between Gjørwell and the women of this family. I will specifically focus on how boundaries of emotional expression are set up by Gjørwell who alternately appreciates and disapproves of the ways in which his wife and daughter express emotional sensibility. Primarily using strategies of guilt and blame, Gjørwell actively tries to influence how the women of the family manage emotion. This correspondence thus serves as an example of how gendered power relations could play into creating limits for acceptable forms of emotional expression.

Angelo Lo CONTE (SEE Angelo Lo **CONTE**)

Hilary Jane LOCKE ([ANZAMEMS Travel Bursary Winners 2015](#))

University of Adelaide

Panel Name: Late medieval and early modern Masculinities

### **‘There ye shall see manhood’: Chivalric Masculinity in late medieval and early modern England**

In the prologue to the 1484 edition of *Kyng Arthur*, William Caxton urged readers to draw inspiration from the chivalric protagonist. According to Caxton, reading about King Arthur, and other chivalric heroes, late-medieval men would find the manhood they needed to return to a society of respectability lost on the vicious political battlefields of the Wars of the Roses. Caxton’s catalogue and prologues had a heavy focus on the chivalric, printing Christina de Pisan and Ramon Llull’s texts about chivalry in society and on the battlefield. Further, these texts were printed at the beginning of the early modern period, when the last of the Yorkist kings was replaced by Henry Tudor and his dynasty. By examining chivalric texts, as well as other sources, this paper will argue that this period of transition (from c.1480-1520) saw a “revival” of cultural and imagined chivalry, which heavily informed the ideals of manhood and masculinity — from

courtier to kingly masculinity. The notions of hegemonic masculinity in the medieval and early modern period were directly or in-directly influenced by the chivalric ideal and, consequently, the concept of masculine identity. Printed sources, which can arguably be called *imagined* chivalry, like that of *Le Morte D'Arthur*, de Pisan and Llull, offer perspective on what the ideal of masculine identity was and how it was performed.

Hilary Jane LOCKE

University of Adelaide

Panel Name: Constructing Power in early modern England

### **'Yours as long as life endures' — Courtly Love and Chivalry, Gender and Politics in Henry VIII's Court.**

Katherine Howard's letter, written to her lover Thomas Culpepper in 1541, reflects the rhetorical devices of centuries of courtly love culture. Both courtly love and chivalric culture helped to define gender and politically powerful roles within the court of the early Tudor period. In both the public and private sphere, relationships and gender performance were closely linked to these medieval ideals, which developed substantially throughout the cultural transition from medieval to early modern. Overall, the courtly love and chivalric traditions facilitated a certain framework of behaviour — what was an *imagined* culture within the medieval period became a certain "reality". This paper will argue that the continuation of the courtly love tradition enable early modern women to engage in relationships and political life with increasing influence over the traditional masculine hierarchy. In particular, some of Henry VIII's wives and Henry's niece Margaret Douglas embraced courtly love in order to give themselves a powerful position in their relationships. However they were consequently faced with a reality fraught with political danger such as house arrest, imprisonment and execution. Furthermore, this reflects the interplay between courtly love and humanism — the cultural blending of the medieval and early modern periods.

Dr Adam LUCAS

University of Wollongong

Panel Name: Revisionist Critiques of Major Themes in Early Modern Intellectual History (1)

### **Suit of Mill and Customary Law in Medieval England**

According to Marc Bloch, the customary obligation of tenants to grind their grain at their lord's mill originated in France in the 9th and 10th centuries and in England in the 11th and 12th centuries. Bloch believed suit of mill was universally applied to unfree tenants throughout France and England, who resented the imposition, preferring to use household handmills. Bloch's views remained widely accepted until the late 1980s and early 1990s, when Richard Holt and John Langdon both argued that although the custom almost certainly existed during the late Anglo-Saxon period, it was never as widespread or as strictly enforced in England as it was in France, and that many households preferred powered milling to grinding their grain at home. Although they are undoubtedly correct, how the obligation first came into being and how it was

subsequently disseminated has largely remained a mystery. This paper argues that although the custom certainly did exist during Anglo-Saxon times, it was restricted to royal and former royal estates. It was not until the late eleventh century that it became increasingly widespread as a direct result of the 'massive manorial reorganization of the country' that Robin Fleming attributes to the reign of William I.

Rebecca Anne LUSH  
University of Sydney  
Panel Name: Subversive Women (1)

### **A Universal Nightmare: Transforming Visual Representations of the Witches' Sabbath**

This paper will analyze how the treatment of the Witches' Sabbath in both visual and textual representations differed not only throughout the 15<sup>th</sup>, 16<sup>th</sup> and 17<sup>th</sup> centuries but also between regions. The regions examined are England, Germany and America. The origins of the Sabbath are highly debated. Whilst some believe it had its roots in folklore, others view the Sabbath as the creation of elites to explain how illiterate individuals were able to learn diabolical magic. Although representations of the Sabbath altered throughout time, there were basic elements that remained constant. These include cannibalism and the worship of the Devil. Texts from the 15<sup>th</sup> century, including the work of Johannes Nider, reveal a somewhat tame account of the Sabbath. Visual material became prominent in the 16<sup>th</sup> century adding a new dimension to Sabbath representations. Illiterate individuals were now able to view the various depictions, allowing for more grotesque visualizations to emerge. These representations continued into the 17<sup>th</sup> century.

This paper will argue that despite geographical and time differences, all texts and visuals referring to the Sabbath reveal a clear shift from witchcraft as an isolated crime to a social phenomenon. The Witches' Sabbath possessed the Early Modern World and became a universal nightmare for its inhabitants.

Professor Andrew LYNCH  
University of Western Australia  
Panel Name: Literature & the Construction of Identity (1)

### **Reading "violence" in later medieval English narrative contexts**

'Violence', when used of human actions in the medieval period, seems normally to have involved an ethical or ideological judgement identifying the wrongful use of force or superior power, rather than a description of physically aggressive actions and events in general, as the word tends to mean today. An interpretative problem for modern readers of medieval literature is to find the signs indicating when a judgement of 'violence' might properly apply, given that the word itself is rarely used in the modern sense, and relatively few texts treat the issue on the basis of a thorough ethical discussion. I will argue that medieval textual 'violence' commonly occurs as a complex ideological effect achieved within generic frameworks by particular discourses and literary strategies. After

a discussion illustrating differences between medieval and modern understandings of violence, the essay will analyse some opposed constructions of its nature and significance in medieval English representations from the late fourteenth and early fifteenth century: clerkly poetry by Chaucer, Gower and Lydgate, and war narratives such as *The Gest Hystorial of the Destruction of Troy* and *The Siege of Jerusalem*.

Jessica MAJCEN  
University of Melbourne  
Panel Name: The Sacred & the Philosophical

### **The Three Living, The Three Dead, and Three Ladies**

*The Legend of The Three Living and The Three Dead* is a late medieval moralising tale, in which three young men meet a group of three corpses whilst on a hunting excursion. Often the dead explicitly extol the living to reflect upon their morbidity and the state of their eternal souls, by stating 'As you are, so we once were; as we are now, so you shall be'. Over time *The Legend* evolved from a visually and physically separated, static and benevolent meeting, to an immediate, physically threatening and violent encounter.

By the fifteenth century, *The Legend* was a popular theme chosen to illustrate the opening pages of The Office of the Dead in illuminated books of Hours. This paper will discuss examples of *The Legend* from Books of Hours produced for Duchesses Anne of France and Mary of Burgundy and Queen Joanna of Castile, in the late fifteenth century. These striking, dynamic examples show a shift in the iconography, showing the dead appearing within a contemporary urban environment, and with women given their first opportunity to play the role of protagonist in the narrative.

This paper will explore how the depiction of *The Legend* in these Books of Hours reflects the female patron's attitudes towards Death, the dead and what happens after death, and how such images can be seen as a mirror, by including portraiture, an expression of social, familial and spiritual identity of these women.

Mateusz MALESZKA  
Nicolaus Copernicus University  
~~Panel Name: Military Religious Orders – a reassessment (Sponsored by the Society for Study of Crusades and the Latin East and the Australian Early Medieval Association)~~

### ~~German historiography of the crusades and military religious orders, 1871-1945~~

~~Protestant German historiography created very expressive picture of the Catholic Church, the crusades and Frederick I Barbarossa. This picture, however, was challenged by the depiction of the Teutonic Order, which was perceived as the pioneer of German national culture. In my paper I would like to introduce the~~

~~works of Treitschke, Hampe, Krollmann and Backmann, the German researchers, in order to examine their views in the context of their influence on the German society.~~

Dr Matthew MARTIN  
National Gallery of Victoria  
Panel Name: Liturgy, materiality & the senses (3)

### **The Knitting Madonna**

The mid-fourteenth century sees the appearance in Italian and German art of an intriguing Marian iconography – depictions of the Virgin Mary knitting in the company of the Christ Child. This iconography represents a variation on the more frequently encountered images of Mary spinning, weaving, or embroidering, and it will continue in use until at least as late as the eighteenth century. This paper will explore the subtle Christological significance reflected in the choice of knitting, probably introduced to Europe from the Islamic world, as a textile production technique for depiction. The paper will also reflect upon the possibility that through the depiction of the Virgin engaged in a textile craft associated with the domestic sphere we are given insight into an aspect of late medieval women's devotional life, where the material and sensorial aspects of an activity like knitting assume both a meditative aspect, and emphasise the ordered household as a site of holiness.

Anna MARYNOWSKA  
Nicolaus Copernicus University

~~Panel Name: The imagery and the practical side of crusading (Sponsored by the Society for Study of Crusades and the Latin East and the Australian Early Medieval Association)~~

### ~~**The depiction of cities in the Holy Land in the historical sources on crusades and pilgrimages, 1101-1300**~~

~~The paper will examine the picture of the Holy Land's cities as they are depicted in the 12th and 13th century chronicles of crusades and pilgrimage descriptions (*itineraria*). Focusing on the major cities of Outremer – Jerusalem, Acre, Tyre, Antioch and Tripoli, but also including the Muslim cities such as Damascus and Aleppo, the paper will interrogate such chronicles as the work of Fulcher of Chartres, William of Tyre and John of Wuerzburg.~~

Professor Koichiro MATSUDA  
Rikkyo University

Panel Name: Japanese Political Thought in the Seventeenth and Eighteenth Centuries

**Divine Message or Imperial Order?: Analysis of Ancient Imperial Oaths by Motoori Norinaga (1730-1801)**

This paper explores the political intention in Motoori's studies on ancient *senmyo* (Japanese imperial oaths). According to Motoori, *senmyo* had to be not only governmental orders issued by emperors but also divine messages that activated collective sentiments of ancient Japanese people. Motoori's analysis of *senmyo* was combined with his methodology that textual analysis should not be separated from the analysis of embodiment/visualizaion/auralization of texts. Obviously it contained his criticism on his contemporary scholars who were prone to give a priority on the literal meanings of texts and paid less attention to the actuality of the texts in the mind of the people to whom oaths addressed. Moreover, his approach to *senmyo* implied his criticism to Confucian scholars of Tokugawa Japan who he diagnosed were trapped in pedanticism in their reading of Chinese classics. Motoori's arguments represented his vision of the ideal relation between the imperial court and the subjects of ancient Japan and his idiosyncratic ideological formation of proto-nationalism in early modern Japan.

Dr Dolly MACKINNON  
University of Queensland  
Panel Name: The Many Faces of Cultural History

**Conflicting Memories in the Civil Wars Battlefield Memorial at Marston Moor**

Marston Moor (1644) represents a decisive rout of the Royalist forces, including, Prince Rupert, by Sir Thomas Fairfax, Oliver Cromwell et al and the Parliamentary army during the Civil Wars in the British Isles. In the early twentieth century the Cromwell Association decided to commemorate this battle by raising a monument to this seventeenth-century past conflict. That monument stands on the battlefield site, at the edge of an open field, on the road between Long Marston and Tockwith, North Yorkshire. The inscription set out to champion a Parliamentary victory, but in choosing the contents of the text, the well-intentioned Association unleashed the uneasy and conflicting practices of memory and memorialisation. What had been played out during the seventeenth-century civil wars as the differences between Royalist and Parliamentary ideologies was now, in the twentieth century, replaced by a remembering of competing perceptions of the significant of two men from the same side of the conflict. The turf of Marston Moor was soaked with the spilt blood of liberty and loyalties, and with the bodies of the seventeenth-century combatants and non-combatants forming the tangible evidence of an irrevocable early modern political and religious divide. The twentieth-century monument, intended purely to commemorate this event, also sparked a very different conflict, and one that struck at the workings and practices of historical memory centred firmly upon a battle for the preservation of individual reputations.



Dr Paul MCMAHON  
Australian National University  
Panel Name: Music & Identity

**Darkness to light: Reflections upon Handel's rhetorical vocal writing in the English oratorio *Samson***

In his study of Handel's dramatic oratorio *Samson* (HWV 57), Dean (1959) alludes to a spiritual progression from "darkness to light" (p. 333), in which the poetical conception of light in varying shades perpetuates and supports the narrative. Conceptualised by the aesthetic notion of the *affections* (Mattheson 1739) and rhetorical ideology (Quintilian 1920)—in which the composer sought to arouse and manipulate the emotions of the listener—this paper examines the autograph manuscript (RM.20.f.6, British Library), reflecting upon the depiction of darkness and light apparent within Handel's vocal and instrumental writing.

In Act One, Samson's despair at his state of blindness is poignantly expressed through the aria 'Total eclipse', in which Handel's rhetorical use of melodic contouring (Mei 1989) and silence in the accompaniment becomes apparent. The musico-dramatic structures of the *recitativo accompagnato* that follows, 'Since light so necessary is to life', creates a similarly transparent vocal texture, while the sequence climaxes through Handel's choral setting of the text 'O first created beam'. In the work's final aria and chorus, the endless blaze of light created by a burning row of bright seraphim signifies the praise of God, while alluding to the redemption of Samson's honour. Through this examination of the composer's artistic response to poetical stimulus, the paper highlights the expressive rhetorical practices and vivid emotional intensity evident within one of eighteenth-century's finest English oratorios.

E. Amanda MCVITTY ([ANZAMEMS - George Yule Prize Winner 2015](#))  
Massey University  
Panel Name: Late Medieval Masculinities

**'My name of a trewe man': Masculinity and political agency in early fifteenth-century treason trials**

Historians of later medieval England have noted two trends shaping the relationship between the state and its subjects. The first was a growing alignment of political and ethnic identity, with English subjects increasingly conceived of as a homogenous people united by language and laws. The second was the emergence, alongside the customary feudal idea of treason as a personal betrayal of one's lord, of a legal construction of treason as a crime against the state. This paper uses evidence from early fifteenth century treason cases to highlight places where these two trends intersected with late medieval ideas about manhood and masculine identity. By exposing the role of masculine speech acts in mediating the tensions between the way the state defined treason and the terms in which those accused represented themselves, I argue we can gain greater understanding of how political agency was contested and negotiated. My approach considers the ways treason was rhetorically and legally constructed, but I also consider the significance of language choice itself in the context of

England's multilingual legal system. In particular, I'm interested in how male vernacular speech acts came to be prosecuted as material deeds of treason under the early-fifteenth century development of a legal construction of 'treason by words' and, conversely, in the potential for treason charges to be evaded or resisted through claims to a gendered vernacular identity as a 'trewe man'.

Jo MERREY

University of Western Australia

Panel Name: The Drama of Performance

**'Soone was the lady dyght / In armes as it were a knyght': armed women, action and the idea of agency**

Female characters may not have their share of the story in late medieval romances but they do occupy a range of discourses within the narratives. Beginning with Sir Isumbras' wife, who enters *Sir Isumbras* naked and in the poem's closing stages calls to be dressed as a knight so she can fight alongside her husband, this paper explores the circumstances and implications of women arming themselves in late medieval English romances and hagiography. This exploration relates to a broader consideration of the forms and constructions of agency available to women in the late medieval and early modern period.

Professor Constant MEWS

Monash University

Panel Name: Liturgy, music & the senses (1)

**Juliana of Cornillon and Thomas Aquinas on the Eucharist: Politics, Philosophy and Spirituality**

The melodies associated with chants for the Feast of Corpus Christi became powerful ways of communicating devotional experience. Less well known is the fact that the widely known Office, the text of which was composed by Thomas Aquinas, replaced that composed by Juliana of Cornillon, a holy woman of Liege who first proposed to the Pope that the Eucharist deserved its own special feast. It considers the reasons why the Pope asked Thomas to rewrite the Office, and how the revised Office reflected the values of institutional church, as well as integrating the perspective of a philosopher reflecting on a sacrament whose comprehension was beyond the grasp of reason. In their own way, these different forms of a liturgical feast illustrate how a religious symbol of cohesion could be interpreted in subtly different ways that were shaped as much by political concerns as distinct perspectives in philosophy and spirituality.

Charlotte-Rose MILLAR ([ANZAMEMS Travel Bursary Winners 2015](#))

University of Melbourne

Panel Name: Subversive Women (1)

### **The Vengeful Woman in Early Modern England**

The vast outpouring of scholarship on crime in the last forty years means we have a clear idea of how the English criminal justice system worked during the early modern period. We understand its various processes and the way in which it moved to punish offenders. Despite this research, attitudes towards crime and the role of emotion as a motivation for acts of violence remain underexplored issues. This paper represents the first step in a project that seeks to understand how various groups in the early modern world, such as pamphleteers, witnesses, accusers, family members of victims, judges and accused women, understood and described women's emotional motivations in committing a violent crime. This paper examines the trope of the vengeful woman in early modern England. It focuses on popular pamphlets, broadsheets and ballads and suggests that the construction of women as vengeful creatures was used to explain their involvement in crimes of violence against neighbours, family members or lovers.

Anna MILNE-TAVENDALE ([ANZAMEMS KIM WALKER Travel Bursary Winner 2015](#))

University of Canterbury

Panel Name: Female Religious in the medieval world

### **'No fear of Poverty': Women and Religious Mendicancy in the thirteenth and fourteenth centuries**

The story of Clare of Assisi has been intertwined with that of Saint Francis in both the contemporary and modern imagination. Nevertheless, Clare and many other thirteenth and fourteenth century religious women were seemingly excluded from participation in arguably the key principle of the mendicant movement: absolute voluntary poverty. They were not allowed to beg and were often forced to own property. This has meant that the women's efforts to incorporate poverty and mendicancy into their daily performances have been deemed to be 'a failed experiment.' In contrast to this view, I propose that dynamics created by the outside imposition of institutional formalisms such as enforced claustration and an almost wholesale denial of absolute female poverty meant that women were inspired to find new and imaginative ways to follow the path of religious mendicancy. Unable to perform public acts of mendicancy, they actively sought to become poor by imposing a variety of physical deprivations upon their bodies and also by creating a way of life that was completely dependent on others. Ultimately, religious mendicancy was not just a way to live; it was a way of living, a way of looking and a way of engaging with people and surroundings.

Hans MOL

Fryske Akademy Leeuwarden / Leiden University

Panel Name: Military Religious Orders – a reassessment (Sponsored by the *Society for Study of Crusades and the Latin East* and the *Australian Early Medieval Association*)

### **Preussen Reisen of the 14th century**

Among the peculiar manifestations of the idea of crusade were the Preussen Reisen, the Prussian raids. Their chivalric nature has been analysed from the angle of the expression of knightly culture and the growth of the ethos of Christian warrior. This paper, on the other hand, will analyse the very nature of the Reisen and attempt to answer the question whether the Reisen were in fact crusades.

Dr Clare MONAGLE

Macquarie University

Panel Name: Medievalism & Politics

### **Human Rights and Medievalism: Jacques Maritain and the Declaration of Human Rights**

Best known to medievalists as the foremost twentieth-century philosopher of thomism, Jacques Maritain was also instrumental in the development of the notion of human rights generally, and the drafting of the United Nations declaration of human rights particularly. As a thomist, Maritain proposed a theory of human rights based in Aquinas' articulation of natural law. While scholars have mapped the genealogies of Maritain's commitment to human rights in so far as it emerged out of scholasticism, Maritain's medievalism has not been examined in any detail. This paper will consider the relationship between Maritain's vision of the political theology of the Middle Ages, mediated through his thomism, and his commitment to human rights as a political category.

Dr Leah MORRISON

University of Southern California

Panel NAME: Liturgy, music & the senses (1)

### **Liturgical Practice at Valle di Pesio: Music and Mistrust in a Fifteenth-Century Carthusian Community**

The plainchant treatise *Liber alphabeti super cantu plano*, contained in Huntington Library Manuscript FI5096 discusses all the subjects expected from a work of monophonic pedagogy—but, in several places in his instruction, the author departs from his rôle as cantor and assumes that of general counselor in order to emphasize the importance of conformity. Other surviving Carthusian music treatises are speculative and philosophical in nature and none offer a check on communal behavior. An explanation for the Fields author's approach may be found in the examination of Carthusian liturgical practice. The proposed paper will focus on the difficulties facing the fifteenth-century community of

Valle di Pesio in the transmission and practice of their liturgy during a time of insubordination and political upheaval. It will also present the conflict faced by the charterhouse in maintaining a semblance of community for practical reasons within an environment dedicated to solitary devotion.

Kate MOULD

Independent Scholar

Panel Name: Constructing Power in early modern England

### **The London Sidneys': Commemorative literature for Sir Philip Sidney revisited**

Preservation and privilege are bywords among textual studies that elude hermeneutic logic by engaging with print projects unquestioningly, when we should be reading Elizabethan literature with alacrity, asking who writes, who pays, in what circumstances, what context, and for whom?

For some, Philip Sidney's literary star dims by comparison with the status of protestant hero the *Arcadia's* author was granted posthumously in the new medium. Following Sidney's death in military service and London funeral in February 1587, the *Sequitur Celebritas et Pompa Funeris* told his story by plying lineage with humanistic virtue to promote its subject's aristocratic bearing, where in the past, religiosity in life would have received attention. Only recently has the anonymously produced pictorial account of Sidney's funeral procession been identified with a larger Elizabethan venture to project images of social stability onto the City's shifting religious and political landscape, defined by social rank and membership of the Establishment.

Following new research into this rich source of documentary information, my paper offers fresh evidence of the Sidneys' uncharted London lives, where over forty years, three generations of the family maintained a residence on Threadneedle Street, next door to the French church. Cheapside was a hub for trade and a place where Continental forms of worship became popular with people from all levels of society. By contrast with notions of retreat at the family's country house of Penshurst, in London, for members of the educated elite, religion, politics, and publishing were intertwined.

Frances MUECKE

University of Sydney

Panel Name: Politics in the Italian States

### **Biondo Flavio and the Roman elections**

Elections and voting were of great importance in the constitution and the politics of the Roman Republic. They also presented great challenges to a Renaissance reader who wanted to know where, when and exactly how they took place, challenges that appealed deeply to Biondo. Biondo discusses the elections twice. In *Rome Restored* (c. 1446) he makes an extraordinary personal statement about their importance. Later (1460), in the books on the government of Rome in *Rome Triumphant* (especially Book 3) he naturally devotes considerable

attention to them. As with other topics that fascinated him more than others (e.g. the triumph), Biondo wishes to reconstruct the practice as it was carried out in real life. I am interested in seeing what questions about the elections Biondo thought were important and how he negotiates his ancient sources in answering them. I also wonder how much his own experience of government in Italy in his own day influenced his views, and whether he regarded the Roman elections as a model to be followed.

Professor Yoshikazu NAKADA

Gakushuin University

Panel Name: Japanese Political Thought in the Seventeenth and Eighteenth Centuries

### **The end of religious war and premature secularization in early modern Japan**

The sixteenth century is known as the Warring States period in Japanese history, which ended in the political unification of feudal lords. However, the wars in this period has an aspect of religious wars: the conflict among old and new Buddhist denominations (and later Christians) led to military confrontations as they sought support from feudal lords. While this suggests the intensity of religious aspirations at the turn of the seventeenth century, the contemporary Japanese sources also suggest that the people pursued temporal happiness rather than spiritual attainment. The present paper proposes to explore how and why the Japanese society was secularized at the turn of sixteenth and seventeenth centuries.

Dr Bronwyn NEIL

Australian Catholic University

Panel Name: Apocalyptic Expectations in the Seventh Century

### **Byzantine Apocalyptic as a Response to Religious and Military Conflict**

Apocalyptic literature is "born of crisis – from the start it was underground literature, the consolation of the persecuted" (Freedman 1969: 173). I adopt the definition of conflict advocated by Lincoln (1988: 65) and endorsed by Grimes (2011: 22), as "the situation that arises when rivals interests can no longer be denied, deflected, negotiated, or contained by the structures and processes ordinarily competent to do so." It is argued in this paper that from 600 CE, the Christian production of texts focussed on the end times increased primarily as a response to conflict, both military and religious. In the West, the early middle ages saw the invasions of Huns, Visigoths, Ostrogoths, Lombards and other 'barbarians'. The eastern Roman empire during the early Byzantine period waged war against Persians, Avars, Slavs, and Muslims. The dominant power usually sought to impose its own religious traditions, whether Christian or otherwise. While the fifth century saw the Christianization of victory, the apocalyptic age of the seventh century of necessity gave rise to the Christianization of defeat. This paper adduces as evidence Latin and Greek texts of various genres from the

apocalyptic milieu, including Gregory the Great's *Dialogues* and the *Apocalypse* of Pseudo-Methodius.

Dr Pak-sheung NG

The Hong Kong Polytechnic University

Panel Name: Political Thought in Medieval China and Islam

### **National unification in action: with an emphasis on annexation of the Southern Tang**

Among the major political thoughts prevailing in imperial China, the thought of achieving and preserving national unification had been significant. However, only political thought was not sufficient enough to achieve national unification while appropriate policies and measures were particularly important to fulfill the goal. With an emphasis on the policies and measures implemented in dealing with the Southern Tang, this paper aims to discuss the realization of the national unification undertaken by the Northern Song. In the process of handling the scholar-officials previously serving the Southern Tang, the Northern Song adopted discriminatory measures as a way to compel them to sever their ties to their home country and consequently pledge their allegiance to the new regime. The Northern Song had also managed to have the Southern Tang overwhelmed culturally. This attempt however seemed an impossible mission as the cultural attainments achieved by the Southern Tang in no doubt were far superior to the conqueror. As a matter of fact, the cultural legacy of the Southern Tang had been playing a significant role in shaping the culture of the Northern Song.

Professor Calvin NORMORE & Associate Professor Deborah BROWN

University of Queensland/UCLA

Panel Name: The Sacred & the Philosophical

### **Dust, Dust, Dust — Dustiest Place in the Universe: The Disappearance of Life in Mechanical Philosophies of the 17<sup>th</sup> Century**

Philosophers of the 17<sup>th</sup> century who embraced the new mechanical philosophy were often accused of having eliminated the distinction between living and non-living things, reducing the natural world to swirls of imperceptible particles. This paper argues against that interpretation of mechanism, defending a concept of life that the early mechanists could embrace with integrity and exploring their flirtation with the possibility of artificial life. Important figures in this debate include Hobbes, Descartes, Arnauld, Spinoza, Gassendi and the Cambridge Platonists, notably Ralph Cudworth. We argue against attempts to ground a concept of life suitable for mechanism in either a naturalized teleology or God's design intentions, preferring to draw instead on the attempt on the part of some mechanists to define the natural processes by which complex organic structures and functions are constructed.

Aidan NORRIE ([ANZAMEMS Travel Bursary Winners 2015](#))

[Formerly University of Queensland] University of Otago

Panel Name: Modern Representations of the Past

**"I have become a Virgin" - The Virgin Queen in film.**

Of all the European monarchs, Queen Elizabeth I of England is the subject of the most historical films. Over 20 films feature the Queen as an identified character, and despite their varying storylines (either inspired by historical events or completely fabricated moments), they all include a reference to the same concept: Elizabeth as the Virgin Queen. Shekhar Kapur's 1998 film, *Elizabeth*, is undoubtedly the most overt in its use of the Virgin Queen iconography. But what is also remarkable is that *Elizabeth* is the only historical film of the Queen to show her engaging in sexual intercourse. Viewers are thus exposed to the construction of Elizabeth as the Virgin Queen, for they are aware it is not a biological reality. So as to leave no doubt in the audience's mind of the success of the construction, Elizabeth's final line in the film is "I have become a Virgin." This paper will analyse the various constructions of Elizabeth the Virgin Queen that appear in *Elizabeth*, focussing on how the constructions mirror historical events, and also how these constructions play on popular culture understandings of England's only unmarried female monarch.

Fiona O'BRIEN ([ANZAMEMS Travel Bursary Winners 2015](#))

University of Adelaide

Panel Name: Art & Representation

**The Theatre, the Portrait Gallery and the Laboratory: Analogising architectural space in John Dryden's "*Annus Mirabilis*" and Andrew Marvell's "*The Last Instructions to a Painter*"**

In this paper I explore Marvell's and Dryden's conflicting accounts of the Second Anglo-Dutch War. I argue that direct references to the portrait/portrait gallery, the stage set and the microscope operate metaphorically as a way of reading "*Annus Mirabilis*" and "*The Last Instructions to a Painter*". I draw upon Katherine Acherson's work on the representation of space in Military and Garden handbooks of the period as based on a set of "coding instructions" to argue that these two poems rely on the embedding of different sets of visual cues and analogise the idea of a politicised architectural space. I argue that Dryden's imagery is based upon principles of geometry and linear perspective typical of both Renaissance portraiture and Indigo Jones' set designs in order to achieve a sense of harmony and decorum that reflects his support for Charles II. In contrast, Marvell's metaphorical use of the microscope functions to reveal the widespread corruption hampering the English war effort in a way that challenges traditional methods of spatial arrangement. It requires the reader to piece together images presented from multiple perspectives where the focus is on detail at the expense of depth, mean that any attempt to assemble the picture into a unified image will always be subjective.



Lesley O'BRIEN

University of Western Australia

Panel Name: Challenging the Sacred during the Reformation

### **Emotional Subjectivity and Thomas Moore's Defence of Traditional Catholicism**

For Sir Thomas More, the arrival, dissemination and apparent acceptance of the new Lutheran religious ideas represented a profound crisis – not only were the salvation of individual souls at stake, the security of the whole Christian Church, that is the collective faithful, was threatened. With such texts as *A dialogue concerning heresies* (1529) and *Supplication of Souls* (1529), More attempted to refute the claims of the reformers, and at the same time convince the English public not to accept them. Certainly, as a leading humanist scholar, More was well versed in the persuasive techniques of rhetoric, but such literature, I suggest here, was a completely new genre, and More was obliged to invent new strategies for reaching the hearts and minds of his readers. These strategies were necessarily predicated on the available models for the composition of the emotional subject and assumptions about how individuals might process emotional decisions, particularly when they related to something as crucially, profoundly personal as the salvation of their very souls. In the event, More was on the losing side of this particular battle, but the question of whether his strategies were likely to have been successful, or indeed whether he was completely out of touch with the popular mindset is worth pursuing. In this paper, I examine contemporary understandings of individuality and emotional subjectivity, and speculate on the contrast between lived experience and the theoretical models More employs.

Sheilagh Ilona O'BRIEN

University of Queensland

Panel Name: Witchcraft – British Isles

### **Conjurers, Cunning-Folk, and Witches: Intersections of Belief and Practice in English Witch Trials**

The woodcut on the title page of the 1620 edition of Christopher Marlowe's *Doctor Faustus* portrays the eponymous protagonist using a number of magical instruments, including a book, a staff, and a circle inscribed with mystical symbols to summon a demonic figure. This imagery is suggestive of high magic, which has been interpreted as separate from mainstream English witch beliefs in the sixteenth century. However, two published accounts from Elizabethan England complicate this simple dialectic. In 1566 the cunning man John Walsh had used circles from a 'booke' to summon a 'familiar spirite'; and in 1589, the witch Joan Cunny used a circle to pray to the Devil. Though these cases are on the periphery of the 'norm' of what is found in English witch trials, they are suggestive of a broader understanding of witchcraft in Elizabethan courts than has previously been posited. This paper will argue that English courts had a complex conception of what kind of magic witches could use, and how they used it. This reflected a wider and more fluid concept of magical practices, which allows Faustus to be portrayed in 1620 as both learned conjurer and diabolic witch, at the intersection of magical practises.

Dr Michael OSTLING

University of Queensland

Panel Name: Demons and Nature Spirits at the Edges of Christian Orthodoxy

### **Disenchantment and the Perpetual Recession of the Fairies**

Historians and social scientists have been debating Max Weber's notion of "disenchantment" for nearly a century. Lately, the critics have seemed to be in the ascendant, with one eminent scholar recently dismissing disenchantment as a "dead horse." Neither the Reformations nor the Enlightenment, nor even the secularization of Europe, we are told, have ushered in the world without mystery Weber prophesied. The present paper reevaluates Weberian disenchantment through a narrow focus on the fate of fairies in the 16<sup>th</sup>-18<sup>th</sup> centuries. It argues that fairies both bolster and complicate the disenchantment narrative: on the one hand, reformers largely succeeded in emptying the world of nature spirits, banishing them to hell (as demons) or to the nursery (as old wives' tales). On the other hand, the fairies refuse to fade away, remaining a continually ephemeral presence, a necessary foil to generations of reformers.

Ayako OTOMO

University of Otago

Panel Name: Music & Identity

### **Fashion and Feminisation in François Couperin's *Pièces de Clavecin***

It is today widely recognised that the usage of thematic motifs in the keyboard compositions of François Couperin was one of the characteristics of the composer that contributed to his recognition as a leading figure of the *école de clavecin*.

As an artist who was active during the period of the political decline of Louis XIV, Couperin's style appears to be remote from the need to emphasise the authority of *le roi soleil*, as was previously the case in arts in the seventeenth century. This can be seen in elements such as a decrease in oratorically significant dance movements, which were previously conventional in keyboard music. Instead, many of his metaphoric character pieces depict mundane aspects of life which had previously been overshadowed by the formalised courtly atmosphere of Versailles. Amongst those, are a number of pieces relating to female fashions.

This paper examines the feminisation of the aesthetics of those character pieces by Couperin which relate to the theme of female fashion. The analysis considers the simultaneously-emerging Rococo style in visual art, including a discussion of paintings by Antoine Watteau which offer representations of contemporary fashion. The key to the identification of a feminine aesthetic is found the amorous nature and underlying sensuality of Rococo themes.

Michael OVENS  
University of Western Australia  
Panel Name: Late Medieval Masculinities

### **Violence and Masculinity in Four Manuscripts of *Il Fio di battaglia* ('The Flower of Battle')**

Four surviving manuscript copies of the late medieval fencing treatise known as *Il Fior di Battaglia* ('The Flower of Battle') are known to have been created between c.1400 and c.1430. These manuscripts, in conjectured publication order, are known colloquially as the 'Morgan', the 'Getty', the 'Pisani-Dossi', and the 'Paris'. Despite clear similarities between these manuscripts, down to word-for-word transposition of prefaces and didactic material, the contents of the two manuscripts which bear a dedication to Fiore's patron, the Marquis of Ferrara Niccolò III d'Este – the 'Getty' and the 'Pisani-Dossi' – are radically different in structure from the two undedicated manuscripts, the 'Morgan' and the 'Paris'. Niccolò, born in 1383, would have been a young man of approximately twenty-one when he received his first copy of the *Fior* in 1404. Although Fiore's exact date of birth is unknown, in the 'Pisani-Dossi' manuscript we are told that he had been studying the art of arms for fifty years, which would make him approximately fifty-five years old in 1404.

This paper will explore the conjecture that the influence of Fiore's patron Niccolò d'Este is responsible for altering Fiore's preferred structure of *Il Fior di Battaglia* (as revealed in the 'Morgan' and the 'Paris') in accordance with his own concepts of masculinity and its relationship to martial training. I will explore how we can read these four manuscripts as a negotiation between 'chivalric' and 'humanist' constructions of masculinity as they relate to the practice and exercise of interpersonal combat in late medieval and early renaissance Ferrara.

Dr Catherine PADMORE  
La Trobe University  
Panel Name: Manifesting early modern women (Sponsored by EMWRN)

### **The Tudor paintrix in twenty-first century fiction**

This paper considers the archival traces of two female Tudor painters and examines what has been made of them by contemporary fiction writers.

Susannah Horenbout (1503-1554) and Levina Teerlinc (1515-1576) were Flemish limners at the Tudor court. Both daughters of renowned illuminators, they travelled to England during Henry Tudor's reign to serve the king. Little archival evidence remains to tell the story of these women. Fragments from court records mark their presence, noting payments and new year gifts but little more. Some works attributed to Teerlinc survive, even less for Horenbout, and in both cases these attributions are debated.

While the fragmented nature of the record has frustrated historians and art historians, it has been a boon for writers of historical fiction, allowing them to invent freely within the spaces. A number of recent books feature these artists or characters based on them: Elizabeth Fremantle's *Sisters of Treason* (2014);

Judith Merkle-Riley's *The Serpent Garden* (1996); Michelle Diener's *In a Treacherous Court* (2011), *Keeper of the King's Secrets* (2012) and *In Defence of the Queen* (2013). Within them, the Tudor paintrix undergoes multiple metamorphoses, becoming detective, adventuress or protector. This paper investigates the nature and significance of these portrayals.

Professor Eric PALAZZO

Institut universitaire de France

Panel Name: Liturgy, materiality & the senses (2)

**Liturgy, Materiality and the Senses: The illustrations of the nine ways of prayers of S. Dominic and the illustrations in the BNF, fr. 13342**

The paper will explore the interaction between the liturgical objects and the performers of the liturgy (the eucharistic celebration) and the devotional practice through the exploration of the illustrations of two main "liturgical" manuscripts of the thirteenth century. It will take into account the different kind of audience for each manuscript : a religious one for the first ms. (the Dominicans) and the laity for the second one.

Dr Sally PARKIN

Independent Scholar

Panel Name: Celtic Diaspora (1)

**Popular protest and collective action: Welsh mining communities and their customs, laws, and language in Australia.**

Traditional law, customs, various forms of popular protest and principles of social justice were embedded within Welsh popular culture. Along with their language, Welsh people brought all these cultural forms with them when they came to Australia. A few Welsh people came to Australia as convicts and as free settlers, but the majority of Welsh people were imported by Australian companies specifically to work in the mines in several Australian states. Whilst acknowledging all Welsh people, this paper concentrates on the contribution of the Welsh community who worked in the Stanford Merthyr mine in the Hunter Valley of NSW.

Such contributions encompassed religion, education, literacy/literary and cultural societies, libraries, trade unionism and a strike, which eventually led to the establishment of the Mine Rescue Service in NSW. This paper examines the forms of community policing and popular protest used by the miners to achieve positive outcomes for their workers and communities. Stemming from the customary forms of community policing, the *ceffyl pren*, and moving into the agricultural protest movement known as the Rebecca Riots of 1839 to 1843, a newer form of collective action led to the emergence of the Scotch Cattle, 1822 to 1850, even as late as 1926. This form of popular protest was in response to

~~industrialization and was used by Welsh miners both before and after the establishment of "the Fed" or Miners Federation of Australia in 1915.~~

~~Building on long-held traditions, Welsh people brought forms of popular protest and collective action to a new country. Such methods and cultural forms enabled the achievement of social justice outcomes for many other Australians who were not part of the Celtic Diaspora.~~

Professor Haig PATAPAN

Griffith University

Panel Name: Aspects of Political Thought in the Sixteenth and Seventeenth Centuries

### **Dangerous Passions: Machiavelli and the Question of Honour**

The paper explores the concepts of glory and honour in Machiavelli, contrasting them with classical idea of magnanimity and the Christian virtue of humility. It argues that Machiavelli regards glory both as the source of the dangerous ambition that seeks to dominate, and also potentially the passion that can secure republican liberty.

~~Imogen PECK~~

~~University of Bristol~~

~~Panel Name: Rethinking early modern English History~~

### **~~Social Memory of the English Civil Wars, 1647 – 1660~~**

~~Despite the flourishing literature on memory of war in modernity, historians have neglected the question of how people remembered the Civil Wars in subsequent decades. Those few scholars who have given it consideration have concluded that non-elites did not express any recollection of the Wars at all; they suffered, as Charles Carlton terms it, 'almost a form of amnesia'.~~

~~It is the contention of this paper that memory of the Wars in their immediate aftermath was more alive, and complex, than the prevailing 'amnesia' interpretation suggests. Drawing on a range of sources, I explore social memory of the wars between the end of the first Civil War and the Restoration.~~

~~First, I explore memory of the wars as a site of ongoing conflict during the Interregnum. Second, I provide evidence that the wars became an important, often spontaneous, part of personal and group identity. Third, I explore the relationship between battlefields, landscape and social memory.~~

~~I show that wartime experiences, far from being forgotten, were often central to a person's mental universe, and that the way people recalled the wars reveals much about the formation of memory, communities of remembering and the nature of memory in early modern Britain.~~

Dr Patricia PENDER

University of Newcastle

Panel Name: The material cultures of early modern women (Sponsored by EMWRN)

### **“A veray patronesse”: Margaret Beaufort and Early English Printing**

Margaret Beaufort's patronage of arts and learning was extensive, concentrated, and in certain respects unprecedented in late medieval England. This paper will consider her role as patron to the early English printers, especially the first and foremost of these, William Caxton. My aim is to introduce Beaufort's recognised activities in the production of early English books to our emerging awareness of her position in the women's literary tradition of the long early modern period. While several recent studies have begun to consider Beaufort's translations as part of this canon, I hope to show how the terrain of women's cultural production in the period expands dramatically when we consider their contributions to literary culture beyond single authorship outputs. Beaufort's patronage program set an important precedent for the royal Tudor women who would follow her; this paper aims to establish her as a necessary if hitherto somewhat overlooked figure in the history of early modern women's textual production.

Dr Leigh PENMAN

University of Queensland

Panel Name: Cultural Landscapes – medieval and early modern

### **Areopagitica abroad: Freedom of the press and heterodox religiosity in the Holy Roman Empire**

In 1989 Leo Miller brought to the attention of scholars a hitherto overlooked and anonymous German-language critique of Milton's *Areopagitica* (1644), preserved among the papers of the Anglo-Prussian intelligencer, Samuel Hartlib (ca. 1600-1662). Although scholarship on Milton's reception has proceeded apace since this time, the identity of the German critic, and the contexts for the critique, have remained a mystery. Miller felt it unfairly impugned Milton's genius, while other scholars have seen the opinion as an early reaction of German republicans to Milton's work. In this paper, I will disclose the identity of the rather colourful author of the critique, and thoroughly contextualize it. With reference to heretofore overlooked manuscript material, I will show that the brief reaction is best understood not as part of a republican intellectual vanguard, but rather as part of an effort by members of Hartlib's networks—mostly based in the United Provinces and the Holy Roman Empire—to ensure the free circulation of heterodox religious material, which they believed would contribute to the onset of the imminent millennium.

Bríd PHILLIPS (ANZAMEMS Travel Bursary Winners 2015)

University of Western Australia

Panel Name: Facial feeling in early modern England (Sponsored by the ARC Centre for the History of Emotions)

### **Betrayed by blushing: The colour of facial feeling**

If she be made of white and red,  
Her faults will ne'er be known,  
For blushing cheeks by faults are bred  
And fears by pale white shown:

*Love's Labour's Lost*, 1.2.88-91

In the early modern period thinkers, such as Bryskett, Stubbes and Coeffeteau, were preoccupied with the physical colouring of the face and its representation of emotional truth and falsehood. Physical beauty, signified by appropriate facial colouring, is complicated by the suggestion that the colouring masks deceitful thoughts and emotions. There is a duplicity surrounding the expression of passions through the colouring of the face that betrays anxieties about the nature of the face. The male lover, who looks upon the female face to register and define the emotional female, suffers from both desire and anxiety. In *Love's Labour's Lost*, Shakespeare mentions the face twenty five times suggesting a fascination with the face as a site of emotional expression that both colludes with and is resistant to received ideas on facial colouring. In the play, the complexion is discussed with regard to humours, green sickness and the desired colours of white and red. Indeed, Armado admits to himself that although he betrays his own reality of affections through blushing, such blushing cannot be trusted in the face of females. My paper will consider how such complicities were articulated in *Love's Labour's Lost* and how various representations function both didactically and mimetically.

Michael PICKERING

University of Melbourne

Panel Name: Construction of Ideas

### **Thinking with Demons, Talking with Vampires: What Blood-Sucking Dead Can Tell Us about Magic in the Early Enlightenment**

The significance of hermeticism and the esoteric in learned discourse in the eighteenth-century German lands has been the focus of some discussion in recent years, as has the idea that magic continued to play a highly important role at various levels of European society throughout the Age of Reason and into the following centuries. My research contributes to this development through an investigation of the so-called "vampire debate" (1732-35) in the German-speaking world. This debate was a reaction to official Habsburg military reports of a series of unusual deaths on the frontier in Serbia in which vampires had purportedly attacked and killed humans and livestock. Modern examinations of the learned discourse pertaining to these cases have tended to focus on the fact that the majority of the writers involved in the debate doubted the existence of vampires. However, a deeper and more sustained engagement with these

sources reveals an underlying discussion concerning the limits and possibilities of sacral, diabolic and natural magical power. Indeed, while denying the reality of the vampires, the writers involved in the debate nonetheless affirm the existence of magical and occult operations in nature. This key finding indicates that they considered the inclusion of a metaphysical reality of demons, angels, and souls to be integral to the undertaking of natural philosophy, and that magical power (however circumscribed) held considerable importance in their respective cosmologies.

Dr Janice PINDER  
Monash University  
Panel Name: The Construction of Intimacy

### **"This child must be bathed": Courtly hospitality and romance in scripts for devotion**

In the Low Countries, northern France and the Rhineland in the late Middle Ages, devotion to the Infant Jesus as a form of *imitatio mariae* – nursing, rocking and bathing Jesus – was manifested both in devotional practices involving statues of infant Jesus and liturgical cradles, and in reports of mystical experiences, such as those found in many fourteenth-century southern German Dominican nuns' books. These practices have been linked to pictorial representations of scenes from Jesus' life and para-Gospel narrative in which the devotee could situate herself as a companion of Mary, but there are also intriguing echoes of them in some northern French texts from the late thirteenth and early fourteenth centuries. A narrative poem beginning 'Quant li mundain sont endormi' (When the worldly are asleep), found in manuscript collections associated with the beguines, includes allegorical scenes in which the tasks are performed by personifications of virtues, when the heavenly lover visits his lady in the form of a young boy. This paper will examine the way the domestic rituals of care for children and courtly hospitality provide alternative ways for the reader to experience the narrative, and these literary representations of caring for the child Jesus contributed to the circulation of a variety of shared meanings about closeness to God.

Professor Éva PÓCS  
University of Pécs  
Panel Name: Demons and Nature Spirits at the Edges of Christian Orthodoxy

### **Christianity and the Folk Demonology of Early Modern Hungarian Incantations**

In medieval Europe the official clerical benediction and exorcism rites of the church played a role identical with that of lay, popular magic; both were active in the same spheres of private and public lives, rendering assistance in crisis situations. There was constant interaction between clerical benediction and popular magic during the whole period of the Middle Ages. The only difference was that those magical rituals that lived on in the hands of the priests were tolerated by the church. At times the rites of the church replaced the popular



activities, while at other times they were carried out in parallel with the popular methods of healers and magicians. In this paper I shall analyse a few instances of such connections. I will focus on those textual elements of early modern Hungarian incantations that were closely influenced by official exorcism rites. I will examine the influence of church conceptions of the devil and the otherworld on the beliefs of folk demonology in the light of the textual motifs of incantations.

Emily POORE  
University of Queensland  
Panel Name: Dissecting the Body

### **The Pox' in print: Albrecht Dürer's *Syphilitic Man* as a pioneering example of graphic epidemiology**

Albrecht Dürer's woodcut *Syphilitic Man* (1496) was arguably the earliest image of syphilis produced by a European artist. It was created to illustrate the *Vaticinium in epidemicam scabiem*, a poem written by Nürnberg city physician Theodericus Ulsenius that described the symptoms and causes of syphilis and suggested possible treatments. *Syphilitic Man* is ostensibly a crude image, featuring basic black outlines and haphazard daubs of coloured paint that depict a woeful figure covered in nondescript syphilis lesions. This paper will discuss the context of the production of *Syphilitic Man*, and present an iconographic analysis of the image. It will then demonstrate that *Syphilitic Man* was essentially a composite of previously established graphic modes, that were adapted by Dürer to create an innovative new form: an epidemiological diagram. Finally, the absence of life-like syphilitic lesions will be explained in reference to medieval medical theories that claimed that physical signs were ambiguous signifiers of disease, an idea that limited the usefulness of mimetic images as tools for disease diagnosis.

Geraldine PORTER  
University of Oxford  
Panel Name: Generational Voices

### **'A Most Dutiful and Affectionate Son': The Childhood, Adolescence and Youth of William Pitt the Younger, 1766-1778**

The story of Britain's youngest ever, and second longest serving prime minister, William Pitt the Younger (1759-1806) has been told and retold by a host of capable biographers over the course of the past two centuries. None, however, have had much to say about their subject's childhood or adolescence, despite the survival of over fifty letters in William's own hand dating from the period between 1766 (when he was six), and his father's death in mid-1778, William's nineteenth year. This paper is based on a close reading and analysis of these letters which, taken together, tell us much about their author's experience of an elite male childhood, adolescence and youth in the second half of the eighteenth century, the dynamic relationships he had with his parents and with each of his four siblings, and his role as a key agent in the construction of his own mature, masculine identity.

Dr Lucy POTTER

University of Adelaide

Panel Name: The Drama of Performance

### **Risible Bullets: Understatement in Marlowe's *Tamburlaine* Plays**

In a prefatory letter to the *Tamburlaine* plays, Richard Jones declares that he has cut from the text 'some fond and frivolous jestures'. Nevertheless, various incitements to laughter remain: the understatements in Cosroe's exchange with Mycetes in Part 1 (1.1.98), and in Calyphas and Perdicas's conversation as they play cards in in Part 2 (4.1.59-75). In this paper, I argue that the humour produced by Marlowe's use of understatement masks a more serious, political intent: the exposure of the 'nothing' at the heart of Tamburlaine's power.

My focus is especially on Tamburlaine and Calyphas's antagonistic relationship in Part 2, which I read in the light of George Puttenham's theorising of rhetorical figures in his *Art of English Poesy*. I examine the battle between Tamburlaine and Calyphas as a rhetorical one between hyperbole and *litotes* (understatement). I argue that Calyphas's use of *litotes* neutralizes the alchemical properties of Tamburlaine's hyperboles, and in the process reveals that the world of Part 1—in which hyperbole creates both the heroic, mythic flesh of Tamburlaine and the substance of the actions that 'top his speech'—is an illusion (2.3.26).

In his essay 'Invisible Bullets', Stephen Greenblatt argues that we need 'a poetics of Elizabethan power . . . [that] is constituted in theatrical celebrations of royal glory and theatrical violence visited on the enemies of that glory' (44). Calyphas's humorous understatements in Part 2 are what we might call Marlowe's risible bullets, the ammunition he uses to expose the immateriality on which Tamburlaine's power is based. I conclude by asking whether the example of Tamburlaine and Calyphas's competing speech acts is a potential allegory of Elizabeth's power as Greenblatt envisages it in his essay.

Dr Ursula POTTER

University of Sydney

Panel Name: Managing Senses, Bodies and Emotions in Early Modern English Religious and Medical Texts (Sponsored by the ARC Centre for the History of Emotions, Religion and Emotions Cluster)

### **Conceived in Sin and Born in Sorrow**

'Conceived in sin and born in sorrow' is a common refrain in women's religious poetry of the seventeenth century, so common it would be tempting to dismiss it as poetic decorum were it not for the fact this piece of Protestant doctrine was intimately bound up with female biology. Eve's legacy was considerably more fearful for women than for men, since it rendered every woman spiritually defiled by the blood in her womb. In a set of meditations for pregnant women, John Oliver's *Present for Teeming Women*, this traumatising belief is graphically reinforced:

'I find that the child in my womb brings many weaknesses and aches upon me; but oh how sad and deplorable are those deeper sicknesses and maladies, which I have brought upon it? Its body partaking of my substance, partakes unavoidably of my natural pollution. Its Soul, though it come immediately from the Father of Spirits, yet (I know not how) is upon its infusion into this tender infant, subjected to the common misery of the Children of Adam; . . . I am an unclean vessel, and how can any clean thing come out of me?

For girls brought up in godly households the arrival of the flowers (menstruation) may well have become a fearful sign of the invasion of the body with sin, not a joyful sign of fertility and future motherhood, but a foretelling of the unclean female body. The Bible does nothing to alleviate such fears, since it uses the biblical symbol of menstruating women to define profanity, a simile used by preachers and theological writers throughout the seventeenth century.

Drawing on medical, devotional and biographical texts, this paper will look at the way women understood their bodies as vessels of Original Sin.

Dr Gordon RAEBURN  
University of Melbourne  
Panel Name: Dissecting the Body

### **The Plague, Death, and Communal Identity in Early Modern Scotland**

This paper will investigate the links between the plague, in terms of both the fear of the plague and the physical manifestation of the plague, the death and burial of those afflicted by the plague, and communal identity in the towns and cities of early modern Scotland. The paper will look at the communication and spread of information and rumour concerning plague, attempts to prevent the spread of the plague itself through various means, including barring entry to the towns and cities to strangers, and the threat of death to those strangers and those who harboured them, and what these attempts and attitudes towards outsiders can say about communal identity in early modern Scotland.

Additionally, as this paper will highlight, those who had died of the plague were almost always buried outside of the locations reserved for Christian burial in the early modern period, and this certainly would have affected the identity of these individuals in death, in the eyes of their loved ones, and the community at large. If these individuals were of some significance to the community as a whole, or if the numbers of those killed by the plague were particularly high, this may have affected the community's own sense of identity, and this paper will investigate the extent to which this was actually the case.

Finally, this paper will also investigate the extent to which the Scottish Reformation affected these practices and the development of communal identity in early modern Scotland.

Dr Melissa RAINE  
University of Melbourne  
Panel Name: Generational Voices

### **Puerile Justice: the voice of a Boy in Jack and Hist Stepdame**

This paper outlines a project I am undertaking in association with the Centre for the History of Emotions, examining affect and children's voices in Middle English narratives. The concept of childhood offers a highly elastic repository for culturally and historically specific beliefs concerning the nature of identity, agency, humanity, society and the structure of self. Thus, the representation of children in Middle English literary narratives offers fertile ground for imaginative elaboration upon the process of becoming a self in Medieval England. Voices articulate language, but they express physical selves as well, and thus participate in the body's gestural repertoire. Understanding voice as the product of an embodied, feeling subject will be a key premise of this study. The conceptual framework for the project will be discussed with reference to *Jak and his Stepdame*, where the irrepressibly upbeat voice of a mistreated "propre lad" is imbued with an inherently puerile ethical rectitude.

Associate Professor Barnaby RALPH  
Tokyo Kasei University  
Panel Name: Natural Philosophy in the early modern British Isles

### **A sense of 'humour'? Unravelling terminological confusion in early modern British thought**

This paper explores the usage of the concept of the humours in British thought from the mid-sixteenth century to the long eighteenth. It examines the Hippocratic origins of the concept as a medical theory, then looks at how it moved from a literal to a metaphorical term over the course of the main period under investigation. The primary sources for the discussion are treatises on medicine, philosophy and the arts, including works such as Robert Burton's *Anatomy of Melancholy* (1621) and Richard Browne's *Medicina Musica* (1729). The concept of the humours is also contextualized within the related ideas of the affects and passions.

Associate Professor Barnaby RALPH and Ayako OTOMO  
Tokyo Kasei University/University of Otago  
Panel Name: Milton & his Influence; Medieval Medical Humanities

### **Anglicising the Sublime of Milton's *Paradise Lost***

As part of the development of the eighteenth-century English concept of the aesthetic Sublime, leading to the *Philosophical Enquiry into the Origin of our Ideas of the Sublime and Beautiful* (1757) by Edmund Burke, Milton's *Paradise Lost* was considered to be a foundational example within the existing canon of British literature. Although the rise in popularity of the Sublime in England was

indebted to the modern French translation of *On the Sublime* by Boileau at the end of the seventeenth century, Milton was already aware of the work of Longinus. The work of another artistic icon, Handel, was also regarded highly in terms of a musical Sublime, especially via his Oratorios specifically for English audiences.

~~Dr Sarah RANGLES~~  
~~University of Melbourne~~  
~~Panel Name: Emotions & their Impressions~~

### ~~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.~~

Dr Marika RÄSÄNEN  
University of Turku  
Panel Name: Liturgy, materiality & the senses (2)

### **Sensing the saint's presence through the liturgy of his feast day: the case of St Thomas Aquinas' remains**

A Dominican friar Thomas Aquinas died at Fossanova, a Cistercian monastery in southern Italy in 1274. The death launched a rivalry between two Orders, the Dominican and Cistercian. Both tried to justify their rights to keep the corpse which was venerated as a relic of a venerable doctor and future saint. As the Dominicans had to cope without the corpse for almost hundred years, they created an imagined one. They did this especially through the liturgical texts, which were created and used in isolation from the corpse or relics. These narratives reveal a perception of Thomas' remains, even an intense relationship with them, yet without access to them. The Dominicans created Thomas' *praesentia* in their own minds and those of congregations or spectators, as I will argue in my presentation. Even though the relics were not materially present, a devotee could sense the body of Thomas with the help of the liturgy, involving the use of chant, candlelight, incense and gestures. We should not, however, allow these experiences of Thomas' presence to lead us to forget that the saint's materiality, especially in his or her relics, continued to be central in

late medieval culture and the ultimate goal of the Dominicans concerning the corpse of Thomas Aquinas was the acquisition of the actual material relics of Thomas.

Bronwyn REDDAN  
University of Melbourne  
Panel Name: The Construction of Intimacy

**The Personification of Love in Charles Perrault's *Dialogue de l'amour et l'amitié***

In 1660, French writer and poet Charles Perrault published an extraordinary dialogue examining the nature of love and friendship in *gallant* conversation in early modern France. Perrault's *Dialogue de l'amour et l'amitié*, which has been perfunctorily characterised as 'a typical analysis of emotion', anthropomorphises Love and Friendship as a brother and sister engaged in a lively discussion about their place in the world. Love is the dominant force in this discussion, boasting of his power to enter hearts *incognito* and admitting his pleasure in mistreating those who resist his sovereignty. But despite his imperious nature, Love does not seek to rule all spheres of human activity, claiming that he is content to leave serious matters to Reason. This suggestion that Love and Reason govern different aspects of human behaviour and that conflict arises when either character encroaches on the territory of the other is intriguing given recent history of emotions scholarship rethinking the role of emotion in the Enlightenment period. Using Barbara Rosenwein's concept of emotional communities, this paper argues that Perrault's dialogue is part of an ongoing conversation about the relationship between love and reason in seventeenth-century French literature.

Dr Claire RENKIN  
University of Divinity, Melbourne  
Panel Name: Liturgy, materiality & the senses (2)

**The Bride and the Liturgy: Artistic Responses to the Cult of Mary Magdalen in late medieval Florence**

Late medieval devotional imagery inspired by the metaphor of the spouse and bride-groom in the *Song of Songs* found expression in visual imagery especially in images of the Virgin in her role as mystical bride of Christ. This paper looks at how patristic understandings of Mary Magdalen as bride and metaphor of the soul seeking union with Christ continued to resonate in the visual imagery of late medieval Florentine art. In contrast to recent studies which emphasise the role of the Magdalen as converted sinner, this paper argues that visual images created for liturgical purposes dramatised an interplay between the two female figures. My sources include liturgical texts, and altarpieces as well as the fresco cycle of the Lives of the Virgin and Mary Magdalen c. 1365-70 in the Rinuccini Chapel, Santa Croce.

Dr Andrea RIZZI

University of Melbourne

Panel Name: Blood, Barbs and Beards: Violence in Renaissance Italy and Beyond

**"You eater of roast frogs and drinker of the crowd's urine!" Violent humanism in Renaissance Italy**

Early modern invectives (highly literary and codified expressions of enmity) expose the strong competition that existed among scholars, teachers and politicians. Most of these humanists fought for a prestigious spot as chancellors, administrators, private tutors of future rulers, and influential political figures in early modern Italian courts. Competition meant that they also had to defend their name and reputation. This paper takes a novel approach to the study of these slanderous texts: humanists did not look only at ancient Roman texts and lexicon to pen their invectives: they also took advantage of a strong tradition of oral slur of the type that has recently been investigated by social historians. This effectively undermines the understanding of early humanist invectives as an entirely learned endeavour, and suggests a closer connection to the religious and political slander used a century later by Luther and Erasmus. Hurling insults was an effective (and affective) way to establish identity and gain consensus across diverse social echelons.

This paper will show how humanists' insults were designed to stir an emotional reaction from both Latinate and semi-Latinate audiences.

Julie ROBERTS ([ANZAMEMS Travel Bursary Winners 2015](#))

University of Melbourne

Panel Name: Women in Literature

**Understanding poetic persona in Margherita Costa's first published poetry book, the *Chitarra, Canzoniere amoroso***

Margherita Costa's (c.1600-1664) fame as a chamber and opera singer was complemented by the publication of fourteen lyric and dramatic works between 1638 and 1654. In the first collection, *La Chitarra*, the poetic voice was that of the *Bella Donna*, an appropriation of the accessible and sensual woman frequently the object of Marinist poetry. In Costa's poetry the *Bella Donna* was not a muse or curiosity, but a contemporary lyric mask - closely contiguous with the decorum of Costa's social role as a *virtuosa*, textually and historically linked with *Marinist* circles. In this paper I will show how a number of Costa's poems offer satirical or ironic criticism of several of Marino's poems through the mask of the *Bella Donna*.

Katheryn ROBERTS

King's College London

Panel Name: Soundscapes — medieval & early modern

**~~"As you have wisper'd faithfully": interpreting the cultural significance of English ballads in Shakespeare's *As You Like It*~~**

English ballads as sung in the home and delivered on the street were a vital part of oral culture during the early modern period. These songs were a form of popular expression and reflected the contemporary trends and ideas of the time. The songs that appear in Shakespeare's plays were direct references to popular tunes that were sung outside of the theatre. This proves a difficulty to modern practitioners as the original tunes for these songs are mostly lost or have a number of possible melodic associations. As a result, cultural references are nearly impossible to identify for a modern audience. Using qualitative data taken from audience research, this paper will examine the differences in aural sensibility between current audiences and early modern audiences as they hear and interpret these songs in the theatre. Using to the contextual work of Peter Seng, Ross Duffin and composer Clare van Kampen, this study aims to examine the original, cultural significance of songs in Comedy in Shakespeare's *As You Like It*, and compare to audience response to these songs as performed at Shakespeare's Globe Theatre in London, 2015.

Dr Sarah ROSS

Victoria University, Wellington

Panel Name: Manifesting early modern women (Sponsored by EMWRN)

### **'Flowers not weeds'? Anthologising early modern women for *Women Poets of the English Civil War***

Since at least the 1825 publication of Alexander Dyce's *Specimens of British Poetesses*, the anthology has been essential to the recuperation of early modern women writers, a means of *Kissing the Rod* or asserting *A Paradise of Women*. Early modern women's texts have, however, sat in an uncomfortable relationship to the canon-forming assertions of anthologies, with their (typical) prioritization of poetry and texts readily appropriated for their 'proto-feminist' outlook. Ramona Wray has issued a call for 'a new "politics of selection"' in anthologies of women; others have endorsed frankly populist presentations of 'the best reads'. This paper explores the politics of anthologizing *Women Poets of the English Civil War* (forthcoming with Manchester University Press), and the competing claims of gender, politics and, in particular, poetic form, for priority in the representation of the early modern woman writer. Poems by Hester Pulter, Katherine Philips, and Lucy Hutchinson feature as 'flowers' against which these priorities are tested.

Dr Pippa SALONIUS

Humboldt State University

Panel Name: Authority & the Image of the Author, An Interdisciplinary Study

### **Imagining Hell: Sculptors, poets and painters at the Cathedral of Orvieto**

In the Middle Ages God's work or *opera* was the source of highest authority, which could be cited in the words from the Bible or as images of the natural world. This last practice was a privilege of the artist. Citing any lesser authority validated human intellectual pursuits: a dynamic which permeated Humanist ideals and profoundly changed the art of the Renaissance. The imagery of Hell in



Orvieto offers a unique opportunity to study manifestations of 'imitation' and 'allusion' in visual record, and its rapport with authoritative texts.

Lorenzo Maitani's sculptured figures in Hell on the cathedral façade (1310-1330) find their closest counterpart in Dante's literary account of the same subject (1308-1321). The analogy is later recognized in Signorelli's painting of Hell at the same cathedral (1499-1504), where Dante and other authors are shown reacting to the primary apocalyptic discourse from their *clipei* in the margins. In the interest of examining the art and architecture at Orvieto cathedral as integrated unit, my paper will explore word/image relations and the citation of authoritative sources in its visual discourse, across media and over time.

Paul SALZMAN

La Trobe University

Panel Name: Manifesting early modern women (Sponsored by EMWRN)

### **Under the Microscope: How Alexander Dyce assembled *Specimens of British Poetesses***

In 1825 Alexander Dyce published a remarkable anthology of poetry by women writers from Juliana Berners to L. E. Landon. The forty or so writers in the collection who wrote prior to the mid eighteenth century form an impressively varied collection. In this paper I examine the sources Dyce used and the reasoning behind the anthology as a whole. Dyce's volume not only exemplifies the remarkably catholic taste of a nineteenth century editor, but it also serves as a paradigm for how the transmission of texts by early modern women continued into the nineteenth century, and intersected with something of a golden age of the editing of Renaissance literature in general. I will consider how significant this selection of women's poetry was for Dyce's other editorial activities, and how his volume related to other nineteenth-century editorial projects.

Chantelle SAVILLE ([ANZAMEMS Travel Bursary Winners 2015](#))

University of Auckland

Panel Name: Taming the Tongue: The Ethics of Speech and Silence in Jewish Thought and Dominican Theology

### **When Brothers Become Beasts: Speech acts and the maintenance of the Dominican community in *Lectio X* of Robert Holcot's Wisdom Commentary**

'Christ, when he was about to die, established the Testament of Peace as a principle for Christians, saying; "I leave you peace, my peace I give to you" [John 14:27]. Detractors obstruct this testament most powerfully.'

Robert Holcot, *In Librum Sapientiae Salomonis, Lectio X*.

Nestled at the heart of Robert Holcot's Wisdom Commentary *Lectio X* is the message that speech acts are central to the cultivation of a fully functioning society, and necessary for the flourishing of an individual human soul. Man was given a tongue, Holcot argues – drawing upon the authority of Aristotle *De Anima* Book II – for the attainment of his well-being as "political animal, that is,

naturally communicative of his concepts and affections.” Governance of the organ of speech – lips, tongue, teeth – was technical and anatomical, as well as moral and transcending. Ultimately the misuse of the tongue through perverse speech resulted in the defamation of Christ’s Inheritance and his Testament of peace, at the same time as reducing man to the ranks of the inhuman (monstrosity and vile beast). In this paper I will explore the literary techniques and rhetorical devices which Holcot engages to teach about correct and incorrect performance of speech-acts, emphasising the social impact of perverse speech within the Dominican community.

Dr John A. SCHUSTER

University of Sydney

Panel Name: Revisionist Critiques of Major Themes in Early Modern Intellectual History (2)

**Missing the Point about Galileo’s Use of Experiment: From Tragedy (Koyré 1939) to Farce (Today) by way of the Lost Enlightenment of the 70s and 80s**

Consider this cautionary tale about historiographical categories, gleaned from the history of the history of science. Alexandre Koyré, mentor of the first generation of professional, Anglophone, historians of science (Kuhn, Gillespie, Hall) insisted that classical mechanics was constituted by Galileo without any recourse to experiment. This underpinned his anti-Marxist, ‘internalist’ historiography of science. However, Koyré’s grand programmatic pronouncements were subverted in practice, as his acolytes allowed experiments into their own detailed studies. Nevertheless, no properly theorized understanding of experiment emerged until the 1970s. This arose through the brilliant parallel work of Maurice Clavelin and Stephen Gaukroger on the mechanics of Galileo. Their achievement was reinforced by the early ‘post-Kuhnian’ sociologists of science (Collins, Barnes, Pinch). By the 1990s historians of early modern experimental science possessed a rich heuristic tool kit. Unfortunately, little of this has been used, and much has been forgotten. Today, despite some bright spots, the study of early modern experimental sciences wallows in pitfalls and mistakes: for example, Shapin’s widely accepted fairy tale that experimental sciences are founded on ‘gentlemanly trust’; or a new history of ideas, which conflates legitimacy rhetoric about ‘being experimental’ with the actual practices and developmental trajectories of the early experimental sciences.

Professor Yossef SCHWARTZ

Tel Aviv University

Panel Name: Taming the Tongue - The Ethics of Speech & Silence in Jewish Thought and Dominican Theology

### **Taming the Tongue: The Ethics of Speech and Silence in Jewish Thought and Dominican Theology**

The paper will address Moses Maimonides' teachings on silence and how they relate to similar ideas in the context of Arabic-Andalusian philosophy (especially Ibn Gabirol and Ibn Tufayl)

Dr Anne M. SCOTT

University of Western Australia

Panel Name: Facial feeling in medieval English literature [**in Facial feeling – idealisation, disfigurement, and interpretation Session**] (Sponsored by the ARC Centre for the History of Emotions)

### **'lau3ynge and louryng' in Piers Plowman**

'There was lau3ynge and louryng and "Lat go the cuppe!"'

Who laughs and who lowers in *Piers Plowman*? What kind of feeling lies behind the laugh, the lour, and other facial expressions, and what is the effect on those who receive the non-verbal messages these looks convey? At first glance it might seem that sinners are the only ones who laugh. Lady Holy Church, following Patristic teaching, points out that Jesus did not laugh; Mede the Maid, however, laughs charmingly as she prepares to fall in with the plans of the venal Friar who will allow her and her friends to commit the sin of lechery in exchange for 'a seme of whete'. Pride Lechery and Sloth are all laughers. Yet a few righteous characters laugh, too - Liberum Arbitrium laughs in genuine delight when Wille asks to be shown what Charity is; Dame Scripture laughs, and embraces Will when he offers her allegiance in his quest for salvation. Lourcing betokens anger among sinners, and Will himself lours in vexation when he fails to comprehend what he is being taught; but often it is a sign of disapproval from a mentor character, such as Imaginatif, towards Will. This paper will explore the allegorical and narrative force of 'facial feeling' in *Piers Plowman*.

Jonathan SCOTT

University of Auckland

Panel Name: Aspects of Political Thought in the 16<sup>th</sup> and 17<sup>th</sup> Centuries

### **Algernon Sidney's argument with Sir William Temple**

Algernon Sidney (1623-83) was a famous republican, scholar, author, rebel and martyr. Sir William Temple was a famous diplomat, author, and politician in the reign of Charles II. No scholar has recorded any kind of ongoing exchange, let alone argument, between them. But there was one, incorporating not only the period of the Second Anglo-Dutch War (1665-7) when Sidney was in the United Provinces planning a republican invasion of England and Temple was Charles II's resident in Brussels; and that of the restoration crisis (1678-81) when Sidney was negotiating with the French ambassador to the United Provinces Count

D`Avaux and Temple with his mortal enemy the Prince of Orange. It all goes back to the childhood of both men growing up alongside one another at the Sidney family seat at Penshurst in Kent. Indeed it all goes back to the day when the secretary of Algernon's great uncle, and martyr-model Sir Philip Sidney was Temple's grandfather and namesake Sir William....

Erin SEBO

Flinders University

Panel Name: Literature & the Construction of Identity (1)

### **Sippan eastan hider Engle ond Seaxe up becoman: invasion, belonging, and post-colonial anxiety**

Throughout Anglo-Saxon poetry 'belonging' is conceptualised in terms of allegiance to a lord, not to a native land. Laments of exile—a predominant theme in the Old English elegies—focus on the loneliness of separation from the community of the warband. Indeed, as the Battle of Brunanburh indicates, after half a millennia in England the Anglo-Saxons still thought of themselves as invaders in a foreign land. However, interestingly, this sense of disconnection from the land is mirrored in a sense of their rejection by the natural world. Nowhere is this clearer than in the Anglo-Saxon riddles, in which objects, plants, and animals describe themselves and the world from their own point of view. Here humans are imagined as cruel, exploitative, aggressive, and violently at odds with the world around them; a surprising self-conception for a culture which enters into such vivid imaginative empathy with the natural world in the first place. This remarkable psychological feat—the simultaneous identification with the natural world and imagined rejection by it—expresses a profound alienation, a sense of 'un-belonging', the roots of which may be found in the Anglo-Saxons' post-colonial anxiety. This paper will explore this complex cultural nexus.

Deborah SEILER

University of Western Australia

Panel Name: Late Medieval Masculinities

### ***Si Vulgo Creditur*: Popular Opinion, Edward II & Male Friendship**

In the early fourteenth century, Ranulph Higden portrayed Edward II as being a handsome man of great physical strength, but – if popular opinion is to be believed (*si vulgo creditur*) – of less than consistent character. Higden's chronicle was one among many to comment on Edward's activities seen as unsuitable for a king: he was ready in speech but inconsistent in action, kept company with unsavoury characters such as sailors, harlots, and singers, and lavished attention, power and money on favourites. Along with his unorthodox pastimes, Edward's relationships with the two favourites – Piers Gaveston and Hugh Despenser the Younger – garnered significant contemporary attention. Whether it was to opine about the king engaging in activities not befitting a monarch, about the time spent associating with men of lower rank, or about the power, time and gifts given to singled out men: the chroniclers had strong

thoughts on how Edward should behave, and with whom he should be associating. The opinions voiced in the chronicles regarding Edward II and his close male associates provide an excellent opportunity to investigate the nature of upper class male friendships in late medieval England. Much of the chronicles' value lies in the nuanced and subtle assessments of Edward, his character and his male relationships – the implicit assumptions made by the authors and their assumed audience reveal the contemporary gendered norms surrounding male relationships for upper class men. This paper will explore those relationships as they are portrayed in the chronicles, looking at how the authors used implicit gender norms to construct acceptable and unacceptable male friendships.

Dr Karin SELLBERG  
University of Queensland  
Panel Name: In Sickness & in Health

### **The 'Sexualisation' of Early Modern Medicine**

This paper will revisit a corpus of scholarship on early modern sexuality, most notably Stephen Greenblatt's 'Fiction and Friction' (1988), Thomas Laqueur's *Making Sex* (1992) and Stephen Orgel's *Impersonations* (1996), which claims that late 16<sup>th</sup> and early 17<sup>th</sup> century anatomy adhered to a 'one-sex model' of the human body, according to which sexual difference is merely a set of variations or inversions of one singular human type. This idea is said to be so prevalent in the early modern imaginary that it permeated every aspect of the proto-scientific medical discourse. I will argue that this is a slight misreading of the English and French source material, and that in fact they are tapping into an emerging fascination with the mysteries of heredity, coition and 'generation', so strong that eminent surgeons and physicians like Ambroise Paré, Thomas Vicary and Helkiah Crooke devote large sections of their work on this topic. It is even present in their discussions of the general organs, the fluids, and other parts of the body. There is a sense in which early modern anatomy became thoroughly 'sexualised'. The body is conceived in terms of fluidity, circulation and generation – and most importantly, in terms of body-to-body contact and connection.

Professor Peter SHERLOCK  
University of Divinity, Melbourne  
Panel Name: Facial feeling in early modern England (Sponsored by the ARC Centre for the History of Emotions)

### **Facial feeling and the monuments of Westminster Abbey**

This paper considers a much-neglected aspect of late medieval and early modern English monumental sculpture: the face. While studies of English monuments have considered costume, posture, and context, few have examined the significance of the face. This paper traces the depiction of faces on monumental bodies in the greatest site of English monumental commemoration, Westminster Abbey. It focuses on the sixteenth and seventeenth centuries when the Abbey's reputation as a powerhouse of monumental production was created. Through comparison of the depiction, medium, and expression of monumental faces with

each other, comparison with antiquarian literature, and an assessment of the role of the face relative to other elements of monumental sculpture, the paper seeks to establish a preliminary history of the portrayal of the face in early modern English monuments, and how this was affected by reformed belief and humanist thought. Throughout the role of the face in establishing identity and communicating emotion will be examined.

Maree SHIROTA  
University of Canterbury  
Panel Name: Kingship & Territorial Claims

### **Examining a Royal Genealogy: the 'Canterbury Roll'**

Royal genealogical chronicle rolls from the fifteenth century reflect the politics, ideology, and literary sources of the period. They offer a unique blend of word and image to communicate the history and 'genealogy' of English kings. Focusing on the only example of such a manuscript in Australasia, the 'Canterbury Roll' (University of Canterbury, MS 1), this paper will consider this roll in its political and historical context. The manuscript is almost five metres long and uses both a diagram and Latin commentary to trace the rulers of England from Noah to Henry V (it was later modified to include Edward IV). The pseudo-historical lineage follows the remote 'ancestors' of contemporary English kings, including the Trojan refugees, Arthur, the Anglo-Saxons and Normans. The roll can initially appear as merely a glorified family tree, but by analyzing the literary and visual elements of the manuscript, this paper will explore its relationship to the historical context of later medieval England. Ideas of kingship, ancestry and inheritance were closely linked to these manuscripts, and the paper will offer a new perspective on the contribution of genealogical chronicle rolls to the political and cultural production of late medieval England.

Associate Professor Takashi SHOGIMEN  
University of Otago  
Panel Name: Philosophy, Law and Political Thought in the High and Late Middle Ages

### **Tierney, Ockham and the Ideological Context of the Discourse on Natural Rights**

Brian Tierney's latest monograph *Liberty and Law: The Idea of Permissive Natural Law, 1100-1800* (Catholic University of America Press, 2014) surveys the history of the idea of permissive natural law and, in this historical narrative, William of Ockham looms large. My paper questions Tierney's basic assumption that Ockham simply used canonist doctrine whenever they served his purpose. In response to Tierney's opportunistic Ockham, I argue that Ockham scrutinized canonist doctrines from *his* theological standpoint, thereby assimilating some key canonist ideas when they were theologically or philosophically defensible. This approach was bolstered by Ockham's ideological stance as a theologian in opposition to lawyers. Ockham's opposition to lawyers did not constitute a total rejection of legalistic ideas but only required that they be should be scrutinised:

theologically and/or philosophically. Likewise, he did not embrace any ecclesiological views presented by theologians but rejected some views which were not sound theologically.

Amy SINCLAIR

University of Melbourne

Panel Name: Literature & the Construction of Identity (2)

**Lucrezia Marinella's *Essortationi alle donne* and the discursal construction of an early modern self**

The identity Venetian author Lucrezia Marinella presents to readers of her *Essortationi alle donne et a gli altri, se a loro saranno a grado* (1645) (*Exhortations to Women and to Others if They Please*) is neither unitary nor consistent. To the contrary, the identity that emerges from the discourse is multifaceted, elusive, contradictory and shifting. I suggest that it is also deliberately and artfully constructed, and that this represents a determined effort by the author to exercise and demonstrate control over her self-representation. In this paper I explore the multiplicity of identities Marinella constructs and represents in the *Essortationi*. I discuss the philosophical and literary modes which support this process, and draw on contemporary identity and discourse analysis theories to explore Marinella's use of discourse in the construction and representation of self. At the time of the text's publication, the literary and intellectual world was increasingly concerned with notions of inner and outer selves and one's capacity to exercise discretion over the self they present to the world. Yet simultaneously, women were often viewed as passive entities to be shaped by men rather than active agents in their own construction and representation of self. I explore the implications of Marinella's manipulation of identity in discourse on our understanding of gender and self-fashioning in the early modern period, and also suggest that modern scholarship on identity can benefit from this historical example.

~~Charlotte GOLDING-SMITH (See Charlotte GOLDING-SMITH)~~

Danielle SMITH

University of Queensland

Panel Name: Diego de Velázquez (1599-1660), friends and relatives: Visual Arts and the Baroque under the Spanish Empire

***Roots buried deep: Velázquez and the endurance of the Spanish Golden Age in eighteenth century painting***

This paper examines how, and why, the works of Diego Velázquez endured throughout the 18<sup>th</sup> century: 'the least Spanish stage' and 'the lowest point' in the country's history, according to art historian Juan J. Luna. We will argue that Velázquez's legacy—in the material objects he produced, in the emulation of his works by later painters, and in the trajectory of his career—played an integral part in forming the historical myth of Golden Age Spain, which allowed him to play a central role in the foundation and establishment of art institutions (such

as the Prado Museum, the Academy of San Fernando) in the emerging modern state.

Associate Professor Rosalind SMITH

University of Newcastle

Panel Name: The material cultures of early modern women (Sponsored by EMWRN)

### **Mary Stuart's Marginalia in Anna of Lorraine's Prayer Book**

Mary Queen of Scots' first surviving manuscript poem is a quatrain written in the private prayer book of her aunt Anna of Lorraine, Princess of Orange, then Duchess of Aarschot. It is an example of early modern women's pious marginalia, a form practised elsewhere by Mary Stuart in fourteen poems and fragments written in her own Book of Hours as well as a neglected but rich source of early modern women's textual practice. This paper traces the social, religious and political function of this lyric through its spatial relationship to other textual content on the page upon which it is written and through its presence in her influential aunt's book more broadly. In doing so, it explores the extent to which this and other examples of pious annotation fit within current critical models positioning early modern women's marginalia as evidence for women reading in public and goal oriented ways.

Nicholas A. SPARKS

University of Melbourne

Panel Name: The Many Faces of Culture History

### **The Survival and Transmission of the Fisher Boethius**

The philosopher Boethius' *Philosophiae consolatio* was studied intensively for centuries down to the age of print; especially in the Middle Ages, this popular and influential work fathered a large body of later vernacular translations, especially in France. Very little is known about the fourteenth-century French translation, in prose and verse, attributed to *ps.* Jean de Meun, and still less of the history of one of its offspring, 'un ms méconnu', according to K. V. Sinclair, today preserved under the shelf-mark Sydney, Fisher Library Nicholson Ms. 7. That is until the exciting new discovery of its old travelling partner and shelf-mate, today preserved as Bibliothèque municipale de Dijon Ms. 212. Both books are of the same size and shape, both contain colophons, by the same scribe, in contemporary writing, whose wording so closely resembles one another, in which the scribe speaks of '*Frater Alexander, huius monasterii humilis abbas* [Alexander de Montaigu, Abbot of Saint-Bénigne, near Dijon, from 1379 to 1417], *dedit conuentui hunc librum ... cum libris sequentibus etc.*' in whose library, at one time, if not always, these two books had together belonged. This fact has significant implications for survival and transmission of the Fisher Boethius, and that forms the subject of this presentation.



Dr Jenny SPINKS

University of Manchester

Panel Name: Fear, Devils, and Witches in the Religious Economy of Early Modern Europe (Sponsored by the ARC Centre for the History of Emotions, Religion and Emotions Cluster)

### **Fearful Encounters: European Emotional Anxieties about Non-European Witches, Devils, and Diabolical Rituals Expressed through Sixteenth-Century Print Culture**

This paper will explore the brief but polemical references to non-European witches, devils and diabolical rituals that appeared in northern European wonder books, demonological treatises and travelogues from the latter half of the sixteenth century. Historians to date have focused most closely on European fears of 'insider others' (in Gerhild Scholz Williams' useful terminology). Witches – like Jews and radical reformers – were perceived as a threat within communities. The increasing global movement of people and ideas in the sixteenth century led to sporadic but alarmed reports of supernatural 'outsider others' from Africa, the Americas, and Asia: sorcerers, devils, and practitioners of esoteric religious rituals. These reports appeared against the backdrop of religious conflict within Europe, in which ritual and idolatry became increasingly contested concepts. This paper will examine examples from publications by Sebastian Münster, Leo Africanus, François de Belleforest, and Pierre de Lancre to track the emergence of emotionally-charged new connections between non-European 'heathens' and the 'heretical' witches and their devilish masters of early modern Europe. This paper will explore whether the emotion of fear was expressed in new ways by Europeans when depicting these supernatural 'outsider others', or in similar ways to more long-standing anxieties about 'insider others'.

Erica STEINER

Independent Scholar

Panel Name: Forged by the sea (Sponsored by AEMA)

### **The Invisible Hulc**

During the 12<sup>th</sup> to the 15<sup>th</sup> centuries in northern Europe, the *hulc* was one of the three most prominent types of large ship engaged in international trade, the other two being the *knorr/keel* and the cog. There were also two other types, the intermediary *buss* and from the middle of the 15<sup>th</sup> century onwards, the carrack. Of these ship types, the keel and the cog (and the carrack) are well represented archaeologically, yet to date there have not been any ship remains that can be with any certainty identified as being from a *hulc*. This makes the various iconographic and literary evidence for the *hulc* doubly important. From it, the *hulc* can be shown to be a clinker-built cargo ship, a bulk-goods carrier, native to the geographical area bounded by the Rhine/Meuse/Schelde delta in the Low Countries, the *Baie de la Seine* in northern France, and the mouths of the Humber and the Severn in England. Moreover, within this area a number of rivers are possessed of what are termed tidal bores, a specific type of wave associated with strong currents on an incoming tide to which the *hulc*, as

depicted in the medieval sources, is eminently suited.

Elaine STEVENS

University of Otago

Panel Name: Art & Representation

### **The Master of the Stötteritz Altarpiece and His *Mother of Sorrows*: Grief and Death in Late Medieval Art**

Using the *Mother of Sorrows* by the Master of the Stötteritz Altarpiece in the Cummer Museum of Art and Gardens, Jacksonville, Florida, this paper will explore Northern European medieval society's imagining and reception of grief in religious art. Further focus will be given to the nature of grief as a response to Christ's Crucifixion and Deposition in the suffering and compassion as shown by figures like the Virgin Mary. After a visual analysis of the *Mother of Sorrows*, this paper will highlight various themes of contemporary medieval religious life. What will be investigated will include emotional gestures like the painted tears of the Virgin; the iconography of veiling of the Virgin; grief as a feminine/masculine reaction; the mystical response to Christ's death, particularly from nuns; and the interaction between art and devotee, particularly the emotional responses of worshippers to Christ crucified. Wherever possible, other visual artifacts from Northern Europe, such as panel paintings, sculpture, and prints, will be brought in to the discussion. The aim of this paper is to go some way towards understanding the complex layers of meaning of this intimate panel painting that would have been apparent to a contemporary devotee.

Benjamin Luke STEYNE

Deakin University

Panel Name: Forged by the sea (Sponsored by AEMA)

### **A naval behemoth, reawakened?**

During the seventh century AD the Byzantine Empire lost holdings in Egypt and Syria to the Rashidun Caliphate. Strategic to this loss of territory was also a loss of coastline. The Eastern Mediterranean had two states contesting the sea for the first time since the Battle of Actium in 31 BC. Subsequently, Byzantium needed to reawaken a naval might comparable only to Classical Athens and the Peloponnesian War. The Arab-Byzantine wars of the seventh to tenth centuries embody the development of this imperial naval technology and policy. This paper will investigate the public perceptions and involvement in the Byzantine navy of this period, whether they were comparable to those of their Classical heritage, or a new innovation entirely.

Dr Jason STOESSEL

University of New England

Panel Name: Communities of Emotional Expression in Medieval and Renaissance Music

### **The emotional community of humanists and musicians in Johannes Ciconia's Padua**

From the moment of his arrival in early fifteenth-century Padua, the composer and music theorist Johannes Ciconia (c.1385?–1412) was closely connected with a community of humanists and musicians in that city. Eminent double jurist and humanist Francesco Zabarella had sponsored Ciconia's first benefice, and one of the leading humanists of the day, Pier Paolo Vergerio, had been one of his witnesses. Many of Ciconia's compositions from his early years in Padua adopted the tenor of civic humanism, celebrating Padua's leading family and their city in the revived and refashioned classical tradition of *virī illustri* and *urbs egregia*. In this respect, the influence upon Ciconia of Vergerio's ideas, most clearly expressed in his *De ingenuis moribus et liberalibus adulescentiae studiis* (Padua, 1402), is evident. But two events were to change Ciconia's music fundamentally. While the Carraresi still ruled Padua, Ciconia met the young Venetian Leonardo Giustinian, perhaps as a student of Giovanni Conversini, and fell in love with his poetry. The poetry of Giustinian's youth struck a note in Ciconia, and the composer soon set several of the humanist's short poems to music. The crucial transformation of Ciconia's musical style seems to have occurred around the time of the murder of the last lord of Padua, Francesco II Novello da Carrara, at the hands of Padua's new overlords, the Venetians, in early 1406. Ciconia's approach to Giustinian's lament for Francesco, *Con lagreme bagnandome*, is unprecedented, marking a marriage of the emotional capabilities of revived ancient rhetoric, of which Vergerio was a major proponent, with music. Emotive words and phrases are emphasized through musical repetition. Plaintive, drooping melodic phrases return again and again, reminding the listener of the sentiments with which they were at first associated. In this paper, I outline the various strategies that Ciconia seems to have assimilated from contemporary humanists for expressing emotion musically in his late songs and motets, especially his musical analogues to rhetorical figures of pathos. I also consider how similar concerns for emotional expressiveness are manifest in the compositions of other singers like Melchior de Brissia also active in Ciconia's Padua.

Dr Jason STOESSEL

University of New England

Panel Name: Jan Hus: The 600<sup>th</sup> Anniversary of His Execution

### **Musical continuities, discontinuities and novelties around the Council of Constance: reaction, appropriation, or reform?**

Through the coincidence of politics, geography, and the pressing need to end the Great Schism and address the Hussite heresy, Europe's princes, prelates and their retinues gathered in 1414 in a small provincial city on the shores of the Bodensee. Music historians have looked upon the Council of Constance as an

opportunity for the transfer and transformation of musical culture in Western Europe. Upper estimates put the number of professional musicians present at the council at 1700, although just what music they performed remains contentious. Ulrich von Richenthal describes the popes' singers, the trumpeters of the Earl of Warwick, King Sigismund and the Merchants of Florence, and the English choristers of the Bishops of Lichfield and Norwich. Oswald von Wolkenstein, Pier Paolo Vergerio, Francesco Zabarella and other connoisseurs of music were also present. Yet, apart from some fragments of plainchant, no sources are known to have survived from Constance that might provide direct clues for what was heard during the council. Thus another approach is required. In this paper I examine source evidence from the decades before and after the Council of Constance with a view to identifying continuities, discontinuities and novelty in musical repertoires. Although it is tempting to see Constance as a catalyst for musical change, Upper Rhenish and Austrian sources from the decade or so before Constance already reveal distinct continuities of decades old traditions, sometimes appropriated as *contrafacta*, to the exclusion of more recent flamboyant musical styles. At the same time, new music in later sources, or sources that were compiled over several decades before and after the council, attests to the presence of northern composers who found employment in the courts of Italian princes and the papal curia in the years immediately after the council. To some extent, the marginalisation of the earlier flamboyant style of music rests upon the political demise of those that patronised it. Yet the re-texting of older songs with both Latin and vernacular texts begs questions about the influence of Hussite Wycliffism, the proselyting of mendicant orders, and ecclesiastical reform (especially in the Benedictine congregations) upon the development of music in the early fifteenth century. I conclude by outlining some of the answers to these questions.

Ryan STRICKLER

Australian Catholic University

Panel Name: Apocalyptic Expectations in the Seventh Century

### **“Have You Not Renounced the Enemy?” Apostasy as a Catalyst for Byzantine Apocalyptic Discourse**

The seventh century saw one of the greatest periods of crisis in the history of the Byzantine Empire. It was a century of nearly continuous conflict, dawning with losses to the Sasanian Persians, attacks by Slavs, and Avars, and setting with prized possessions, including Jerusalem, under Muslim control. As Byzantine hegemony declined the traditional rhetoric of triumph and divine favour became untenable. One result was the rise of an apocalyptic discourse on a level not seen since the second century C.E. which penetrated all genres and offered consolation by predicting a future eschatological role for the Empire, or attributing defeat at the hands of non-Christians to divine chastisement for sin, the worst of which was apostasy. The theme of apostasy, or abandoning Christ and his saints for the religion of the adversary, while rare in previous centuries, appears in a several documents from a variety of genres, mostly in conjunction with apocalyptic discourse. This paper examines this theme as it appears in seventh-century hagiography, letters, and dialogues to determine what they reveal about the impact of military defeat upon religious adherence,

the frequency of apostasy in the seventh century, and the gravity associated with conversion to an enemy faith.

Dr Jason TALIADOROS

Deakin University

Panel Name: Philosophy, Law and Political Thought in the High and Late Middle Ages

**Permissive Natural Law in Tierney and the Canonists of the Late Twelfth and Thirteenth Centuries: Some Observations from the Works of Ricardus Anglicus**

The idea of 'permissive natural law' and 'permissive natural rights' as a medieval precursor to modern notions of 'human rights' or subjective rights has been a recurring (and some would say an overwhelming) theme in the scholarship of Professor Brian Tierney of Cornell University since his publications in the 1950s on medieval poor law. His most recent monograph, *Liberty and Law: The Idea of Permissive Natural Law, 1100-1800* (Washington, D.C.: Catholic University of America Press, 2014), continues this theme. His views have been subject to criticism in some quarters, significantly this has come mostly from medievalists such as Professor Cary Nederman and the French jurist Michele Villey. Nederman has criticised the absence of a true political/constitutional dimension to Tierney's thesis in the context of the twelfth-century canonists; Villey instead posited a later origin to subjective rights in Ockham's writings on legal definitions of property in the fourteenth century--a constant (albeit posthumous) grist for Tierney's mill. In this paper, I wish to explore the articulation of *ius naturale* in one of Tierney's exemplars, the canonist Ricardus Anglicus, who taught and wrote commentaries on canon law in the second half of the twelfth-century and into the early thirteenth. This paper will address how did Ricardus applied these concepts in his works, and whether this reveals evidence of permissive natural law.

Dr Giovanni TARANTINO

University of Melbourne

Panel Name: Mapping Identities: Emotions and Ethnographies in the Medieval and Early Modern World (Sponsored by the ARC Centre for the History of Emotions, Research Cluster 'Cultural encounters, empires and emotions')

**"Out of Africa": Notes on two competing and emotionally biased early modern accounts of Africa**

The emphasis on the affinities between peoples distant in time and space, accentuated by the mixing of European and non-European elements in Picart's illustrations of the *Cérémonies et coutumes religieuses de tous les peuples du monde* (1727–37), was intended to undermine the conviction held by European readers that they had nothing in common with distant savages. In the little-studied section dealing with the religious traditions of the African peoples, Jean Frederic Bernard repeatedly urges caution when reading travel accounts or

missionary reports, which are not always accurate and not always disinterested. He observes that one of the most broadly quoted sources on Central Africa, the Italian Capuchin Cavazzi da Montecuccolo (1621–78), exploited the supposed commonalities between devotion to the ‘sovereign pontiff’ of Congo and devotion to the pope to suggest ‘that Nature dictates to the most barbarous nations the awful reverence and respect which is indisputably due to the Sovereign Pontiffs of all religions whatsoever’. This paper contrasts Cavazzi’s emotionally charged representation of the alleged barbarity of Angolan natives with Bernard’s sarcastic notes about missionaries who schemed to impose ‘the whiteness of the God of the Christians, in opposition to their black Deity’ by ensuring that Blacks ‘exchanged their fetiches for crosses’.

Anna TAVENDALE MILNE (See Anna **MILNE TAVENDALE**)

Dr Cheryl TAYLOR  
Griffith University  
Panel Name: Beyond Shakespeare

### **Time out of Mind: *Twelfth Night*’s Deeper Philosophy of Time**

As an exemplary comedy, “much Shakespeare’s funniest” according to Harold Bloom, *Twelfth Night* embodies insights about time that run deeper than Renaissance mutability themes. The unfolding plot, with its surprises and serendipities, demonstrates the joy and freedom of living fully in the present instant, the “still point” where, according to eastern and western “wisdom” teachings, the mind’s desires and fears are put aside and time intersects with eternity. The meetings that end the lovers’ journeys in *Twelfth Night*, and the mutual “resurrection” and restoration of sister and brother symbolise the fullness to be found only in present time.

*Twelfth Night* characters occupy a continuum according to their ability to flow with time: Viola, who wisely surrenders in the present to time’s “untangling,” is at the head, and Malvolio, whose last word looks forward to future vengeance, brings up the rear. Olivia learns early not to waste youth and beauty by looking back; Orsino learns at last to let go of his future-directed love-longings and to grasp fully the joy that his moments in Viola’s presence have always brought. Similarly, *Twelfth Night*’s poetry and action offer contrasting images of “stuckness”— “sat like Patience on a monument”—and of flowing with time, when the two static and distanced courts finally commingle in resolution and celebration.

Esther THIELER

La Trobe University

Panel Name: Facial feeling: idealisation, disfigurement, and interpretation  
(Sponsored by the ARC Centre for the History of Emotions)

**Take the dark and shadowy horror of the night: Portraits of Giambattista Marino and the production of the public face of a poet**

The early modern poet, Giambattista Marino, composed a series of poems that were to form a gallery, an innovative project that would unite visual and verbal representations in a discourse that, even though published without the images, brought vitality and innovation to the *ut pictura poesis* debate. When Marino asked Bartolomeo Schedone to paint a portrait of him for this gallery, he exhorted him to:

Togli il rigor del gelo e de l'arsura,  
e l'orror de la notte ombrosa e bruna,  
e 'l pallor de la morte insieme aduna:  
fanne (se far si può) strania mistura.

This sensual imagery is at odds with contemporary theories of the Idea that infiltrated portrait practice – that the portrait should express the nobility and beauty of an individual. I will examine the expression of sensation and emotion in portraits of Marino by artists as diverse as Caravaggio (disputed), Ottavio Leoni, Simon Vouet and Francois Pourbus, and in his verse, and argue for the emergence in visual art of “individualised emotions” in certain portraits of the first decades of the seventeenth century.

Rajiv THIND

University of Queensland

Panel Name: Beyond Shakespeare

**Neither Catholic nor Protestant: Syncretic Christianity in Shakespeare's *Hamlet***

Scholars such as Christopher Haigh, Daniel Swift, and Christopher Marsh have demonstrated that the English Reformation accommodated a multiplicity of religious beliefs that often conflated traditional Catholic symbolism with Protestant theology. This syncretic viewpoint, they show, is fundamental to understanding the distinctive qualities of Reformation English religious culture. Yet many scholars continue to view Shakespeare as a writer allied only to one side or the other, as either a definitively Protestant author or, more recently, a clearly Catholic one, albeit one who must have conformed to the dictates of the state. In fact, scholars such as Peter Milward, David Beauregard, and John E. Curran have gone so far as to attribute a kind of Catholic ‘activism’ to Shakespeare.

Against views such as these, I argue that Shakespeare’s work shows no sign of this kind of Catholic ‘activism.’ In this paper, I focus on *Hamlet*, a play with considerable theological resonances that have been much studied in recent years, not least with regard to its ghost who is, apparently, a refugee from

purgatory. I argue that the use of purgatorial ghost in *Hamlet* should not be read as an exclusively Catholic reference. Instead, as I show, it represents contemporary syncretic Christian beliefs widespread in English society.

Professor Stephanie TRIGG

University of Melbourne

Panel Name: Facial feeling in early modern England (Sponsored by the ARC Centre for the History of Emotions)

**'who will read, must first learn spelling': Reading the face in Sidney's *Astrophil and Stella***

The beautiful Stella is almost completely silent throughout Philip Sidney's long sonnet sequence. Even though it is her face that inspires the lover-poet, its beauty is often represented in the fragmented form of the *blason*, or described in very abstract terms; for example, in sonnet three, "in Stella's face I read /What love and beauty be." The poet attempts many times to read the expression on his beloved's face, but in the sonnets and songs of the series, the language or discourse of the face is rarely straightforward or even eloquent. Stella's face inspires many of the sonnets, but it is sometimes associated with deceit, or with stern instruction. At other times it is deliberately misread by the lover, or tested by him, as if it is untrustworthy or unreliable. This paper will analyse the problematic representation of the inscrutable beloved's face as a site of emotional feeling or projection in *Astrophil and Stella*.

Associate Professor Thomas TURLEY

Santa Clara University

Panel Name: Political Thought and Ecclesiology in the Late Thirteenth and Early Fourteenth Centuries

**Evolution of Papalist Discourse in the Early Fourteenth Century: The Impact of the Episcopalists**

At the turn of the fourteenth century, the ecclesiological paradigm that had been established by thirteenth-century canonists came under powerful attack from two directions. Royalists questioned the pope's authority over the state, while champions of bishops and other prelates asserted limitations to papal power within the church. Over the last century, scholarly interpretation has generally assigned to papalists two reciprocal modes of response to these challenges: a metaphysical approach that built arguments for papal authority from Pseudo-Dionysian or Aristotelian principles, and an ancillary canonistic approach that verified the conclusions rendered by philosophical argument. But episcopal polemicists of the 1310s marshaled evidence in a different way than the royalists of the previous decade; papalists were drawn to respond in kind. Both relied heavily on the sources of ecclesiastical history found in the *Decretum* during their exchanges. This paper will consider both the influence these new modes to argument had upon papalist responses to the episcopalists and their later impact on the polemics of the 1320s.



Amanda VAN DER DRIFT  
University of Queensland  
Panel Name: Representations of Power

### **King Francis and Sultan Suleiman: Visualising the Franco-Ottoman Alliance**

In the 1530s two portrait paintings were completed in Venice, one by the hand of the master painter Titian (1485-1576), and the other attributed to the master's workshop. The commissioned paintings, most likely completed within a year of each other, depict the key protagonists in the Franco-Ottoman alliance, namely King Francis I of France (1515-1547) and the Turkish Ottoman, Sultan Suleiman I (1520-1567). The aim of this paper is to examine the portraits in detail, through a consideration of the subjects' biographies, and the aesthetic approaches to their portrayals in historical context. Doing so will illuminate aspects of the, early Franco-Ottoman alliance. It will be shown that Titian's depictions of the Francis and Suleiman are expressive of the cross-cultural relationship between the figureheads of the diverse cultural realms over which they presided. The works are further reflective of changes afoot in the political, economic and social institutions of Europe during the transition from the idea of a united Europe shaped by religious ideology, to the reality of an increasingly inclusive 'global' era. Political allegiances between the powers, previously based on mutual religious ideology, gave way to those based on political expediency in the emergent global era. From a European perspective the major players in this global milieu were France, England, the Holy Roman Empire, the Italian states, and the Papacy, whilst the Ottoman Empire was either left out or included as an afterthought; in other words it was not integrated into the history of Europe. As evident in more recent scholarship, the Ottoman Empire played an intrinsic role in European political, economic and social life, as exemplified in the Franco-Ottoman alliance. The following study intends to contribute to the latter view from an art historical perspective with an analysis of the above-mentioned works.

Dr Jacqueline VAN GENT  
University of Western Australia  
Panel Name: Mapping Identities: Emotions and Ethnographies in the Medieval and Early Modern World (Sponsored by the ARC Centre for the History of Emotions, Research Cluster 'Cultural encounters, empires and emotions')

### **Emotional ethnographies: Moravian missions and slavery in the Caribbean**

In 1766 C.G.A. Oldendorp (1721-1787) travelled from Germany to the Danish West Indies to record the history of the Moravian mission there. After two years of conducting interviews with slaves, estate owners, missionaries and Danish government officials he produced a 6000 page manuscript. This text does not only meticulously and beautifully depict the flora and fauna of the Caribbean it also offers a unique insight into the lives of slaves on the Caribbean islands. In his mission history, Oldendorp maps emotions on to the social landscape in which Moravians laboured: their disgust and horror at the treatment of slaves,

their attempts to create an emotional community with slaves based on a Moravian understanding of love, and their desire to relive the passions of Christ in their daily lives. In this paper I will discuss Oldendorp's important early ethnographic work as an example of how emotions were instrumental in cultural colonial encounters and in the related identity making of early modern Europeans.

Federica VERDINA

University of Western Australia

Panel Name: Negotiating Social Relationships and Emotions in Early Modern European Letters

**~~"Your absence in these moments kills me": the Expression of Emotions in the Letters of Malvina Regnoli to Bishop Rosendo Salvado (1866-1900)~~**

~~In this paper I clarify the role of emotions in the correspondence between the Italian aristocrat Malvina Regnoli and Rosendo Salvado, founder of the mission of New Norcia, Western Australia. In the letters she sent to Salvado between 1866 and 1900, Malvina addresses the monk as a pastoral guide, unveiling her need for spiritual support, the fears for her afflicted soul, the complaints for her weak faith, and her wishes for death. The requests for spiritual assistance are complemented with obsessive solicitations for personal visits and prayers (*Tell me you pray for me, I need to be sure about this*); the presence of Salvado is sought as the only solution to her spiritual and physical illness (*If you were here I would not be afraid of anything*). Interpreting the outcomes of the linguistic analysis of the corpus and observing the boundaries between sincere expression of emotion and rhetorical strategies, I argue that the textualisation of affections is a meaningful device to build, cultivate, and strengthen social and private relationships within epistolary networks. The extreme affective language is a necessary tool used to shorten the geographical and temporal distance, and to bond the correspondents in an effective and authentic communication.~~

Julian VESTY

University of Canterbury

Panel Name: The Sacred & the Philosophical

**Scholastic and Popular Categorisations of the Sacred**

Recent studies of popular religion have offered divergent portraits of medieval piety, discussing different relationships between the orthodoxy developed through general councils, and the folk-Christianity practiced by the majority. The relationship between devotional imagery and other categories of the sacred offers a unique vantage-point of popular religion in Western Europe between the Fourth Lateran Council of 1215 and the Council of Basel in 1431. This paper investigates the image miracles of the *Legenda Aurea*, a cycle of liturgically based homilies in the late thirteenth century. The particular aim of this paper is to compare the various miracles surrounding images with those related to relics and the Eucharist. The extent of how a representation of Christ 'was' God had deep ramifications for the devotional spirituality promoted by the mendicants,

vis-à-vis the thaumaturgical expectations among much of the laity. The analysis of ritual objects as well as theological treatises offer insights as to how official doctrine could be 'incarnated', as it were, in everyday life. How different 'categories' of the sacred were perceived, and the means in which images were reputed to be sacred, show how 'sanctity' was constructed in the sphere of popular religion, as well as in learned scholastic circles.

Darius VON GUETTNER

The University of Melbourne

Panel Name: Military Religious Orders – a reassessment (Sponsored by the *Society for Study of Crusades and the Latin East* and the *Australian Early Medieval Association*)

### **The Knights of Christ in Prussia. A history of a military religious order**

This paper will examine the extraordinary history of the military religious order of the Knights of Prussia established by Bishop Christian to protect the nascent Christian communities in Prussia. In particular this paper will focus on the history of the Knights before arrival in Prussia of the Levantine Teutonic Order.

Janet WADE

Macquarie University

Panel Name: Forged by the sea (Sponsored by AEMA)

### **O indomitable *Thalassa*: the translation of Classical maritime symbolism into the medieval Christian world**

The sea has always held an important place in the hearts and minds of those living in the Mediterranean region. In antiquity, maritime themes were a common motif across a range of literary and artistic genres and seafaring imagery was regularly imbued with religious, moral, or political significance. Despite their often overt pagan connotations, maritime symbolism and imagery were adopted by both ecclesiastical and secular writers and artists in the early Medieval period. Mosaics depicting maritime deities and seafaring scenes were installed in Christian churches, poets wrote of Fortune steering the ship of life, and orators spoke of leaders at the helm of their state. Didactic texts taught of the corrupting nature of the sea, and ecclesiastical writers viewed the church as a safe harbour. Seafaring customs and superstitions were also retained, with veneration transferred almost seamlessly from maritime deities to saints. Sailors and sea-merchants carried their customs and ideas with them into major port cities all over the early Medieval world, and maritime culture thoroughly infiltrated mainstream culture and thought. This paper will demonstrate that maritime culture was crucial to the early Medieval identity, and that mariners helped to shape society and the church throughout this period.

Associate Professor Bill WALKER  
University of New South Wales  
Panel Name: John Milton: Poetry and Prose

### **Milton's Trust**

"Trust" is a key-term in Milton's English political writings from *Areopagitica* (1644) to *The Readie and Easie Way* (1660), and *fides* is a key term in the two Latin *Defences of the English People* (1651, 1654). One of the reasons for this is that Milton sees trusting and mistrusting as essential acts and attitudes of the creature that is endowed by God with reason and free will and that often does not know the moral quality of other humans. The idea of trust is also central to the theory of the origins of government Milton forwards in some of these writings, a theory that has much in common with the idea of entrusted powers Locke affirms in the *Two Treatises*. Milton often represents the events of the 1640s as a crisis of mistrust, and the nation he envisions is one in which the people and the government trust each other on grounds that they possess the moral qualities that make them trustworthy. He also resorts to assertions of his trust in government, and government's trust in him, as a way of constructing his own public identity and achieving polemical aims that range from getting his government to grant Englishmen civil liberties to getting his government to deny Englishmen civil liberties.

Dr Claire WALKER  
University of Adelaide  
Panel Name: Religious Dislocation, Conflict and Grief (Sponsored by the ARC Centre for the History of Emotions, Religion and Emotions Cluster)

### **The Embodiment of Exile: Relics and Suffering in Early Modern English Cloisters**

The post-Reformation English Convents established in France, the Southern Netherlands and Portugal in the seventeenth century embraced suffering as a key element of communal and personal piety. Considering themselves as members of a persecuted religious minority in exile from their homeland, the nuns recorded the pain of separation from family and country in chronicles and correspondence, and their religious devotions drew upon tropes of suffering. Although not always central to female monastic piety, relics comprised an important element of communal devotion in many cloisters. Convents acquired fragments of early Christian and medieval saints, as well as the remains of more recent English martyrs to the faith.

This paper will consider the significance of relics in the nuns' piety, focusing in particular upon their spiritual and political functions as potent alleviators of suffering in the post-Reformation English diaspora. Drawing on the recent claims of Liesbeth Corens that the mobility of relics around Europe and across the English Channel and back connected a fragmented Catholic community physically, it will argue that such relics which embodied dislocation and suffering, represented vital markers of the nuns' emotional responses to exile as the fortunes of England's Catholic minority fluctuated during the seventeenth century.

Dr Anna WALLACE ([ANZAMEMS Travel Bursary Winners 2015](#))

University of Sydney

Panel Name: Milton & His Influence; Medieval Medical Humanities

### **The Old English Elegies: Old and New Medical Contexts**

This paper will examine several of the poems commonly referred to as the Old English elegies. A modern medical reading of the poems suggests that the speakers might be suffering from clinical depression. The paper will examine how this modern diagnosis might be useful in reading the poems, but it will also consider the contemporary medical contexts. The seasonal imagery used in several of the poems, namely winter and summer, suggests an association with the quadripartite life and that mainstay of ancient and medieval medicine, the four humours. The paper will explore how the Anglo-Saxon reader is prompted to read the speakers as suffering from an imbalance of humours. While the modern definition of clinical depression fits several of the speakers, in medieval terms they are not all melancholic, but suffering different excesses.

Dr Abaigéal WARFIELD

University of Adelaide

Panel Name: Fear, Devils, and Witches in the Religious Economy of Early Modern Europe (Sponsored by the ARC Centre for the History of Emotions, Religion and Emotions Cluster)

### **Weather, Witches and Fear of God: Understanding 'Unnatural Weather' in Early Modern Germany**

The last decades of the sixteenth century witnessed a series of harvest failures, destructive storms and as many contemporaries put it 'unnatural weather'. The period from 1580-1630 was one of the starkest periods of the Little Ice Age. This paper examines how 'unnatural weather' was reported and explained in *Neue Zeitungen* in order to uncover more clearly the relationship between weather, witches and divine providence in early modern Germany. Crises are historical constants, but responses to them are culturally constructed. Contemporary *Neue Zeitungen* can help us uncover how the weather was interpreted. The weather was frequently interpreted as a sign of something more significant, a portent that something was awry in the world, something that contemporaries should be afraid of, but what was it, or who was it that they had to fear? Was the weather a sign of the end of days or divine retribution? Or was it considered to be the result of witchcraft? This paper compares sources that interpreted the cause of the weather (sometimes even the same storm) in different ways to help shed further light on the variety of belief and the spectrum of fear perpetuated by the early modern media.

Samantha WATSON  
University of New South Wales  
Panel Name: Travel in the early modern world

### **The "noblest of the noble peers": the adventures of Walter Devereux in Elizabethan Ireland**

Walter Devereux, the first earl of Essex, set sail for Ireland in 1573. His mission was to plant a colony of English settlers and to subdue the "wild" Irish in the north. In life and death, Essex was depicted in terms of the moral qualities of the Renaissance gentleman. In this paper, Essex and his ill-fated enterprise will be revisited as I comment on some key Renaissance ideals and their applications in a colonial context. Central to this paper will be the idea of virtue as the embodiment of "true" nobility. For adventurers such as Devereux, the conquest of Ireland was a stage for the expression of virtue and the enactment of Renaissance ideals. But the kingdom of Ireland, whose native inhabitants rejected crown authority and waged war on English settlers, challenged the assumptions of enlightened humanists. The evolution of Essex's attitude to the Irish who failed to accept his governorship – from idealism to frustration to violent retaliation – was typical of English observers in Ireland, many of whom were forced to accommodate martial law within their humanist value system by appealing to notions of a greater enterprise, thereby reaffirming the "virtue" of conquest.

Monique WEBBER  
University of Melbourne  
Panel Name: Material Culture & the Past (1)

### **~~Created Memories: (Mis)identification of Monuments in Early Modern Rome~~**

~~The ancient was palpable in early modern Rome. Recreated in antiquarian texts, guidebooks, and *vedute*, the city of the emperors was traversed alongside that of the *seicento* and *settecento*. Interrelation of the seen and the remembered Rome has been explored in scholarship, notably in classical reception studies. This paper offers a different perspective, by exploring an often-overlooked aspect of the early modern dialogue with the ancient. In an environment where the artistic and literary evidence of monuments was more readily accessible than the physical, mistakes in identification were not uncommon. Using as a case study the Augustan era Ara Pacis Augustae, this paper will demonstrate that such inaccuracies were not of little importance. Lost in the late imperial period, the Augustan altar was nonetheless perpetuated in ancient texts and coinage. Disjunction of the intellectual record with a largely unknown site created a false memory of the monument. Disseminated in popular texts, inaccurate celebration of the Ara Pacis impacted not only upon the ghosted ancient Rome, but also the early modern landscape. Inquiring into how memory of monuments was created, this paper will present a new insight into how the past informed understanding of the early modern city.~~

Monique WEBBER  
University of Melbourne  
Panel Name: Politics in the Italian States

**Performing Resistance, Resisting Performance: Bernini's Commedia dell'Arte and Papal Censorship**

*Seicento* Rome seethed with the illicit expression of subversive public opinion. This was frequently directed towards the papacy. Facing overt external opposition, the Vatican enforced ever harsher penalties for questioning papal actions within the city. Censorship was applied to both written and visual media, including the traditionally insubordinate commedia dell'arte. Yet in the midst of this tumultuous period, the favourite artist of Pope Urban VIII created commedia dell'arte performances. The *commedie* of Gian Lorenzo Bernini have largely been regarded as tangential to his activity for the Barberini pope. This paper will forward a new interpretation of this topic, and its wider context of papal censorship and popular expression. Analyzing the Bernini *commedie* within early modern channels of expression, and their often-unorthodox control by Urban VIII, it will be shown that these *commedie* were a papal appropriation of popular culture. Through participation in its traditions, Bernini exploited common expectations of the commedia dell'arte. His *commedie* subtly conveyed a positive view of the papacy. Through this, the power of this medium to oppose papal authority was diffused. Illumination of this aspect of Bernini's *commedie* will allow a greater insight into the dynamics of papal authority and popular opposition in early modern Rome.

Dr Tracey WEDGE  
Southland Museum & Art Gallery Niho o te Taniwha  
Panel Name: Constructing Power in early modern England

**Manifesting one's Magnificence. The role of the Merchants and Artificers of London in creating the visual spectacle of a Magnificent Lord - Robert Dudley, earl of Leicester (1532/3-1588)**

The image that the leading courtier at the Elizabethan court projected was one of magnificence, this in turn reflected the glory of the monarch and her inner circle. It was a carefully constructed image. However it was not solely the product of the individual displaying the magnificence. While it could be argued that Leicester had ultimate control over how he was represented in his dress, the choices he made were restricted, to a large extent, by the merchants and artificers that supplied his wardrobe. In this paper I will discuss the network of merchants and master artificers, based in London, whose work was represented in the wardrobe of Robert Dudley, and can be seen re-presented in extant portraiture. I will examine the networks' part in a chain of supply and production that was reliant on the craftsmanship of fellow suppliers to achieve the high standards necessary to satisfy their client. I will argue that the understanding of the importance of creating a magnificent image was widely understood across the network. Without such awareness Leicester's patronage could be lost.

Dr Anna WELCH

State Library of Victoria

Panel Name: Liturgy, materiality & the senses (3)

### **Aura, authenticity and the ambiguity of objects: The Spensley plaquettes in the National Gallery of Victoria**

Plaquettes are small decorative reliefs in metal, usually lead or bronze, depicting Classical or Christian subjects. As a class of object, they originate in Italy and spread throughout Germany and Spain, and were mostly made between 1450 and 1600. The subjects of plaquettes were often drawn from famous compositions by leading artists like Michelangelo and Donatello. They seem to have been used (in their own right and through attachment to other objects) in a variety of ways in both domestic and formal liturgical settings. Scholarship about these objects has offered contrasting interpretations of the purpose and meaning of plaquettes to their original makers and owners. Some, like Christopher Fulton, have argued they were made with utilitarian and collecting aims in mind: they diffused the designs of leading artists, and decorated secular objects like inkwells, sword pommels and candelabra. Others, like John Pope Hennessy, have claimed plaquettes were nothing if not devotional, regardless of their context. Problematically, Pope Hennessy has also suggested that "to contemporaries it must have been abundantly apparent that the devotional efficacy of a copy was less great than that of an original." The recent work of both Alison Luchs and Marika Leino has suggested a more nuanced reading of plaquettes, one that can accommodate the belief that they were both functional and devotional, and that these two purposes were not mutually exclusive for the original owners of these objects. Crucially, Leino has also challenged the use of the term "plaquette" and the homogeneous category it infers.

This paper will use the Spensley collection of plaquettes in the National Gallery of Victoria to explore the conceptual issues inherent in the study of such ambiguous objects, which blur the boundaries between familiar categories of historical analysis: private and communal, devotional and liturgical, secular and spiritual.

Derek WHALEY ([ANZAMEMS Travel Bursary Winners 2015](#))

University of Canterbury

Panel Name: Kingship & Territorial Claims

### **Pretending to be King: Assessing French and English Claims to Extraterritorial Realms, 1300 to 1485**

France and England in the fourteenth and fifteenth witnessed considerable dynastic strife and frequent warfare. Yet during this period, a member of the French royal family claimed the title to the Byzantine Empire while another sat on the Neapolitan throne with claims to Jerusalem and Hungary. Meanwhile, a member of the English ruling house invaded the Iberian peninsula to claim the throne of Castile & León on behalf of his wife, even as his relatives fought a war over the French succession. These incidents are neither isolated nor unique to the medieval framework but demonstrate dynastic ambition at its utmost. How did these invasions and intrusions into foreign lands support the overall goals of



the Valois and Plantagenet dynasties? What precedents were there for foreign rulers of these lands? Who supported their claims to these thrones? How capable were they as rulers? The late medieval period is rife with overzealous royals, but these pretenders had something more important: dynastic tenacity. Demonstrating how this tenacity meaningfully contributed to the advancement of dynastic goals will go a long way toward understanding the complicated political entity that is the late medieval royal dynasty.

Dr Carol J. WILLIAMS

Monash University

Panel Name: Communities of Emotional Expression in Medieval and Renaissance Music

### **Intellectual communities of late 13<sup>th</sup> century Paris and the expression of emotion in music**

There was a discussion about the expression of emotion in music going on in the most scholarly halls of Paris in the second half of the thirteenth century. Foremost amongst the scholars was Thomas Aquinas with his passions of the soul, which were later refined and specifically directed to musical expression by Peter of Auvergne. Johannes Grocheio was involved in the discussion too with his application of Neo-Platonic and Aristotelian understandings about the power of music, to the music of the people of Paris. Guy of Saint Denis who, with a cantor's understanding of the inner working of mode and an encyclopedic grasp of chant in the performance of liturgy, also constructed a theory which explained the mechanics of music expressivity. The approach of this Benedictine monk stands in strong contrast to the work of the contemporary Dominican, Jerome of Moravia. All this occurred in the hothouse laboratory of rhythmic and notational experimentation in polyphony that was to culminate in the *Ars Nova* of the early fourteenth century. Jacques de Liège (or Jacobus de Ispania, as perhaps we must now call him) with the clear vision of hindsight, directed attention back to the earlier philosophical discussions about the expressivity of music by critiquing the theoretical underpinning of the *Ars Nova "moderni"*. In the process, he provided an evaluative perspective that serves modern scholarship very well. The interconnecting lines of influence between these theorists and scholars weave through the streets of Paris and establish a powerful emotional community.

Rebekah WOODWARD

University of Queensland

Panel Name: Language & Identity

### **Three Voices to Mourn Thomas Becket**

The conductus *Novus miles sequitur* was written on the death of Thomas Becket in 1170. Conductus are songs with a Latin text and a serious or devotional theme, written in the second half of the twelfth century and the first half of the thirteenth. Some conductus were written for occasions such as coronations and deaths of well-known people. These topical compositions allow scholars to determine the years in which the works were composed. Thomas Payne's

investigation into these datable conductus show that all the topical works written in the twelfth century were composed for one or two voices - except for *Novus miles sequitur*. This conductus appears in the Florence manuscript in three voices, although it does appear in the Madrid manuscript and the Las Huelgas manuscript in two voices.

In addition to *Novus miles sequitur*, a number of non-datable conductus exist in three voices in some manuscripts and two voices in others. My paper will examine the development of the capacity to notate music for three voices, and will discuss reasons for transmitting a work for differing numbers of voices in different manuscripts, in order to answer the question: was it possible for a twelfth-century conductus to be written for three voices?

Jennifer WRIGHT  
University of Western Australia  
Panel Name: Travel in the early modern world

### **Out of Place: Solitude, Social Isolation, and Travel in Richard Norwood's Confessions**

This paper explores the ways in which experiences of solitude and travel intertwined in Richard Norwood's *Confessions*, and found expression within an emotional landscape of Puritan theology. Teacher, mathematician, diver and surveyor to the Bermudas, Norwood's life was characterised by continual movement. His 1639 autobiography was his attempt to account for his sins and locate signs of election. Viewing his travels as sinful, Norwood expressed a spiritual unsettledness caused by and reflected in his physical movements, which alienated him from others. The paper will draw on cultural ideas of solitude as well as contemporary views on travel to shed light on the context of Norwood's life, thought, and experiences. Using 'the history of emotions' as a methodological framework, I will focus on Norwood's rhetoric and emphasis on feeling, giving specific attention to the significance of his tears. Integrally linked to his sense of isolation, yet always social and relational in nature, they reveal the ambiguity of Norwood's character and his ongoing struggle to find his place in the world. Ultimately, Norwood remained isolated from God, the Puritan community, and society at large, unsettled and out of place.

Dr Francis YAPP  
University of Canterbury  
Panel Name: Music & Identity

### ***Jubilate Deo, omnis terra: The influence of the Little Office of the Blessed Virgin Mary on the Paris Concert Spirituel (1725–1790)***

The Little Office of the Blessed Virgin Mary had a considerable, though hitherto unnoticed, influence on the texts chosen for Baroque sacred vocal compositions. The Little Office, which had occupied a prominent place in Medieval Books of the Hours, also remained one of the most popular devotions for Catholic laity until the promulgation of the new Liturgy of the Hours in 1970. Through frequent repetition, the psalms and prayers of the Little Office became familiar to Catholic

laymen and women. Composers, therefore, could set the Latin texts with the knowledge that listeners would both know and understand them.

This paper argues that it is this widespread familiarity with the psalms of the Little Office—particularly the Vespers psalms (Dixit Dominus; Laudate, Pueri; Laetatus sum in his; Nisi Dominus; and Lauda Jerusalem) which lead to their popularity as texts for vocal works in the Baroque era. It takes as a case study the Paris *Concert Spirituel*—the leading European public concert series in the eighteenth century, where Telemann, Geminiani, and Mozart, as well as the leading French musicians of the day, performed. It argues that these five psalms, more than any other, were chosen as the texts for sacred vocal compositions precisely because of their place in the Little Office, and argues it was this familiarity with the Latin texts on the part of the audience which allowed the psalm settings to be successful in the concert milieu.

Professor Richard YEO

Griffith University

Panel Name: Authority, Memory and *copia*: Managing Information in the Middle Ages and the Early Modern Era

### **Francis Bacon (1561–1626) on the intellectual globe and the growth of sciences**

In the 'Preliminary Discourse' (1751) to the *Encyclopédie* (1751-80), Jean Le Rond d'Alembert referred to Francis Bacon as 'the immortal Chancellor of England'. With Denis Diderot's agreement, he expressed a debt to Bacon for his tripartite classification of knowledge—on the basis of the faculties of memory, imagination, and reason—that inspired their 'encyclopedic tree'. By association, Bacon's name became attached to the concept of an encyclopaedia as a work that evinced the order and connection of the parts of knowledge. In this paper, I go back to Pliny the Elder's *Historia Naturalis* (*Natural History*) of c. 77 CE as a way of clarifying both the notion of encyclopaedism, and Bacon's own position on the role of compendia, surveys of knowledge, and the growth of the sciences.

Dr Helen YOUNG

University of Sydney

Panel Name: Modern Representations of the Past

### **Crowd-funding the Participatory Middle Ages**

This paper explores the practical and theoretical implications of the increasing impact of participatory media on popular culture re-imaginings of the Middle Age has for studies in medievalism. It takes a single example of audience engagement with the production of a text to examine the relationships involved and their significance to scholars.

In January 2014, the Czech video-game company, Warhorse Studios, launched an appeal for *Kingdom Come: Deliverance* – set in fifteenth-century Bohemia – on the crowd-funding website Kickstarter. The game's creative director, Daniel Varna, was quoted as saying: we want to make the experience as authentic as

possible." The funding drive was reasonably successful until a blogger critiqued the game's representation of race, suggesting that Europe at time was not universally white, and commenting that the game did not reflect "how diverse and well-travelled the general population was at that time." When her remarks were re-posted to the popular site Reddit, she received a barrage of online abuse including rape and death threats, while the game vastly exceeded its financial goals and changed its funding system in order to be able to receive pledges in American dollars.

The "authentic" Middle Ages became both an ideological and financial battleground over several months. This paper explores some of the techniques the producers continue to use to construct their neomedievalist digital world, the ways that audiences engage with them? What discursive strategies do audience members use in their debates about myriad issues – including but not limited to race, gender, and sexuality – as they help shape that world? How do their nostalgic tendencies complicate an apparently presentist mode of re-making the Middle Ages?

Associate Professor Kam-por YU  
The Hong Kong Polytechnic University  
Panel Name: Political Thought in Medieval China and Islam

### **Su Shi as a Neo-Confucian Political Philosopher**

Su Shi (1037-1101) is usually regarded today as a great literary writer. But he saw himself as a Confucian scholar, and he was regarded as the leader of a leading Confucian school in his own time. In this paper I explore Su Shi as a moral and political philosopher. His philosophy regards human nature and human sentiments as the basis of human morality, and the needs and receptive attitudes of the common people as important criteria in the distinction between good and bad governance. Examining Su Shi as a Neo-Confucian helps to bring out a more complete picture of the ideas and debates among the Confucians in the Song-Ming Period.

Dr Tomas ZAHORA  
Monash University  
Panel Name: Authority, Memory and *copia*: Managing Information in the Middle Ages and the Early Modern Era

### **Thought Machines: memory, forgetting, and knowledge management at the beginning of the modern era**

Through organizing and reconstituting knowledge, encyclopedias create a singular space in which new perspectives and understanding can occur. The parameters of this space correspond to a culture's boundaries of what can be known and how that knowledge can be managed. This paper focuses on the sixteenth century, when encyclopedias became testing grounds for exploring new ways of ordering and generating knowledge. Responding to the proliferation of late-medieval compendia and to the perceived exhaustion of medieval scholastic methods, encyclopedists set out to redefine what it means to be

learned. Although accommodating newly available material was challenging, an even greater challenge was posed by the perceived need to let go of the methods and epistemological structures of an earlier era. Examining the works of Alexander Neckam (1157-1217), Vincent of Beauvais (c. 1190-c.1264), and Pavao Skalic (1534-1573), I will explore how the interplay of medieval encyclopedic practices, hermetic magic, and an intense desire to manipulate memory and forgetting, transformed early modern encyclopedias into veritable thinking machines.

Professor Charles ZIKA  
University of Melbourne

Panel Name: Fear, Devils, and Witches in the Religious Economy of Early Modern Europe (Sponsored by the ARC Centre for the History of Emotions, Religion and Emotions Cluster)

### **Hostility and its Uses: Devils and Turks at the Austrian Shrine of Mariazell**

Identifying enemies and articulating threat is a common strategy for rallying communities and strengthening political authority. The hostility of an enemy generates insecurity, fear and hate; but also promotes watchfulness, solidarity and zeal.

This paper will explore the **literary and visual rhetoric of hostility** generated at the Austrian pilgrimage shrine of Mariazell in the seventeenth and early eighteenth centuries. As the Hapsburgs dedicated the shrine to 'the Great Mother of Austria', the supreme commander leading the Austrian forces against its enemy, the "infidel Turk", the shrine was also celebrated for its power to cast out devils from the bodies of the possessed. The Benedictine custodians celebrated these events in literary and visual documents, the most spectacular of which was the exorcism of the Bavarian painter, Christoph Haizmann, in 1677 and 1678.

A focus on the hostility of spiritual and political enemies was mutually reinforcing. Both drew on a similar emotional rhetoric in confronting an existential threat; and through this rhetoric of hostility and solidarity, Mariazell was transformed into a political as well as spiritual Austrian shrine.

Ayelet ZORAN-ROSAN ([ANZAMEMS Travel Bursary Winners 2015](#))

New York University/NZ

Panel Name: Representations of Power

### **Ottomanizing a Balkan Province: Elite Identity in Early Modern Ottoman Bosnia**

The sixteenth century is considered the heyday of the Ottoman Empire. During this period the Ottomans ruled over large territories, ranging from Hungary in the west to the Iranian border in the east, incorporating a multitude of peoples into their administrative elite and exercising effective control over people of various religions, cultures and ethnicities. This process of incorporation was of particular importance in frontier provinces, such as Bosnia, which came under Ottoman rule in 1463. Bosnia's location on the Habsburg frontier made it a crucial region for the Ottomans, who gave priority to its Ottomanization. Their efforts are seen today as a successful example of integration of a European territory into the Ottoman Empire.

In this paper I explore one important factor that contributed to this successful integration: the changing identity of sixteenth-century Bosnian elites who were educated in the imperial centre and acculturated into the Ottoman system. By using a variety of sources from both Bosnia and Turkey, I show how the multifaceted identity of members of the higher echelons of Bosnian society proved crucial for the consolidation of Ottoman power in Bosnia, bridging a gap between local and imperial power-structures.



**THE UNIVERSITY  
OF QUEENSLAND**  
AUSTRALIA  
**UQ SCHOOL OF MUSIC**

**ANZAMEMS  
AUSTRALIAN AND  
NEW ZEALAND ASSOCIATION  
FOR MEDIEVAL AND  
EARLY MODERN STUDIES**

## **BAROQUE CHAMBER SONATAS**



**MUSIC BY  
TELEMANN  
BARSANTI  
LOEILLET  
...AND OTHERS...**

**BARNABY RALPH  
RECORDER**

**HUGUETTE BRASSINE  
HARPSICHORD**

**5:30 P.M. JULY 17<sup>TH</sup>  
THE NICKSON ROOM  
LEVEL 4, ZELMAN COWEN BUILDING  
THE UNIVERSITY OF QUEENSLAND  
(GOLD COIN DONATION APPRECIATED)**

**ANZAMEMS Travel Bursary Winners 2015:**

Rachel Allerton (NSW)  
Lindsay Breach (NZ)  
Emily Cock (SA)  
Ellie Crookes (NSW)  
Julie Davies (VIC)  
Alexandra Day (NSW)  
Katherine Jacka (NSW)  
Roberta Kwan (NSW)  
Shannon Lambert (SA)  
Hilary Locke (SA)  
Charlotte-Rose Millar (VIC)  
Aidan Norrie (NZ)  
Fiona O'Brien (SA)  
Brid Phillips (WA)  
Julie Robarts (VIC)  
Ayelet Rosan (NZ)  
Chantelle Saville (NZ)  
Anna Wallace (NSW)  
Derek Whaley (NZ)

**ANZAMEMS - KIM WALKER Travel Bursary Winners 2015**

Kara KENNEDY (NZ)  
Anna MILNE-TAVENDALE (NZ)



**ANZAMEMS – George Yule Prize Winner 2015**

Amanda McVitty (NZ)

**Philippa Maddern Postgraduate/Honours Travel Bursary, ARC Centre of Excellence for the History of Emotions (Europe 1100 -1800), Recipients.**

In memory of Professor Philippa Maddern (1952-2014), founding Director for the ARC Centre for Excellence for the History of Emotions, 1100-1800 (UWA), the ARC Centre has generously funded bursaries for national and international honours/ postgraduate students to travel to the UQ ANZAMES Conference to give papers dealing specifically with the topic of the history of emotions.

Sally Fisher (Monash University, Australia)

Peter Jordan (North Carolina, USA)

Martin Laidlaw (The University of Dundee, Scotland)

Ayako Otomo (University of Otago, New Zealand)

Samantha Watson (The University of New South Wales, Australia)

**"The Philippa Maddern Postgraduate/Honours Travel Bursary, ARC Centre of Excellence for the History of Emotions (Europe 1100-1800), proudly sponsored the follow:**

The performance by the University of Queensland Brass Ensemble, at the ANZAMEMS Conference Welcome Reception, UQ Art Museum, 14 July.

Dinner tickets for 30 postgraduate guests to attend the 10<sup>th</sup> Biennial ANZAMEMS Conference Dinner held at UQ Custom House, 16 July.

&

The music performed by Badinerie Players, at the 10<sup>th</sup> Biennial ANZAMEMS Conference Dinner held at UQ Custom House, 16 July.

## **Wunderkammer: The strange and the curious** **11 July – 13 September 2015, The University of Queensland Art Museum**

***Wunderkammer: The strange and the curious*** is inspired by those eclectic collections of objects that first emerged in the late sixteenth century known as 'Cabinets of curiosity', which included natural marvels, religious relics, works of art, and antiquities, among other things. These objects were often gathered during expeditions and trading voyages, and reveal the fascinations and preoccupations of the Age of Discovery. Wunderkammern were intended to be a microcosm of the broader world and are acknowledged as Early Modern precursors to the contemporary museum.

An exhibition in two parts, the first comprises objects that embody a Medieval or Early Modern (c. 600–1800) aesthetic. One part includes scientific and medical instruments, religious paraphernalia, coins, illuminated manuscripts and contemporary works of art drawn from across The University of Queensland's collections. Represented are objects from Fryer Library, Marks-Hirschfeld Museum of Medical History, Physics Museum, RD Milns Antiquities Museum, UQ Archives, UQ Art Collection, and the Vertebrate Palaeontology & Biomechanics Lab.

Complementing this collection is a Wunderkammer conceived by Her Divine Holiness Pope Alice, AKA Luke Roberts. In her take on the Wunderkammer, Pope Alice, who has proclaimed herself 'The World's Greatest Living Curiosity', overturns cultural hierarchies and celebrates the weird and the wonderful in all its abundance. This Wunderkammer collection is held in the UQ Art Collection.

***Wunderkammer: The strange and the curious*** is organised to coincide with the Australian and New Zealand Association of Medieval and Early Modern Studies (ANZAMEMS) 10th Biennial Conference to be held at The University of Queensland (14–18 and 20 July 2015).

Co-curators: Dr Dolly MacKinnon, Emily Poore and Michele Helmrich

This Conference has received generous sponsorship from the following:

**Professor Peter Høj,  
Vice-Chancellor and President of  
The University of Queensland**

**The Australian Research Council Centre  
for Excellence for the History of Emotions  
(Europe 1100-1800)**

**The Centre for the History of European  
Discourses/IASH, Faculty of HASS, UQ**

**Professor Tim Dunne, Executive Dean,  
Faculty of Humanities and Social Sciences, UQ**

**Dr Campbell Gray, Director,  
The University of Queensland Art Museum**

**Associate Professor Martin Crotty, and Dr Dolly MacKinnon,  
Professional Staff, and volunteers from the  
School of Historical and Philosophical Inquiry, UQ**

**Professor Margaret Barrett, Head of the School of Music, UQ**

**We thank them all.**