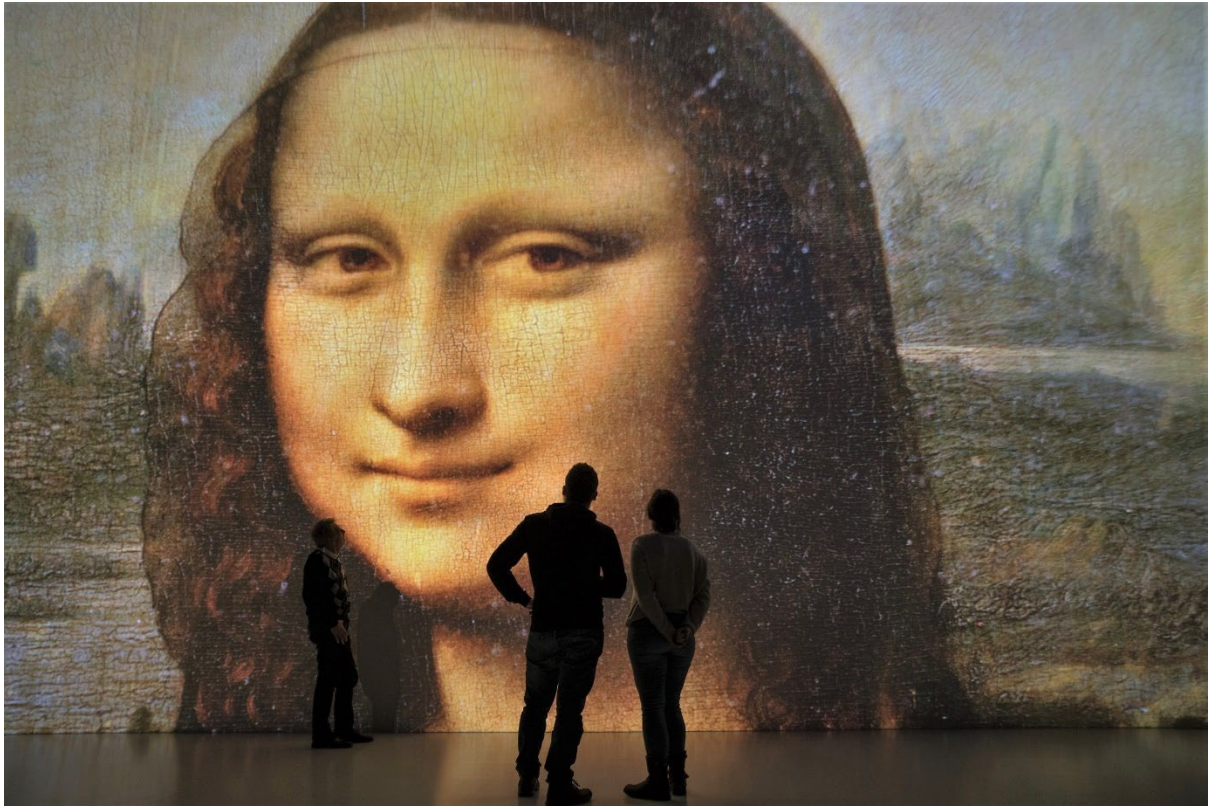


# Reception and Emotion



*Image: Mona Lisa in Deep Space 8K. Credit: Ars Electronica / Robert Bauernhansl*

**The Thirteenth Biennial ANZAMEMS Conference**  
**Hosted online by The University of Western Australia**  
**27–30 June 2022**

<https://www.anzamems2021.com>

#anza22

*Conference Programme*

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## **Acknowledgment of country**

We wish to acknowledge the traditional custodians of the land we are meeting on, the Whadjuk Noongar people. The Noongar people remain the spiritual and cultural custodians of their land, and continue to practise their values, languages, beliefs and knowledge. We wish to acknowledge and respect their continuing culture and the contribution they make to the life of this city and this region.

We invite all conference delegates to acknowledge the land from which they are participating during their conference presentations.

## **ANZAMEMS conference organising committee**

Dr Kirk Essary (The University of Western Australia)

Dr Marina Gerzic (The University of Western Australia)

Professor Susan Broomhall (Australian Catholic University)

Emeritus Professor Andrew Lynch (The University of Western Australia)

Dr Claire McIlroy (The University of Western Australia)

Anna Quercia-Thomas (The University of Western Australia)

Dr Stephanie Tarbin (The University of Western Australia)

Assoc/Prof Jacqueline Van Gent (The University of Western Australia)

James Youd (The University of Western Australia)

## **Sponsors and Thank You**

The conference organising committee gratefully acknowledges the support of the following:

The University of Western Australia

Australian and New Zealand Association for Medieval and Early Modern Studies, Inc.

The ARC Centre for the Excellence for the History of Emotions

*Shakespeare Bulletin*: The Journal of Early Modern Drama in Performance

Business Events Perth

Lawrence Wilson Art Gallery

The Irwin Street Collective

The Kerry Stokes Collection

Perth Medieval and Renaissance Group

Professor Alexandra Ludwig (The University of Western Australia)

Professor Kathryn Prince (University of Ottawa)

Lee Kinsella (curator of the Cruthers Collection of Women's Art at The University of Western Australia)

Erica Persak (The Kerry Stokes Collection)

Volunteer conference moderators: Monica Ella Harendita, Caitlan Smith, Fan Ni, Anna Quercia-Thomas, and Sarah Yeung (all The University of Western Australia)

All conference chairs

## **ANZAMEMS Diversity and Equity Statement**

It is ANZAMEMS's goal to be a community in which all researchers feel comfortable and able to participate equally. ANZAMEMS understands that scholarship is practised by individuals working in many different conditions and with varying degrees of support for their work. We value the involvement of researchers at all career stages, and across the full range of difference within the academy, and we especially welcome newcomers to our community.

The organisation aims to provide a supportive and safe professional environment for all those interested in the study of the medieval and early modern eras and their reception. It supports all individuals—especially those from communities traditionally marginalised by the academy, including but not limited to people of colour, women, disabled people, LGBTQIA people, and members of all faiths—to share their research and develop professional networks within an environment that prizes inclusivity, generosity and courtesy. ANZAMEMS refuses to accept bullying, abuse and harassment of any kind, whether intellectual, institutional, or personal. Because of the range of disciplines and historical periods of interest to our members, ANZAMEMS appreciates that people will approach their work from a variety of critical, ideological and methodological angles. We may not always agree, but we aim to foster an environment of respectful, engaged debate in which prejudice and intolerance have no place.

Our organisation is committed to developing safe mechanisms through which members are encouraged to voice concerns and seek support. This commitment includes the virtual communities fostered by ANZAMEMS and ANZAMEMS- sponsored events and publications.

The appointment of Diversity Officers and establishment of the Diversity and Equity Subcommittee was the first step in realising this commitment. Diversity Officers are members of this Subcommittee. The Diversity Officers will provide a thorough examination of existing processes and policies in relation to equity and diversity, and will continue to review and update these processes and policies on regular basis. The Diversity Officers will report regularly to the Committee on their activities, and will provide a written report to members at each AGM—with particular focus on communicating the ways that diversity has been perpetuated in programming at ANZAMEMS events and publications, and how support for individual researchers has been developed. The Committee will ensure that the Diversity Officers are visible in the ANZAMEMS community so that any member can approach them without hesitation.

ANZAMEMS endorses the MLA's Statement of Professional Ethics, which may be read here: [http://www.mla.org/repview\\_profethics](http://www.mla.org/repview_profethics).

## **Details of Equity and Diversity Officers**

Throughout the conference, a number of Equity and Diversity officers will be on hand to help you should you require. ANZAMEMS 2022 officers are as follows:

Dr Marina Gerzic (The University of Western Australia)

Assoc/Prof Clare Monagle (Macquarie University)

Dr Helen Young (Deakin University)

Should you wish to communicate by email with any of the officers, please send an email to [info@anzamems.org](mailto:info@anzamems.org).

The Chair of the ANZAMEMS Equity and Diversity sub-committee and Chair, Prof Louise D'Arcens (Macquarie University) can also be contacted via email at: [diversity@anzamems.org](mailto:diversity@anzamems.org).

## **Conference Zoom Links and Timetable**

We advise all conference attendees to update to the latest version of Zoom.

Please note, you will need to be a registered user of Zoom and log in to Zoom to access to the Conference Zoom links.

### **Zoom Links**

The links for each session (see below) will remain the same for the entire conference. Please do not circulate these links to anyone who is no registered to attend the conference. Should this change, you will be notified by the conference organisers. **No sessions will be recorded.**

NB: The ANZAMEMS OGM (Thursday 30 June, 9:00am-10:00am) has a separate Zoom link (see below), and **the meeting will be recorded** for minute keeping purposes. This recording will be deleted once the minutes are finalised.

#### Conference: Session 1

<https://us06web.zoom.us/j/84674111120>

Meeting ID: 846 7411 1120

#### Conference: Session 2

<https://us06web.zoom.us/j/81734686526>

Meeting ID: 817 3468 6526

#### Conference: Session 3

<https://us06web.zoom.us/j/87062863849>

Meeting ID: 870 6286 3849

#### Conference: Session 4

<https://us06web.zoom.us/j/87694825224>

Meeting ID: 876 9482 5224

#### Conference: Session 5

<https://us06web.zoom.us/j/87430243881>

Meeting ID: 874 3024 3881



ANZAMEMS OGM

<https://us06web.zoom.us/j/94570337765?pwd=SGFubk5tRzVQcG55aDFuMlFQM0FHZz09>

Meeting ID: 945 7033 7765

Passcode: ANZAAGM

A reminder: the conference is being held in Australian Western Standard Time (AWST). All times listed below are in AWST.

Monday 27 June

Time (Program is in AWST)  
9:00am

Session 1	Session 2	Session 3	Session 4	Session 5
Welcome (9:00am-9:30am): Acknowledgement of country; Welcome from ANZAMEMS President Dr Helen Young; Welcome from Head of the UWA School of Humanities, Professor Alexandra Ludewig; Welcome from Conference Co-Convenor Dr Kirk Essary; conference house-keeping				
9:30am	90 min panels (9:30am-11:00am): The Power of Purity: Premodern Clerical Sexualities and Clerical Abuses; Chair: Prof Charles Zika (The University of Melbourne)	90 min panels (9:30am-11:00am): Centre for Early Modern Studies (CEMS) I: 'Gender and Monastic Mobility'; Chair: Dr Elizabeth Freeman (UTAS)	90 min panels (9:30am-11:00am): Cerae Journal: Reception and Emotions of Magic and Witchcraft I: Persecution and Prosecution: Persecution and Prosecution; chair: Dr Jenny Davis Barnett (University of Queensland)	90 min panels (9:30am-11:00am): Political Bodies in the Middle Ages: Between Flesh and Metaphor; chair Dr Kathleen Neal (Monash University)
10:00am	Dr Michael D. Barbezat (ACU): "'Demons Only Virgins Can See: Divination with Child Mediums as a Medieval Type of Clerical Child Abuse'"  Dr Miles Pattenden (ACU): "'Clericalism and Sexuality: Some pre-modern historiographical perspectives'	Dr Joshua Brown (UWA): 'Mobility and Gender at Santa Marta in Milan, 1405–1454'  Dr Julie Hotchin (ANU): 'Mobile Nuns and Community in the Service of Reform in northern Germany, c. 1480–1520'	A/Prof Erika Gasser (University of Cincinnati): 'Embodied discontent in New England witchcraft-possession cases'  Manuel W. Padro (Independent Scholar): 'The Good Witch Must Also Die: Nineteenth Century Witchcraft Belief and the Persecution of Joseph Smith and Early Mormonism'	Dr Karen Bollermann (Independent Scholar): 'Why Doesn't John of Salisbury's Body Politic Defecate?'  A/Prof Clare Monagle (Macquarie University): 'Gendering the Medieval Body Politic'
10:30am	Dr Jonathan Zecher (ACU): "'Nocturnal Emissions and the Varieties of Byzantine Purity'"	Dr Gemma Betros (ANU): 'Mobility, gender, and the religious life: the voyage of the "Trappistines" across revolutionary Europe'	Dr Gwendolyn Knight (Rikkyo University): 'Embodied Witchcraft in Early Medieval Europe'	Prof Cary J. Nederman (Texas A&M University): 'Fortune is a Body: Gender and Medicine in Machiavelli's Thought'
11:00am	Break (11:00am-11:30am)	Break (11:00am-11:30am)	Break (11:00am-11:30am)	Break (11:00am-11:30am)
11:30am	90 min panels (11:30am-1:00pm): AEMA: Misunderstanding the Early Medieval West: Problematic Reception of Insular culture; chair: Dr Darius von Güttner-Sporzynski (The University of Melbourne)	90 min panels (11:30am-1:00pm): ONE: Reception, Emotion and the Crusades, I; chair: Prof Megan Cassidy-Welch (Australian Catholic University)	90 min panels (11:30am-1:00pm): Early Modern Women's Complaint: Reception, Remediation, and Digitization; chair: Em Prof Paul Salzman (La Trobe University)	90 min panels (11:30am-1:00pm): Eighteenth-Century Afterlives: Classical Forms and Figures; chair Dr Michael Champion (ACU)
12:00pm	Dr Steve Joyce (Monash University): 'Closing the Circle: Unpacking Hierarchical Representations of Authority in the 'Twelve Abuses of the World''  Dr Pamela O'Neill (University of Sydney): 'Modern misrepresentations of the status of women in early Irish law'	Dr James Kane (Flinders University): 'All human affairs hang by a slender thread': History, Legend, and Classical Learning in Chronicles of the Third Crusade'  Dr Beth Spacey (The University of Queensland): 'The reception and retelling of the First Crusade in a late-twelfth-century verse narrative attributed to Gunther of Pairs'	A/Prof Sarah C. E. Ross (Te Herenga Waka - Victoria University of Wellington): 'Singing 'welladay': early modern women's song and poetry of complaint'  Prof Rosalind Smith (Australian National University): 'Stories of great love': early modern women's amatory complaint poetry'	Dr Anne Rogerson (University of Sydney): "'Look, Love, and Follow": An eighteenth-century Ascanius'  Dr Killen Quigley (ACU): "'The Water Poets": Pastoral Dis/inheritances in Eighteenth-Century Seas'
12:30pm	Erica Steiner (University of Sydney): 'On the Face of it: The Problematic Modern Historiography of Tattooing in the Early Medieval British Isles'	Prof Megan Cassidy-Welch (Australian Catholic University): 'Papal crusade letters as repositories of emotion'	Prof Mitchell Whitelaw (Australian National University): 'Redesigning the Digital First Line Index: a generous interface for early modern women's complaint poetry'	Dr Miranda Stanyon (University of Melbourne): 'Andromache in Whigs: The Politics of Motherhood in Ambrose Phillips's Distrest Mother'
1:00pm	Break (1:00pm-2:00pm): ANZAMEMS Awards Ceremony: 2021 and 2022 ANZAMEMS Prizes and Fellowships. Prizes presented by Prof Andrew Brown (Massey University), chair of the ANZAMEMS Prize Sub-Committee	Break (1:00pm-2:00pm)	Break (1:00pm-2:00pm)	Break (1:00pm-2:00pm)
1:30pm				
2:00pm	90 min panels (2:00pm-3:30pm): Emotions and Health in Shakespearean Drama and Related Fields I; chair: Angela Schumann (Monash University)	90 min panels (2:00pm-3:30pm): Aesthetics: Early Modern Poetry I; chair: Dr Jane Vaughan (UWA)	90 min panels (2:00pm-3:30pm): Reception, Emotion and the Royal Body I: Consorts; Chair: Dr Marina Gerzic (UWA)  Alexandra Zhirnova (University of Cambridge): 'The Needleless Weight of Jewels': Adorning the Royal Body in Bede's Account of St Æthelthryth	90 min panels (2:00pm-3:30pm): Medievalism I; chair: Dr Helen Young (Deakin University)
2:30pm	Dr Brid Phillips (Edith Cowan University): 'Uncovering responses to societal upheaval in Coriolanus and Timon of Athens through the examination of emotional practices related to disease and plague'	Dr Martin Riedelsheimer (University of Augsburg, Germany): 'Textual Performances of Affect in John Donne's Metaphysical Poetry'		Prof Louise D'Arcens (Macquarie University): 'Medievalism and Transnational Mobility in Matthias Enard's <i>Street of Thieves</i> '
3:00pm	Dr Claire Hansen (Australian National University): "'Drown the lamenting fool": Shakespeare's watery networks of heart health and emotion'	Céline Powell (Ludwig-Maximilians-Universität München): "'Work of feeling' and cultural mediation in 18th century Italian translations of sepulchral poetry'	Alexandra Forsyth (The University of Auckland): 'Natural and Political: The Dauphine's Childless Bodies'	Isabella Dillion (Deakin University): 'Medievalist Alterity: Monstrosity and Disability in A <i>Song of Ice and Fire</i> '
3:30pm	Dr Lauren A. Weber (University of Sydney): 'Empathic Education and the Health of the Mind in Shakespeare's <i>Hamlet</i> '		Susannah Lyon-Whaley (The University of Auckland): 'Grafting the Consort: The Reception of Catherine of Braganza in England'	Dr Ika Willis (University of Wollongong) and Dr Ellie Crookes (University of Wollongong): 'Medievalism and Reception: some reflections'
4:00pm	Break (3:30pm-4:00pm)	Break (3:30pm-4:00pm)	Break (3:30pm-4:00pm)	Break (3:30pm-4:00pm)
4:30pm	90 min panels (4:00pm-5:30pm): Keynote - Prof Brian Cummings (University of York): "'Shakespeare on Emotion and Memory'; chair: Dr Kirk Essary (UWA)			
5:00pm				
5:30pm				

A reminder: the conference is being held in Australian Western Standard Time (AWST). All times listed below are in AWST.

Tuesday 28 June

Time (Program is in AWST)	Session 1	Session 2	Session 3	Session 4	Session 5
9:00am	90 min panels (9:00am-10:30am): Emotions and reception in the Early Modern; chair: Dr Jared van Duinen (Charles Sturt University)	90 min panels (9:00am-10:30am): The Tempest and Compassion: A Moved Reading and Roundtable Discussion; chair: Dr Tiffany Hoffman (University of Toronto)	90 min panels (9:00am-10:30am): Sounding Time and Emotion; chair A/Prof Jenny Spinks (University of Melbourne)	90 min panels (9:00am-10:30am): Reception, Emotion and the Royal Body II; Chair: Hilary Jane Locke (Macquarie University)	90 min panels (9:00am-10:30am): Anxiety, Fear and Healing in the medieval; chair: Dr Kirk Essary (UWA)
9:30am	Alan R. van den Arend (Johns Hopkins University): 'Traditional Feelings, Received Perceptions: Literary Aesthesis in Italian Renaissance Humanism'  Em Prof Randall Albury (UNSW/UNE): 'The Negative Reception of Ficino's Ideas about Platonic Love'	Speakers: Dr Tiffany Hoffman (University of Toronto), Dr Brid Phillips (ECU), Anna Quercia-Thomas (UWA)	Dr Matthew Champion (University of Melbourne): 'Feeling the Hours: Listening for Emotional Receptions of Clocks in the Medieval and Early Modern World'  Prof Andrew Brown (Massey University): Sound Excuses: Auditory Experiences in Late Medieval Pardon Letters	Elisabeth Rolston (University of Canterbury, Aotearoa New Zealand): 'The memory of Frederick Barbarossa: Gender, emotion and the embodiment of empire'  Associate Professor Stephanie Russo (Macquarie University): "'Huzzah!": Anachronism, Royal Bodies and the Weird Eighteenth Century in <i>The Great</i> '	Clare Louise Harmon (University of Minnesota): 'Neoliberal Subjectivity, Climate Anxiety, and Dante's Pilgrim: Reading Inferno in the Anthropocene'  Dr Keagan Brewer (Macquarie University): 'Simon of Tournai's Blasphemy and the Fear of Godlessness: Getting Emotions from Accusations'
10:00am	Dr Gabriella Edelstein (University of Newcastle): 'Was early modern censorship collaborative?'		Hon. A/Prof Dolly MacKinnon (University of Queensland): 'Ear-Witnesses, Emotions, and Early Modern Bells'	Dr Valerie Schutte (Independent Researcher): 'The Reception of Anne of Cleves'	Elizabeth Burrell (Monash University): 'For the Betterment of the Whole: The Power of Emotion in Late-Medieval Healing Charms'
10:30am	Break (10:30am-11:00am)	Break (10:30am-11:00am)	Break (10:30am-11:00am)	Break (10:30am-11:00am)	Break (10:30am-11:00am)
11:00am	90 min panels (11:00am-12:30pm): Keynote - A/Prof Shino Konishi (Australian Catholic University): 'Recasting Australia's Early History'; chair: Prof Susan Broomhall (ACU)				
11:30am					
12:00pm	Break (12:30pm-1:30pm): Lee Kinsella (curator of the Cruthers Collection of Women's Art at The University of Western Australia): 'Bodily intelligence – past-present engagements with art'; chair: Em Prof Richard Read (UWA)	Break (12:30pm-1:30pm)	Break (12:30pm-1:30pm)	Break (12:30pm-1:30pm)	Break (12:30pm-1:30pm)
12:30pm					
1:00pm	90 min panels (1:30pm-3:00pm): Albrecht Dürer's Material World: Translating Objects and Emotions in Nuremberg; Chair: Dr Matthew Champion (The University of Melbourne)	90 min panels (1:30pm-3:00pm): Moral Instruction and Emotion; chair Dr Kirk Essary (UWA)	90 min panels (1:30pm-3:00pm): Let's talk numbers: <i>Parergon</i> , the Humanities, and Scimago Journal Rankings Roundtable; Chair: Paige Donaghy (UQ)	90 min panels (1:30pm-3:00pm): MEMS Flinders University: 'Royal Outsiders: Exile and Isolation in Early English History and Literature'; chair: Dr James Kane (Flinders University)	90 min panels (1:30pm-3:00pm): Gender and reception in literature; chair Dr Jennifer Clement (The University of Queensland)
1:30pm					
2:00pm	Dr Andrea Bubenik (UQ): 'Penetrate and medicate: the agency of medical instruments in Dürer's prints'	Dr Ivan Missoni (University of Zagreb): 'The Advocacy of Love: Passion Plays as Edifying Examples of How Christians Should Properly Feel'	Speakers: Rosalind Smith (Australian National University); Sarah Ross (Te Herenga Waka, Victoria University of Wellington); Katie Barclay (The University of Adelaide); Robert Cribb (Australian National University); Beth Spacey (The University of Queensland)	Matthew Firth (Flinders University), 'The Two Exiles of Queen Eadgifu'	Vesna McMaster (University of Newcastle): 'Transgression, Adaptation and Reception of Aphra Behn's Female Rakes'
2:30pm	A/Prof Jenny Spinks (University of Melbourne): 'Moving Objects in a Renaissance City: Albrecht Dürer's Nemesis'  Prof Charles Zika (University of Melbourne): 'Dürer's Golden Candlesticks and St John's Wondrous Vision'	A/Prof Michael Champion (ACU): 'Moral Habituation in Ascetic Education'  Chris White (UQ): 'Medieval Social Networks: Didactic Messaging and the Transmission of Morality in Gervase of Tilbury's Otia Imperialia'		Cassandra Schilling (Flinders University), 'Aspects of the Exilic: Diversity and Intricacies of Female Isolation in Old English Literature'  Dr Erin Sebo (Flinders University), 'Eart þu se Beowulf...? Exiles and Outsiders in <i>Beowulf</i> '	Rachel Boddy (Te Herenga Waka, Victoria University of Wellington): 'I have ever felt some Degree of that Ambition': The Duchess of Marlborough and Female Ambition in early-eighteenth-century England'  Connie Skibinski (University of Newcastle): 'Turning a Pagan Maiden into a Virtuous Virgin: Examining Pentheseia's Representation in Medieval Literature and Art'
3:00pm	Break (3:00pm-3:30pm)	Break (3:00pm-3:30pm)	Break (3:00pm-3:30pm)	Break (3:00pm-3:30pm)	Break (3:00pm-3:30pm)
3:30pm	90 min panels (3:30pm-5:00pm): Reception and Emotion in Performance; chair: A/Prof Mary-Rose McLaren (Victoria University)	90 min panels (3:30pm-5:00pm): Reception and Emotion in material and visual cultures; chair: Em Prof Richard Read (UWA)	90 min panels (3:30pm-5:00pm): Supernatural Reception and Emotion; chair: Dr Jared van Duinen (Charles Sturt University)	90 min panels (3:30pm-5:00pm): Affect, Well-being and Mobilities in Shared Spaces, Europe, 1200–1500; Chair: Elizabeth Burrell (Monash University)	90 min panels (3:30pm-5:00pm): 'Wonders of Nature: The Reception and Display of Science in the Early Modern Kunstkammer'; chair: Prof Susan Broomhall (ACU)
4:00pm	Em Prof Rod Lyall (Vrije Universiteit Amsterdam): 'Bad History' or a National Treasure? The Scottish Response to Tyrone Guthrie's 1948 Production of Lindsay's <i>Thrie Estaitis</i> '  A/Prof Kim Durban (Federation University): 'Navigating Brome's Comic Therapy in <i>The Sparagus Garden</i> '	A/Prof Catherine Kovesi (University of Melbourne): presenting Janet Kovesi-Watt's paper: 'Ceramics in Renaissance Italy: Receptacles of Emotion'  Dr Sarah Randles (University of Melbourne/UTAS): 'Rebuilding the Temple: Creating devotional space in the visual program of Chartres Cathedral'	Dr Victoria Flood (University of Birmingham): 'Witchcraft and Cultures of Wonder: From Gervase of Tilbury to the <i>Malleus Maleficarum</i> '  Dr Debra Parish (UQ): 'Prophecy or Witchcraft? Audience Responses to the Female Prophetic Performance in Revolutionary England: 1640-1660'	Lola Digard (University of Amsterdam): 'The city as a stage: Rituals, emotions and audience in the pacification court of Douai, 1300–1500'  Dr Claire Weeda (Leiden University): 'Dancing in the streets: Health, morality and public space in the Low Countries, 1370–1430'	Dr Charlotte Colding Smith (University of Bonn): 'The Whale and the Time to Wonder: The Reception of Whale and Narwhal Objects in Public and Private Collections'  Dr Julie Davies (University of Münster): 'Living Kunstkammer: Affective Practice and the Botanical Collections of Early Modern Women in Life and Art'
4:30pm		A/Prof Angelo Lo Conte (Hong Kong Baptist University): 'The colours of silence: deaf painters in early modern Italy.'	Dr Charlotte-Rose Millar (University of Melbourne): 'Ghosts, Devils and Fear in Post-Reformation England'	Prof Guy Geltner (Monash University and University of Amsterdam): 'Mine air makes free? The ambiguity of fixities and flows'	Dr Michael Pickering (University of Melbourne): 'Mummy Issues: Antique Bodies, Wonder and Cannibalism in an Eighteenth-Century Court Apothecary's Text'
5:00pm	Dr Emily Soon (Singapore Management University): Trading Faith: Re-shaping religious passion in John Fletcher's <i>The Island Princess</i> (ca. 1621)				



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Wednesday 29 June

Time (Program is in AWST)	Session 1	Session 2	Session 3	Session 4	Session 5
9:00am	90 min panels (9:00am-10:30am): Medieval Afterlives; chair: Prof Louise D'Arcens (Macquarie University)	90 min panels (9:00am-10:30am): Emotions and Health in Renaissance Drama; chair: Dr Brid Phillips (UWA)	90 min panels (9:00am-10:30am): Historical afterlives; chair: TBC	90 min panels (9:00am-10:30am): The Time of the Smile; chair: Anna-Rose Shack (University of Amsterdam)	90 min panels (9:00am-10:30am): Transforming the Early Modern Archive: The Emmerson Collection State Library Victoria Linkage Project I: Early modern marginalia in the Emmerson collection, State Library Victoria; chair: A/Prof Patricia Pender (UON)
9:30am	Prof Andrew Lynch (UWA): 'King Arthur in England, 1700–1800'	Annabel Macpherson (La Trobe University): "'Vnnaturall deeds / Do breed vnnaturall troubles': Macrocosmic and microcosmic disorder in <i>Macbeth</i> '	Ellen O'Brien (University of Notre Dame): "'Despite what I do, I am a good mother": absolving the militant woman in Emile Péhant's Jeanne de Belleville'	Prof Stephanie Trigg (University of Melbourne): 'Starting to smile in the fourteenth century'	Professor Rosalind Smith (Australian National University): 'Shakespeare's book: marginalia in the Emmerson collection at SLV'
	William J. Hoff (ANU): 'Famous murderer or commended bandit? Revisiting the reception of Robin Hood in Scottish historical thought, c.1424–c.1447'	Leah Ingram (Monash University): 'Spiritual and Bodily Health in Thomas Heywood's <i>A Woman Killed with Kindness</i> '	Lucy Moloney (Monash University): 'Llywelyn's legendary lineage: constructing Welsh unity through later medieval genealogies of Llywelyn ap Gruffydd'	Dr Tyne Sumner (University of Melbourne): 'Scatter'd, sinister, sweet: The deceptive early modern smile'	Em Prof Paul Salzman (La Trobe University): 'Happy pills and horoscopes: women's marginalia in almanacs in the Emmerson collection'
10:00am	Dr Jared van Duinen (Charles Sturt University): 'The 'historical Tannhauser': an exploration of the reception of the Tannhauser legend'			Dr Joe Hughes (University of Melbourne): 'The Salon Smile'	A/Prof Sarah C. E. Ross (Te Herenga Waka - Victoria University of Wellington): "'Reading "with great comfort": reception and emotion in Francis Quarles's Job Militant'
10:30am	Break (10:30am-11:00am)	Break (10:30am-11:00am)	Break (10:30am-11:00am)	Break (10:30am-11:00am)	Break (10:30am-11:00am)
11:00am	90 min panels (11:00am-12:30pm): Reception, Emotion and the Royal Body III: From the Tudors to the Stuarts; chair: A/Prof Stephanie Russo (UWA)	90 min panels (11:00am-12:30pm): Disrupted Reception: Expanding the "Pre-Modern" Cultural Archive in Victoria; chair: Prof Guy Geltner (Monash University)	90 min panels (11:00am-12:30pm): Reception of the medieval and early modern: emotional engagements with the past; chair: Dr Kristie Flannery (ACU)	90 min panels (11:00am-12:30pm): Intersections of emotion, reception, and gender in early modern Italian literary culture; chair: Andrea Rizzi (University of Melbourne)	90 min panels (11:00am-12:30pm): Transforming the Early Modern Archive: The Emmerson Collection State Library Victoria Linkage Project II: Curating, visualising, and communicating early modern material culture in the Emmerson Collection, State Library Victoria; chair Rosalind Smith (ANU)
11:30am	Hilary Jane Locke (Macquarie University): 'The dreams of kings are not like the dreams of other men': The Representation and Reception of Henry VIII in Recent Adaptions of the Tudor Era	John Henry (Monash University): 'Inventorying "Pre-modern" Manuscripts in Victoria'	Dr Helen Young (Deakin University) and Deb Lee-Talbot (Deakin University): 'Missionaries and Vikings in the Pacific'	Dr Amy Sinclair (Independent scholar): 'Gender wars and dissimulation in early modern Venetian literary culture'	Dr Anna Welch (State Library Victoria): 'The book as mirror: embroidered bindings at the court of Charles I'
	Emma Rayner (Australian National University): 'Non sine sole iris: Splitting Suns in the Stuart Masque'	Dr Leila Alhagh (Monash University): 'The genres and characteristics of private and public collections of manuscripts written in Arabic script in a Victorian setting'	Biruta Flood (Monash University): 'Mellin's Atlas von Liefland and Livonian crusader ruins in Russia'	Julia Pelosi-Thorpe (ACU): 'Mythic moments of grief and sensuality in Lucchesia Sbarra's 1610 Rime'	Professor Mitchell Whitelaw (ANU) and Julie Rodwell (ANU): 'Curating and visualising connections in a special collection'
12:00pm	Dr Jennifer Clement (University of Queensland): 'Prince Henry's Body: Sermons, Rhetoric and Grief'	Dr Merav Carmeli (Monash University): 'Transnational and transhistorical nostalgia in Hebrew-script manuscript collections in Victoria'	Linda Zampol D'Ortia (Ca' Foscari University of Venice and Australian Catholic University): 'Emotional Practices of Catholic Martyrdom in Early Modern Japan'	Dr Julie Robarts (ANU): "'Qual oro, chi lampeggia d'honore, deve far bella mostra." The risky business of launching a woman performer seen through the 1637/8 satires and defences of Barbara Strozzi (1619–1677)'	A/Prof Patricia Pender, (University of Newcastle) 'Between the rhetoric and reality of reception: planning for public engagement with the SLV's Emmerson collection)'
12:30pm	Break (12:30pm-1:30pm): Perth Medieval and Renaissance Group (PMRG) session: Commemorating Dr Anne Scott	Break (12:30pm-1:30pm)	Break (12:30pm-1:30pm)	Break (12:30pm-1:30pm)	Break (12:30pm-1:30pm)
1:00pm	90 min panels (1:30pm-3:00pm): Family Monuments and Memory in Early Modern England; chair Hon A/Prof Dolly MacKinnon (University of Queensland)	90 min panels (1:30pm-3:00pm): Reception, Emotion and the Crusades, II; chair: Dr James Kane (Flinders University)	90 min panels (1:30pm-3:00pm): Cerae Journal: Reception and Emotions of Magic and Witchcraft II: Visceral Reactions, Emotional Source'; chair: Dr Gwendolyne Knight (Rikkyo University)	90 min panels (1:30pm-3:00pm): Reception and gender: writing for women, and writing about women; chair: Prof Susan Broomhall (ACU)	90 min panels (1:30pm-3:00pm): Reception, Emotion and Shakespeare; chair: Dr Brid Phillips (ECU)
2:00pm	Prof Peter Sherlock (University of Divinity): 'A Sight Full of Woe: The Cecil Family and their monuments 1580–1620'	Dr Stephen Spencer (King's College London): 'Annals as Repositories of Memory: The Memorialisation of the Third Crusade and the Reception of Crusade Narratives in Medieval Britain'	Jenny Davis Barnett (University of Queensland): 'Abjection and disgust in the origins of the witches' sabbath (1428-1442)'	A/Prof Suzanne Wijsman (UWA) "'Upon a ten-stringed harp I will play to you": Images of Women and Music in a 15th-Century Hebrew Manuscript' [in Germany]	Dr Daniel Johnston (University of Sydney): 'Shakespeare's Phenomenology of Touch: <i>Romeo and Juliet</i> '
	Dr Catriona Murray (University of Edinburgh): 'Family Gatherings: Dynasty, History and Early Stuart Statuary'	Emily Abercrombie (University of Liverpool): 'An Emotional Relationship: Richard the Lionheart and Phillip Augustus'	Dr Maria Gloria Tumminelli (University of Pavia): 'Singing the Good Fortune': The perception of Gypsy Women's Magic in Spain during the Early Modern Age'	Dr Janice Pinder (Monash University): 'A Carthusian Mirror for princesses at the Burgundian court: Advice and reception, past and present'	Angela Schumann (Monash University): "'The Strong and Swelling Evil of my Conception": Receptive Bodies: Medieval Moral Insemination in Shakespeare'
2:30pm	Megan Shaw (University of Auckland): "'By her congealing sighes made stone": The monumental patronage and mourning of the Duchess of Buckingham, 1628–1634'	Dr Hélène Sirantoine (The University of Sydney): 'The reception of the Spanish holy war in medieval non-Iberian universal chronicles'	Polymnia Synodinou (University of Crete): 'The theme of magissa (=witch) in Late- Byzantine and Post- Byzantine Art: Emotions of guilt, punishment and social exclusion (13th- 18th century)'	Dr Emma Simpson-Weber (UQ): 'Reading Cynicism in Isabella Whitney's <i>Sweet Nosegay</i> '	
3:00pm	Break (3:00pm-3:30pm)	Break (3:00pm-3:30pm)	Break (3:00pm-3:30pm)	Break (3:00pm-3:30pm)	Break (3:00pm-3:30pm)
3:30pm	90 min panels (3:30pm-5:30pm): Keynote - Prof Holly Crocker (University of South Carolina): 'Affects, Emotions, and Intersectional Subjectivity in the Book of Margery Kempe; chair: Em Prof Andrew Lynch (UWA)				
4:00pm					
4:30pm					
5:00pm					

A reminder: the conference is being held in Australian Western Standard Time (AWST). All times listed below are in AWST.

Thursday 30 June

Time (Program is in AWST)	Session 1	Session 2	Session 3	Session 4
9:00am	ANZAMEMS OGM (9:00am-10:00am) [1 hour]	90 min panels (9:00am-10:30am): Reception, Emotion and Shakespeare II; chair: Angela Schumann (Monash University)	90 min panels (9:00am-10:30am): Cerae Journal: Reception and Emotions of Magic and Witchcraft III: Magic Users in Modern Fantasy and Gaming; chair: Erica Steiner (The Univeristy of Sydney)	90 min panels (9:00am-10:30am): Reception and Emotion in Literature; chair: A/Prof Mary-Rose McLaren (Victoria University)
9:30am		Dr Michael Cop (Otago University): 'Adaptational Energies and Sounding Like Shakespeare: A Corpus Approach to Contemporary Shakespearean Adaptations'	Dr Richard Fahey (University of Notre Dame, IN, USA): 'Medieval Roots of White Wizard Male Privilege in Medievalism & Fantasy Literature'	Heather Boggess (North Carolina State University): 'Damsels and Death: Feminine Personification Allegory in Medieval Texts'
10:00am		Dr Tiffany Hoffman (University of Toronto): 'Conversion, Colonization, and Compassion in <i>The Tempest</i> '	Tess Watterson (University of Adelaide): 'Historical Imagination and Witchcraft Persecution in <i>The Witcher</i> '	Dr Ashleigh Green (University of Melbourne): '"Some Cupid kills with arrows, some with traps": Bird-Catching as a Love Allegory in Elizabethan and Jacobean Literature'
10:30am	Break (10:30am-11:00am)	Break (10:30am-11:00am)	Break (10:30am-11:00am)	Break (10:30am-11:00am)
11:00am	90 min panels (11:00am-12:30pm): Spirituality, subjectivity and emotions; chair: Dr Kirk Essary (UWA)	90 min panels (11:00am-12:30pm): Centre for Early Modern Studies (CEMS) II: 'Female Mobility, Power and Performance'; Chair: Dr Julie Robarts (ANU)	90 min panels (11:00am-12:30pm): Aesthetics: Early Modern Poetry III; chair Em Prof Christopher Wortham (UWA)	90 min panels (11:00am-12:30pm): Emotion and the Multimodal: The Merging of Senses in the Middle Ages and Early Modern Period; chair: Hon Prof Mark Amsler (University of Auckland): **15 min papers**
11:30am	Raffaela Santini (University of Auckland): 'Early Christian artefacts as visual representation of pilgrims' emotional experience: the Palestinian ampullae at Monza and Bobbio reconsidered'	Dr Tania M. Colwell (ANU): 'Margaret of Austria, Mobility and Manuscripts: Cultivating Affect and Authority'	Dr Jane Vaughan (UWA): Milton's Baroque Figures: The Aesthetics of Style in <i>Paradise Lost</i> '	Dr Diana G. Barnes (UNE): 'Emoting the multimodal bubble in early modern writing'
12:00pm	Dr Sarah Gador-Whyte (ACU): 'Women at Vigils? Restrictions and Emotions of the Religious Night in Late Antiquity'	Fleur Goldthorpe (ANU): 'British Women of the Portocracy: Port Wine Dinastias, Family and Transcultural Lives'	Prof Richard Read (UWA): 'The American Adaptation of Joseph Addison's Aesthetic Theory of Vicarious Possession'	Prof Thomas Fudge (UNE): 'Victims of Dialogue? Reception and Response in Medieval Heresy Trial Records'
12:30pm	Dr Elizabeth Freeman (University of Tasmania): 'The Vita and Visions of Sophia, an Otherwise Unknown Cistercian Nun from Fourteenth-Century Germany'	Dr Kate Flaherty (ANU): 'Moving Words: How the Touring Actress changed Shakespeare'	Anna-Rose Shack (University of Amsterdam): '"If now they strived for the golden Ball": beauty, patronage and fashioning authorial identity in Aemilia Lanyer's <i>Salve Deus Rex Judaeorum</i> '	Dr François Soyer (UNE): 'Anger and Repentance: Emotion and Social Disciplining in the inquisitorial trial of Bartholomeu Domingues (1589)'
1:00pm	Break (12:30pm-1:30pm)	Break (12:30pm-1:30pm)	Break (12:30pm-1:30pm)	Break (12:30pm-1:30pm)
1:30pm	90 min panels (1:30pm-3:00pm): Medical humanities; chair: TBC	90 min panels (1:30pm-3:00pm): The global medieval and early modern; chair: Dr Jared van Duinen (Charles Sturt University)	90 min panels (1:30pm-3:00pm): Reception and emotion in practice; chair: Dr Brid Phillips (ECU)	
2:00pm	Olivia Formby (University of Cambridge): 'Foetal imagination: receiving maternal emotions in early modern Europe'	Dr Leigh Penman (Monash University): 'Global Repercussions of the Ambonese Embassy to the United Provinces (1621)'	Dr Diana Jefferies (Western Sydney University): 'Reading the Anglo-Saxon Chronicle in Lockdown: Reflections from the Sydney Old English Reading Group'	
2:30pm	Dr Leah Astbury (University of Manchester): 'A good match: compatibility and marriage in early modern England'	Dr Peder Gammeltoft (Universitetet i Bergen): 'Selling' a nation through a map – the case of the Sri Lankan Senarat Adahassin map of 1615	Dr Colette Gordon (University of the Witwatersrand, South Africa): 'Feeling a way through the play: early modern drama, affect, expectation, pedagogy'	
3:00pm	Prof Chiara Benati (Università degli Studi di Genova): 'The Manuscript Reception of Early Modern Surgical Texts: Hieronymus Brunschwig's <i>Buch der Chirurgia</i> (Strasbourg 1479) and Hans von Gersdorff's <i>Feldtbuch der Wundarzneey</i> (Strasbourg 1517)'	Dr Nathaniel Cutter (University of Melbourne): 'Barbarian Bindings: Morocco Leather and Maghrebi Trade in British Society and Culture, 1550–1750'		
3:30pm	Break (3:00pm-3:30pm)	Break (3:00pm-3:30pm)	Break (3:00pm-3:30pm)	Break (3:00pm-3:30pm)
4:00pm	90 min panels (3:30pm-5:00pm): Aesthetics: Aesthetics in Medieval Poetry; Chair: Andrew Lynch (UWA)	90 min panels (3:30pm-5:00pm): Aesthetics: Early Modern Poetry II; chair: Jenny Smith (Monash University)***15 min papers***	90 min panels (3:30pm-5:00pm): Reception and Emotion in Medieval and Early Modern Northern Europe; chair: Erica Steiner (The University of Sydney)	
4:30pm	A/Prof Mike Rodman Jones, (University of Nottingham UK): 'Middle English Ekphrasis: Aesthetics and Socioeconomics in Late Medieval Poetry'	A/Prof Zenón Luis-Martínez (University of Huelva): 'George Chapman's "Musaeon wheel": <i>Hero and Leander</i> and Career Poetics'	A/Prof Grandjean Gøgsig Jakobsen (University of Copenhagen): 'Naming Forts in the Tropical Colonies of Denmark-Norway, 1620-1787'	
5:00pm	Dr Ekaterina Dikova (Institute of Balkan Studies and Centre of Thracology, Bulgarian Academy of Sciences): 'A Byzantine Poetic Form in a 10th-Century Bulgarian Poem'	Dr Sonia Hernández Santano (University of Huelva): 'Emotions embodied: the physicality of style in Elizabethan epyllia'	Natalia Woszczyk (European University Institute in Florence): 'The good old days - nostalgia in debates about the tolerance edict (1573) in early modern Poland'	
5:30pm	Dr Kathryn A. Broderick (University of Dublin): 'The Role of Emotions in Middle Irish Poetry: The Deserted Home'	María Vera-Reyes (University of Huelva): 'The Rhetoric of Anger in Michael Drayton's Paratexts'		
		Dr Concettina Anna Valeria Scopelliti (University La Sapienza of Rome): 'The Neoplatonic way for the Renaissance reception of Hellenistic texts'		
	Conference close 5:00-5:30pm	Conference close 5:00-5:30pm	Conference close 5:00-5:30pm	Conference close 5:00-5:30pm

## **Keynote Speakers**

**Professor Holly Crocker (University of South Carolina)**

**'Affects, Emotions, and Intersectional Subjectivity in the *Book of Margery Kempe*'**

*Chair: Emeritus Prof Andrew Lynch (The University of Western Australia)*

This paper turns to the *Book of Margery Kempe* to investigate a model of subjectivity that is connected to others through a raucous version of communal life. As I suggest, Margery Kempe works to enact the same version of subjectivity as the women who comfort and care for her—one that is embodied, affective, and aggressively dependent. In refusing to keep her spirituality to herself, either through her traveling or through her weeping, Kempe extends a feminist form of subjectivity to all members of her community. Despite the important challenge her emotional and affective reconfiguration of subjectivity achieves, her Book also shows the perils of treating all forms of vulnerability as if they are the same. Notwithstanding her voluntary poverty, it remains true that Kempe is not as destitute as many of those with whom she travels. Similarly, the responsiveness of Christ to Kempe's plight shows her spiritual privilege in the face of material hardship. My paper confronts Kempe's attempts to weaponize vulnerability, in order to suggest the importance of intersectionality to considerations of the subjectivity that Kempe constructs through her revolutionary reconfigurations of affective intensities and emotional communities.

**Holly Crocker** is the author of *Chaucer's Visions of Manhood* (Palgrave, 2007), co-editor of *Medieval Literature: Criticism and Debates* (Routledge, 2014; with D. Vance Smith), and editor of *Comic Provocations: Exposing the Corpus of Old French Fabliaux* (Palgrave, 2006). Holly's articles have appeared in *The Chaucer Review*, *Exemplaria*, *The Journal of Early Modern Cultural Studies*, *The Journal of Medieval and Early Modern Studies*, *Medieval Feminist Forum*, *New Medieval Literatures*, *Shakespeare Quarterly*, *Studies in the Age of Chaucer*, *Studies in English Literature, 1500–1900*, and numerous edited collections.

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## **Professor Brian Cummings (University of York)**

### **'Shakespeare on Emotion and Memory'**

*Chair: Dr Kirk Essary (The University of Western Australia)*

Shakespeare's *Twelfth Night* refers to a religious ritual in its title which is then seemingly excised from the play. It appears to conform in that way to what Stephen Greenblatt in *Shakespearean Negotiations* (1988) has called 'a sense of rituals and beliefs that are no longer efficacious, that have been emptied out'. Yet the play does not conform to such an antithesis of performance and belief. Rather, it is full of mimetic forms of emotion which embody a sense of ritual that revives and reforms social memory. This lecture examines both social ritual and festive forms (both real and fictional) via analogies with liturgy and masque on the one hand, and theories of memory and emotion on the other. In the process, it suggests a rewriting of the boundaries of metaphor and embodiment, as well as the sacred and secular, in the Renaissance reception of emotion.

**Brian Cummings** is Professor of English at the University of York. He is known for his research in a number of fields, including Shakespeare and Renaissance literature; Erasmus, humanism and the history of philosophy; religion and secularity; the history of the book; the Bible and the Book of Common Prayer; poetry and poetics (including modern poetry and literary theory).

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## **Associate Professor Shino Konishi (Australian Catholic University)**

### **'Recasting Australia's Early History'**

*Chair: Prof Susan Broomhall (Australian Catholic University)*

For a long time, Australia had a seemingly incontrovertible origin date, marked by the establishment of the first British colony in 1788. 26 January, commemorated as Australia Day, has been received with growing antipathy, first publicly acknowledged in 1938 when Aboriginal protestors declared it a Day of Mourning. This opposition has become more pronounced since the nation's Bicentenary in 1988, which was reframed as Invasion Day by Aboriginal activists and their advocates. Debate about the continued celebration of Australia's ostensible British origins have become more acute in recent years, with growing support for the Change the Date Campaign.

While this changing reception is largely driven by the recognition of the trauma wrought by colonisation on Aboriginal and Torres Strait Islander people, there has also long been a push to better acknowledge the earlier histories and legacies of non-Anglo encounters with Australia that preceded British colonisation, particularly that of Macassan, Dutch, and French sojourners. Recovering and re-animating these early-modern encounters is not just the preserve of academic historians, but has also generated popular engagement and reception, sparking "what if?" counter-histories about Australia's past. Moreover, for Aboriginal and Torres Strait Islander people these early modern encounters with non-Anglo visitors provide an opportunity to recover histories of mutual accommodation and exchange, as well as effective resistance, histories which seemingly contrast with Australia's colonial past. These non-Anglo early modern encounters provide a historical narrative which, as a history produced by the Tiwi Land Council (1995) attests, allows Aboriginal people to recall "with pride" their "rich and ancient history" of interaction with Asian and Dutch people that centres Indigenous people as opposed to British colonists in our national history.

**Shino Konishi** is an Aboriginal historian and descends from the Yawuru people of Broome, Western Australia. She is an Associate Professor in the Institute for Humanities and Social Sciences at the Australian Catholic University. Her publications include *The Aboriginal Male in the Enlightenment World* (2012), and a number of edited collections including a special issue of the *Journal of Australian Studies* on 'Feeling the Past: Indigenous History and Emotion' (2020).



## **Special Events**

### **ANZAMEMS Awards Ceremony: 2021 and 2022 ANZAMEMS Prizes and Fellowships**

*Chair: Professor Andrew Brown (Massey University)*

Awarding of the 2022 ANZAMEMS Early Career Fellowships, 2022 ANZAMEMS–ARC Humanities Award for Original Research, 2021 Philippa Maddern ECR Publication Prize, 2021 Patricia Crawford Publication Prize, the inaugural 2021 *Parergon* Publication Prize, and the inaugural 2022 Constant Mews Early Career Publication Prize.

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### **Talk by Lee Kinsella (curator of the Cruthers Collection of Women's Art at The University of Western Australia)**

#### **'Bodily intelligence – past-present engagements with art'**

*Chair: Emeritus Prof Richard Read (The University of Western Australia)*



*Image: Jody Quackenbush, The butcher shop, Northbridge, 2013, giclée print on archival paper, 42 x 59.4 cm, Cruthers Collection of Women's Art, The University of Western Australia*

My presentation will be illustrated by works of art that are currently on display in an at the Lawrence Wilson Art Gallery, entitled Sustaining the art of practice. I will speak about the challenges inherent in curating an exhibition that seeks to make visible the intangible ties between people and places that are tethered to art objects. I highlight the experiential

engagement that is possible in the Gallery and suggest that the art object is means by which the bodies of artist and audience can brush up against each other.

**Lee Kinsella** is a writer and visual arts curator. Raised in the Wheatbelt town of Gillingarra in Western Australia, she is currently curator of the Cruthers Collection of Women's Art at The University of Western Australia.

She has curated and managed exhibitions at Australian state and national public institutions, including the Art Gallery of Western Australia, The Australian War Memorial and The National Film and Sound Archive (formerly ScreenSound Australia). Kinsella has written catalogue essays, articles and contributed to several books on Australia art. In 2016, she has curated a survey exhibition of the work of contemporary Western Australian artist, Miriam Stannage. The exhibition was launched at the Lawrence Wilson Art Gallery in conjunction with a monograph on the artist edited by Kinsella. Her 2021 exhibition Paper Cut showcased works on paper in dialogue with community groups who occupied a residency space within the Lawrence Wilson Art Gallery. A related symposium, entitled Stories and Solidarity in which Australian and International artists discussed the power of storytelling, was co-presented by UWA and the Asian Art Museum, San Francisco

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## **Remembering Dr Anne Scott**

A scholar with diverse interests, Anne Scott was particularly known for her work on poverty and charity in the later Middle Ages. Joining the editorial committee of *Parergon* in 2002, Anne Scott became co-editor of the journal in 2006 and then sole editor from 2010 until 2016. She was the Convenor of the ARC Network for Early European Research (NEER) from 2006 until 2010.

A longstanding member, office holder and President of the Perth Medieval and Renaissance Group (PMRG), and a life member of both PMRG and ANZAMEMS, Anne Scott made a scholarly and amiable contribution to Medieval and Early Modern studies that will continue for many years to come.

The Perth Medieval and Renaissance Group (Inc.) invites ANZAMEMS conference delegates to join us for commemoration of Dr Anne Scott's life and work.

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## **Concerts**

The Irwin St Collective have generously provided delegates at the 2022 ANZAMEMS conference with access to two recordings of performances on YouTube. The Irwin Street Collective is a performance group of UWA Conservatorium of Music staff, alumni, current

students and distinguished scholars who research and perform historical or traditional styles of music.

The Irwin Street Collective perform Beethoven's *Spring Sonata*:

[https://www.youtube.com/watch?v=VIR8Mtu\\_Lq8](https://www.youtube.com/watch?v=VIR8Mtu_Lq8)

The Irwin Street Collective presents Vivaldi's *Sovente il sole*:

<https://www.youtube.com/watch?v=AGV2KMj5nNM>

## Details of Exhibitors: Publishers and Journals

*Also available online on the Conference Website:*

<https://www.anzamems2021.com/exhibitors-publishers>

# ARC HUMANITIES PRESS

Download copies of the following flyers:

- [Arc Humanities Press: Past Imperfect series](#)
- [Arc Humanities Press - Complete stock list 2022](#) (*includes discount code for 2022 ANZAMEMS Conference delegates*)
- [Thirteenth Biennial ANZAMEMS Conference: CONFERENCE OFFER](#)

# BLOOMSBURY DIGITAL RESOURCES



Download copies of the following flyers:

- [Theology, Religious Studies & Biblical Studies 2022](#)
- [Bloomsbury Medieval Studies](#)
- [Medieval titles in The Cultural Histories Series](#) (*includes discount code for 2022 ANZAMEMS Conference delegates*)



Download copies of the following flyers:

- [Medieval and Renaissance and Early Modern Studies \(Spring 2022\)](#)



Download copies of the following flyers:

- [More information about Cerae](#)



Download copies of the following flyers:

- [More information about \*Emotions: History, Culture, Society\*](#)



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## **Advice for Speakers**

Since the 2022 ANZAMEMS conference will be held fully online, all speakers will use Zoom to share their slides, rather than sharing them directly with the in-room audience. Therefore, if you are speaking at the ANZAMEMS conference, we recommend that you practice your presentation prior to your session, ensuring that you are comfortable with accessing Zoom, sharing your screen, and navigating through your slides.

Please note that the ANZAMEMS conference team will not be able to regulate or monitor your internet connection. Should your connection breakdown it will not be possible to reschedule your paper.

Please also note that we will not be recording any sessions apart from the ANZAMEMS OGM (this is for minute taking and the recording will be deleted once the minutes are finalise).

## **Presentation Format**

It is up to you what format you choose to present any visual aids or slides. However, to ensure your paper runs smoothly and without hitches we recommend that all speakers follow the below advice:

Use PowerPoint, or save your presentation as a PDF file.

If your PowerPoint presentation has a large number of images or other content, ensure the file size is as small as it can be [by following the guidance here](#).

## **Presentation Guidance**

Make sure your paper is presented within the allotted time (20 minutes for sessions with three papers and 15 minutes for sessions with four papers). To prevent screen fatigue amongst participants attending your session, we recommend that you keep your paper as brief as possible.

Please be considerate to your fellow presenters in your panels and keep to the time allotted for your paper. This will allow everyone to present their papers as intended, and allow enough time for the Q&A session following the presentations. Please note: Moderators have been instructed to mute presenters who go more than 2 minutes over their allotted time!

Arrive at least 10 minutes before the session to prepare. You will have the opportunity to conduct a sound and camera test with the session moderator to ensure that your microphone and webcam are working correctly.

Speak clearly and slowly so that everyone in the room and at home can follow your paper. The language in which you are speaking may not be the first language of everyone in the audience.

Support your paper with a PowerPoint, PDF, or other presentation using the 'Screen share' option. Don't forget to include any contact details you wish to share, such as email and Social Media Account handles, in your presentation!

Ensure you describe any images or visual aids used in your presentation so that it is accessible for any attendees with visual impairments.

Ensure you have any video, audio, or weblinks you need loaded and ready before you begin speaking.

It is likely that there will be members of the audience with hearing impairments or who rely upon lip-reading. Therefore, please ensure that you are facing the camera head on and that your face fully appears on the screen.

Before you begin speaking, check that you are audible by asking attendees to give you a thumbs up or post in the chat.

Ensure that the camera frames your face as closely as possible, that you are well lit, and your face can be clearly seen. Keep your camera on throughout your presentation.

Presenters who are using an external microphone should ensure this is set up correctly and positioned for optimum sound capture. If you are using the microphone built in to your device, ensure that it is clear of obstructions and is picking your voice up well.

Keep your background as simple as possible to avoid distractions.

As much as possible, try to reduce any background noise. Once you have finished speaking, please remember to mute your audio until the Q&A session!

## **Zoom Instructions**

We advise all conference attendees to update to the latest version of Zoom. You will need to be a registered user of Zoom to access to the Conference Zoom links.

### **Joining a conference Zoom Session**

Zoom has provided [a handy online guide for joining Zoom meetings](#). If you're unfamiliar with Zoom, we recommend that you please consult the guide before attempting to join a conference Zoom session.

Please remember to mute your microphone on entering a Zoom meeting, and keep it muted during the conference delegates' presentations!

Please also remember to set your Zoom username to your actual name. We encourage you to include your title and preferred pronouns as well.

### **Using Zoom to Share Your Screen**

There are three methods you can use to screen share a PowerPoint presentation in a Zoom meeting.

If you have dual monitors, you can share a slide show while viewing presenter's notes in another monitor. If you have a single monitor, you can also start the slide show in a window so you have access to other meeting features while sharing your presentation. [Find out more with Zoom's handy guide here](#).

While screen sharing from a Mac or Windows device, video of the other participants will move to an adjustable video panel. [Check out how to configure this in Zoom here](#).

You can share a Keynote presentation with Zoom. You share a Keynote presentation like any other screen, but [this article covers a few tips for optimizing your experience when sharing with Keynote](#).



# **Wonder Space Instructions**

## **Joining a Wonder Space**

To join the Wonder Space:

- 1) Click the Space link: <https://app.wonder.me?spaceId=f29469cf-b607-431b-a7b0-e46252eb3dd7>
- 2) Verify your camera/microphone access
- 3) Enter your name and take an Avatar photo

When you first join a Wonder Space your browser will automatically request access to your microphone and camera. Once accepted, you are good to go!

Other things to consider:

- Make sure Wonder is the only conference/communication tool you have open (Zoom, Microsoft teams, Google Hangout, etc). NB: You don't need to log out of Zoom completely to access the Wonder Space, however, you will need to leave the Zoom meeting you are currently in, in order to access the conference Wonder Space.
- Make sure your camera or microphone isn't in use by another application or website.

## **The essentials**

To move around in the Wonder Space, click and hold your Avatar to move. Your Avatar will move wherever your pointer is in the Space.

Wonder Spaces are made up of Areas (the square looking boxes), and Circles (circle chats which appear when you drag your Avatar next to another Avatar).

## **Circles explained**

When close to another Avatar, let go, and you'll form a Circle. (Same exact thing to join a pre-existing Circle).

One person can share their screen at a time in a circle: it's in the centre toolbar; you can also toggle on and off your camera and mic, as well as lock the circle.

To see all of the people in a circle, just click on anyone's video to go to Fullscreen-Mode. Click a video again to go into Space-Mode (you can also click the two arrows in the toolbar as well).

## **Areas explained**

Areas have two functionalities:

### 1) Session activated Areas:

When there is a Session going on in an Area, any person that enters the Area will immediately begin communication with everyone else inside of that Area; you'll be able to see and hear up to 50 people in that Area!

### 2) Areas without Sessions:

When a session is not happening, the Areas simply serve as location markers inside of your Space. They act as really great conversation starters, helping you to find people to speak with about specific topics. Think of them as a paper map; you can see the location of the building, but you can't see inside.

Important note: If a Circle exists in an Area and a Session then starts, the Circle will be automatically moved outside the Area in order to not disrupt the communication. Alternatively, anyone inside of an Area when a Session starts - but not inside of a Circle - will then automatically join the Session.

We have set up the following Areas for you to access:

1. Publishing Q&A: Publishers will run a general Q&A session. See the schedule for dates/times when publishers will appear.
2. Pitch a Project: Pitch a project to an editor. See the schedule for dates/times when publishers/editors will appear.
3. Coffee Corner 1: For general chat.
4. Coffee Corner 2: For general chat.
5. Book and project launches: Have a book or project you'd like to launch? This is the place to do it!
6. Troubleshoot Area: If you're having any technical issues while connected to the Wonder Space, please head to the Troubleshooting Area. If there is no one on hand to help you out, please visit this handy [Troubleshooting page provided by Wonder](#).

## The extras

You can change your name, Avatar photo, and audio/video input sources any time you like by going to the Profile icon in the sidebar to the right. (Pro tip: you can also change your audio/video input sources using the microphone and camera icon in the centre toolbar).

Right underneath it, you can send different types of chat messages to either everyone in the Space, your circle, or an individual.

## Troubleshooting

If you're having any technical issues while connected to the Wonder Space, please head to the Troubleshooting Area. If there is no one on hand to help you out, please visit this handy [Troubleshooting page provided by Wonder](#).

If you're unable to connect to the Wonder Room at all, please visit this handy [Troubleshooting page provided by Wonder](#).

## **Wonder Space schedule**

### **Joining**

To join the Wonder Space:

- 1) Click the Space link: <https://app.wonder.me?spaceId=f29469cf-b607-431b-a7b0-e46252eb3dd7>
- 2) Verify your camera/mic access
- 3) Enter your name and take an Avatar photo

*Please note: All times listed are AWST*

### **Arc Humanities Press**

Publishing Q&A with Simon Forde from Arc Humanities Press

Tuesday 28 June: 4:30pm-5:30pm

### **Brepols**

Publishing Q&A with Prof Guy Carney from Brepols Publishers

Thursday 30 June: 3:30pm-4:30pm

### **Bloomsbury Digital**

Publishing Q&A with Jo Deakin from Bloomsbury Publishing

Tuesday 28 June: 3:30pm-4:30pm

### **Cerae**

Publishing Q&A with David White (MQ) from *Cerae*

Wednesday 29 June: 12:30pm-1:30pm

### ***Emotions: History, Culture, Society***

Publishing Q&A with A/Prof Katie Barclay editor of *Emotions: History, Culture, Society*

Tuesday 28 June: 12:30pm-1:15pm

***Parergon***

Publishing Q&A with Prof Rosalind Smith and A/Prof Sarah Ross editors of *Parergon*

Thursday 30 June: 12:30pm-1:00pm

Pitch a Project with Prof Rosalind Smith and A/Prof Sarah Ross editors of *Parergon*

Thursday 30 June: 1:00pm-1:30pm

## **Presenters' Abstracts and Biographical Statements**

*(In alphabetical order, sorted by Presenter's surname)*

**Emily Abercrombie (University of Liverpool)**

### **An Emotional Relationship: Richard the Lionheart and Phillip Augustus**

From illicit encounters to bitter rivalry, the relationship between Richard I and Phillip II was somewhat tumultuous. It cannot be denied that the bond between these kings was strong and passionate, and has been used by various historians in an attempt to comment upon Richard's sexuality, amongst other matters. However, by moving beyond the superficial conclusions made about their companionship, it is possible to develop a deeper understanding of the emotions underpinning medieval kingship. This paper will take a closer look at Richard and Phillip's behaviours, both towards one another and to others, paying particular attention to love, anger and jealousy, during a period of history when notions of chivalry and masculinity were an integral part of the construction of royal identity.

**Emily Abercrombie** is a first-year PhD student at the University of Liverpool working on virtues and vices in the construction of medieval kingship under the supervision of Dr. Damien Kempf.

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**Emeritus Professor Randall Albury (UNSW)**

### **The Negative Reception of Ficino's Ideas about Platonic Love**

Although much has been written concerning the positive reception of Marsilio Ficino's ideas about Platonic love, and the assimilation of these ideas into European courtly and elite culture from the late fifteenth to the mid seventeenth century, there is another story to be told about their negative reception. Parallel to the long Western tradition celebrating erotic love, there was another tradition based on medical and philosophical thinking that warned against the dangers of intense human love. Most early modern authors contributing to this anti-erotic or contra-amorem tradition were either humanist scholars or clergymen, but in 1496 a dialogue

against passionate love entitled *Anteros* was published by Battista Fregoso (1453–1504), a former Doge of Genoa and an active political and military figure throughout his adult life. Without mentioning Ficino by name, Fregoso's interlocutors attacked many of the principles of Ficino's philosophy of love. The efficacy of Fregoso's polemic can be seen in a later work credited with having been one of the first to popularise Ficinian Platonic Love in the vernacular, Baldassare Castiglione's *Book of the Courtier*, published in 1528. Here one finds an account of Platonic Love that is modified in significant ways by incorporating elements from Fregoso's *Anteros*.

**Randall Albury** is Emeritus Professor in the School of Humanities and Languages at UNSW; and Adjunct Professor in the School of Humanities, Arts and Social Sciences at UNE. His principal research interests lie in European early modern intellectual history and the history of Western medicine.

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**Dr Leila Alhagh (Monash University)**

**The genres and characteristics of private and public collections of manuscripts written in Arabic script in a Victorian setting**

Dr Leila Alhagh will present a brief introduction to private and public collections in Victoria of manuscripts written in Arabic script, including Arabic, Persian, Ottoman Turkish, and Urdu. The different genres and significant characteristics of these collections will be discussed, and highlighted by individual case studies. This presentation will shed light on how Arabic-script manuscripts act both as a reflection of migrant communities preserving heritage in Victoria, and as attempts to (re)construct Islamic history in an Australian setting.

**Leila Alhagh** is a research affiliate at the School of Philosophical, Historical and International Studies, Monash University, and holds a PhD in the conservation of cultural materials from The University of Melbourne. Previously, she was a manuscript conservator at the Iranian Parliament in Tehran. Her main research is focussed on the interdisciplinary study of Islamic manuscripts detached from their places of origin and scattered in an Australian setting.

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**Honorary Associate Professor Mark Amsler (The University of Auckland)**

**Emotions and the Multisensory: Reading Two Middle English Texts of Experience**

Too often, research and cultural criticism on emotions in literature and arts floats independent of research and cultural criticism focused on the senses. However, a phenomenological approach to representations of experience and multisensoriality in textual or literary forms brings emotions and senses together. I propose to juxtapose Merleau-Ponty's description of "experience" with Ockham's account of "experience" and the Wife of Bath's dichotomy of "experience" and "auctoritee" and then to critically historicise the relations between the emotions and the senses in the late Middle Ages. I discuss multisensory representations of perception and experience in two quite different fifteenth-century Middle English texts: "Blacksmiths" (British Library, MS Arundel 292) and the play of Mary Magdalene (Oxford, Bodleian Library, MS Digby 133). In the "Blacksmiths" lyric, the speaker's highly negative affective stance mutates linguistic syllables into the sounds of labour and vice versa, so that alliterative verse itself represents and aestheticizes the night-time work in the smithy. Anger makes poetry. Alliteration is both a perception of the smithy and a transposition of the experience. In the Digby play, when the three Marys come to the Tomb and discover it empty, their encounters (experience) with the void, the angel, and the gardener reshape their understanding of the natural scene and their perceptions. Their interactions transpose their understanding to a spiritual (metaphysical) level. The play's diegesis unfolds Mary Magdalene's response to her perception of the scene, from disappointment to dissonance to understanding beyond the immediate sensory experience.

**Mark Amsler** has taught medieval studies, linguistics, and critical theory in North America and New Zealand. He is the author of *Etymology and Grammatical Discourse, Affective Literacies*, and most recently *The Medieval Life of Language*.

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**Dr Leah Astbury (University of Manchester)**

**A good match: compatibility and marriage in early modern England**

Living in marital discontent was an ‘evil example to others’ leading to the loss of credit, wasting of goods, corrupting of children and servants and consuming of health, Robert Snawsel outlined in the preface of his 1610 *A looking glasse for married folkes*. Ensuring there was 'equality' between potential spouses with regards to status, piety, age, bodily state, personality and attraction was intrinsic to ensuring the ‘glue’ of marriage was not shaken. The penalties of a poor match would be misery, illness and all manner of disorder. This paper explores the ways in which early modern medical and religious writers understood the framework of marital compatibility. This framework sat at the apex of broader discourses about health, the body, gender and the emotions. While compatibility seemed to offer a way of explaining and excusing marital discord, an equally powerful and contradictory thread ran through prescriptive texts that held lack of effort responsible for disagreements. Through an analysis of family papers, including diaries and letters, this paper examines the ways in which husbands and wives navigated these cultural frameworks, experienced marriage and its emotional ebbs and flows, and the ways in which this was understood to condition their bodily health.

**Leah Astbury** is a Research Associate at the University of Manchester working on the Wellcome Trust funded project ‘Sleeping Well in the Early Modern World’, which explores an environmental approach to the history of sleep care. She has published on the history of medicine, childbirth and the family.

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**Dr Michael D. Barbezat (Institute for Religion and Critical Inquiry, Australian Catholic University)**

**Demons Only Virgins Can See: Divination with Child Mediums as a Medieval Type of Clerical Child Abuse**

This study examines the use of child-mediums in medieval divination and magic as a specific medieval social construct of child abuse. Medieval authors believed that children were frequently used in this way by learned men, particularly churchmen. They believed the practice was abusive, causing physiological, psychological, and spiritual harm. Many also believed, for different reasons, that it could produce results. Finally, there is ample evidence to demonstrate that the belief in child-divination’s efficacy led to real acts done to real



children. Ideas and practices associated with child mediums give us an example of the kind of elite ritual magic extant in clerics' own social worlds that fuelled the fantasies they projected onto others. These fantasies, such as late medieval witchcraft, drew from the well of clerical magic that was a familiar feature of learned culture. The use of child mediums also provided medieval authors with an opportunity to theorise about a specifically clerical form of child abuse and its effects on individuals. These theories are part of the discursive history of child abuse as well as histories of magic.

**Michael Barbezat** is a Research Fellow at the Institute for Religion and Critical Inquiry at the Australian Catholic University. His research examines the convergencies of discourses regarding sexuality, heresy, demonology, and theology in the writings of medieval churchmen.

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**Dr Diana G. Barnes**

### **Emoting the multimodal bubble in early modern writing**

In early modern English writing, the bubble was so pervasive that it seemed to mean everything and nothing. It was present in all classes of print from that geared to elite, educated readers, to the ephemera and how-to-books produced cheaply for 'common' readers. The early moderns often cited the moralising proverb "Homo bulla est" or man is a bubble, to affirm the commonplace that life is short, and uncertain. The real physical bubble, as opposed to the proverbial bubble, is a perfect sphere of liquid enclosing a discrete pocket of air. This fleeting but everyday occurrence is too often assumed to be trivial, but bubbles can signal dangerous agitation, such as ocean currents that swell into a storm, froth in urine caused by polluting disease, or blood burbling from a fatal wound. Words could not effectively describe the sensory complexity of a bubble as a visual, aural, and sometimes even olfactory and gustatory phenomenon. This paper will challenge the perception that the bubble is a pleasing but inconsequential literary conceit associated with "bubbling brooks" and other natural bodies of moving water. It will analyse the emotive representation of the multimodal phenomenon of bubbles in medical, poetic, dramatic, philosophical, scientific, and religious writing.

**Diana G. Barnes** is a Lecturer at the University of New England, with a specialization in early modern literature. She leads the UNE Research Cluster in the History of Emotions and is completing a book on the early modern bubble.

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**Jenny Davis Barnett (University of Queensland)**

**Abjection and disgust in the origins of the witches' sabbath (1428–1442)**

History of Emotions scholars have examined a complex range of emotional registers in the history of Early Modern European witchcraft (Kounine, Ostling, Spinks, Tarantino, Zika). However, little scholarship considers the original sources from the 1430s western Alps that first document the shift in perceptions of the witch from sole agent of harm to members of an organized cult who attend the nocturnal “synagogue” to commit abominable acts and receive teachings from demons. This paper addresses emotions of horror with special attention on abjection and disgust in the origins of the witches' sabbath. By examining key sources Report on witchcraft in Valais, *Formicarius*, *Errorres gazariourm*, *Ut Magorum et maleficorum errores*, *Le Champion des Dames*, and *Vauderie de Lyon*, I argue that the rituals of the witches' sabbath (night flight, infanticide and anthropophagy, entering Satan's service, incestuous orgies, the *osculum infame*) are an abject performance that provokes emotions of horror and disgust. The reception of these emotions thus divides and distances the Orthodox Christian community from the Heterodox Other. My research is a case study in how emotional receptions ignite and fuel the marginalisation and persecution of minority groups.

**Jenny Davis Barnett** is a postgraduate student in the Institute for the Advanced Study of the Humanities (IASH) at the University of Queensland. Her thesis focuses on emotions in the origins of the witches' sabbath in the late medieval western Alps.

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**Associate Professor Chiara Benati (University of Genoa)**

**The Manuscript Reception of Early Modern Surgical Texts: Hieronymus Brunschwig's *Buch der Chirurgia* (Strasbourg 1479) and Hans von Gersdorff's *Feldtbuch der Wundarzney* (Strasbourg 1517)**

Hieronymus Brunschwig's *Buch der Chirurgia* and Hans von Gersdorff's *Feldtbuch der Wundartzney* are the first two surgical handbooks printed in the High German language area. During the Early Modern Age these texts enjoyed great popularity as witnessed by the high number of editions following the first ones and by the existence of respectively Low German, English and Dutch and Low German and Dutch translations. Moreover, parts of both these surgical compendia are also included in medical manuscript collections (Brunschwig: Heidelberg, University Library, Cpg 184, Cpg 191 and Cpg 275; von Gersdorff: Copenhagen, Royal Library, GKS 1663 4to\*, Thott 253.8, Kassel, University Library, 8vo Ms. med. 6 and Lucerne, Central and University Library, pp 27 4to). In this paper the manuscript reception of these two printed texts will be taken into consideration, paying particular attention to the function of the passages from Brunschwig's and von Gersdorff's handbooks in the context of the manuscripts transmitting them.

*\*The Copenhagen MS GKS 1663 4to transmits the above-mentioned (fragmentary) Low German translation of the Feldtbuch.*

**Chiara Benati** is Associate Professor of Germanic Philology at the University of Genoa, Italy. Her current research interests include Middle High German literature, High and Low German charms and blessings, Faroese language and literature, as well as earliest (Low) German surgical treatises and their specialized terminology.

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**Dr Gemma Betros (Australian National University)**

**Mobility, gender, and the religious life: the voyage of the "Trappistines" across revolutionary Europe**

Following revolutionary France's closure of religious orders and congregations, women who had been forced from their religious houses sometimes sought to join communities in other countries. The male Cistercian abbey of La Trappe, which had relocated to Switzerland, welcomed such refugees with its creation of a new female community in 1796. Its efforts to find a secure home in revolutionary Europe, however, took the order across the continent as far as Russia before they were forced to turn back again, moving from temporary refuge to temporary refuge. This paper investigates how the 'Trappistines', as the women became

known, attempted to forge a new religious identity under such conditions, focusing on the challenges of maintaining enclosure, adhering to the unusually strict rule of La Trappe, and pursuing their spiritual development as they prepared to take their new religious vows. Drawing on the narratives of two of the women who undertook this extraordinary journey, it also considers how, in the face of the order's uncompromising male leadership, its female members used this period of constant upheaval to shape their own experience of the religious life.

**Gemma Betros** completed her undergraduate studies at the University of Queensland and her M.Phil and PhD at the University of Cambridge. She has held posts at the University of Leeds, Harvard Divinity School, and Australian National University, and in 2021 co-founded ISHWRA, the international network for the history of nuns.

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**Rachel Boddy (Te Herenga Waka - Victoria University of Wellington)**

**‘I have ever felt some Degree of that Ambition’: The Duchess of Marlborough and Female Ambition in early-eighteenth-century England.**

In early eighteenth-century England, Sarah Churchill, the Duchess of Marlborough was commonly held to be a difficult, if magnetic, woman. She freely admitted she had ambition in her memoirs, *An Account of the Conduct of the Dowager Duchess of Marlborough* (1743) but she was not the only one to note this. Sarah's ambitions also play a central role in a satirical work, *Queen Zarah and the Zarazians* (1705). Both works cover roughly the period from around 1675 to 1705/1710, and both focus on Sarah's choices and advancement. In spite of this, the emotions they intend to evoke in their audiences are very different. The satire seeks to portray Sarah's ambitions as sneaky and underhanded, showing her seeking power and advancement at any cost, in an attempt to create negative feelings towards Sarah. Meanwhile, Sarah's own memoirs acknowledge this ambition but portrays it as ambition used for the right people and in the right way, intending to invoke positive feelings. The distinction between these representations highlights the interpretation of ambition for women in early modern England.

**Rachel Boddy** is a PhD candidate in History at Te Herenga Waka - Victoria University of Wellington. Her current research investigates eighteenth-century political celebrity, and previously she looked at women's agency in marriage and divorce. She has worked as a research assistant on the database [www.liverpoolmaritime.org](http://www.liverpoolmaritime.org), and the project 'Scots Law and British Colonialism'.

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**Heather Boggess (North Carolina State University)**

### **Damsels and Death: Feminine Personification Allegory in Medieval Texts**

In *The Consolation of Philosophy*, Boethius faces his impending execution and seeks the wisdom of Lady Philosophy to reconcile his grief. *The Pearl* father finds solace in the religious teachings of the Pearl Maiden, who is also his deceased daughter. Lady Meed and Lady Holy Church of Langland's *Piers Plowman* contrast earthly pleasures with the value of religiosity in a society facing moral death. Feminine personification allegory is characteristic of medieval literature and theology, yet is in direct opposition to gender norms of the same period. Being unable to hold significant forms of personal, political, or religious power, women found other ways to influence their surroundings and the circumstances of their lives. Similarly, men used alternative methods for stepping outside of their gender expectations, often through their real and fictional interactions with women. Thus, the coupling of distressed male characters with allegorical women is a method for allowing men to take part in emotional expression, especially when facing traumatic events such as impending execution or the death of a loved one. Creating this dynamic between characters simultaneously gives agency to both groups, becoming an equalizer in a patriarchal society.

**Heather Boggess** is a graduate student at North Carolina State University. Her research focuses primarily on the intersection between medieval literature and popular culture. She also works in Disney studies, and will be featured in *Neo-Disneyism: Inclusivity in the Twenty-first Century of Disney's Magic Kingdom* next year.

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**Dr Karen Bollermann (Independent Scholar)**

## Why Doesn't John of Salisbury's Body Politic Defecate?

Everyone poops, or so says the extremely popular children's book that has helped generations of parents to assure their toddlers. There is, however, a body that seemingly defies the biological odds: John of Salisbury's famed body politic. The physiology of John's ideal body (as described in Books 5 and 6 of the *Policraticus*) has been widely dissected. Still, one notable aspect of John's body politic has received surprisingly scant scholarly attention – namely, its lack of excretory anatomy (anus, penis, vagina, urethra, nipples, pores). John's body contains the essentials of an alimentary tract. Not only is there a mouth that consumes (taxes, etc.), but also both a stomach and intestines that process ingesta. Yet John's alimentary story ends there. What are we to make of this? This paper proposes to answer this intriguing question.

**Karen Bollermann** holds a PhD in Old English Literature from Arizona State University. She is an independent scholar residing in College Station, Texas.

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**Dr Keagan Brewer (Macquarie University)**

### **Simon of Tournai's Blasphemy and the Fear of Godlessness: Getting Emotions from Accusations**

Accusatory texts are opaque lenses for the real behaviour and beliefs of the accused; however, they are a useful measure of accusers' emotions. This paper considers Simon of Tournai, a twelfth-century theologian who allegedly made blasphemous comments against God and Christianity in toto, then had a stroke that rendered him incapacitated. Simon engaged with Aristotelian and Protagorean relativism, which may have instigated a desire to discuss arguments for and against God's existence (as Anselm and Aquinas did). This paper brings together the eight known medieval sources for Simon's stroke to argue that fear of reducing God's cosmological role underpins the claims against Simon as the tale was orally retold. Among the varied post-hoc explanations, three authors (Gerald of Wales, Matthew Paris, and Thomas of Cantimpré) independently accused Simon of wishing to destroy Christianity. Their accusations reveal a deeply entrenched fear of reducing God's cosmological role regardless of what Simon actually said. Overall, this paper argues that

accusatory texts can be useful for understanding the fears of accusers and more broadly the mentalités of an era.

**Keagan Brewer's** research considers the intersection between beliefs, disbeliefs, and emotions in medieval Europe. He enjoys textual editing and translation, and has published multiple volumes in the Crusade Texts in Translation series. He is currently undertaking a postdoctoral project titled 'Atheism, Repression, and Emotions in Medieval Europe' at Macquarie University in Sydney. He is also engaged in side projects relating to the Voynich manuscript and late-medieval gynaecology.

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**Dr Kathryn A. Broderick (University of Dublin)**

### **The Role of Emotions in Middle Irish Poetry: The Deserted Home**

This presentation will explore the role of emotions in the 11<sup>th</sup> century poem "The Deserted Home" collected in the 14<sup>th</sup> century manuscript, Leabhar Breac. A critically overlooked celebration of Irish emotional expression, this poem was first transcribed and translated in 1889 and has only appeared in one other compilation of Irish poetry in 1911. Paralleling the murder of a blackbird's children and mate by thoughtless cowherds, the poet then reveals the slaying of his own wife and children. This presentation will explore how the poet artfully employs the clash of contrasts alongside parallelism to convey and arouse emotions. In particular, this presentation will explore (1) the use of the social contrast between the reckless cowherd and the murderous fairy host as agents of destruction; (2) the visual contrast of the nest/home before and after destruction; (3) the emotional contrast of the arbitrariness of the sublime in death; and (4) the parallel presentation of the blackbird's and the poet's grief at losing their family as an external presence and internal feeling.

**Kathryn A. Broderick** has graduate degrees from the University of Dublin, Trinity College (M.Phil) and the Florida Institute of Technology (B.A). She received a J.D. from William & Mary Law School. She has an interest in Irish folklore in Middle English poetry and is a storyteller.

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**Professor Andrew Brown (Massey University)**

**Sound Excuses: Auditory Experiences in Late Medieval Pardon Letters**

Over 2,000 pardon letters, petitioning the ruler for clemency, survive for Burgundian Low Countries between 1386 and 1520. The tales that petitioners tell to mitigate their violent crimes or homicides are well known for the anecdotal detail they apparently reveal about social life. But they are also potentially a rich source for historians of emotion, since supplicants refer to being moved by a wide range of sensory experiences, from joy to anger. Many of these experiences are linked to sounds, verbal and non-verbal – from the orderly music of song, instruments and bells (often associated with festivity or recreation), to the disordered noise of murmurs, shouts and cries. This paper explores how these sounds moved – or were said to move – those who experienced them. Like other details in pardon letters, sounds are described to secure a pardon: petitioners had to relate them to recognised sensory discourses. Recapturing past ‘soundscapes’, and gauging how sound affected their audiences, are notoriously difficult tasks; but pardon letters often allow an understanding of what particular sounds were supposed to mean and do.

**Andrew Brown** works on late medieval religion, urban ceremony, recreation and games, particularly in the Low Countries and England. His most recent book, co-edited with Jan Dumolyn, is *Medieval Bruges c. 850–1550* (Cambridge University Press, 2018). He is Professor of History at Massey University.

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**Dr Joshua Brown (The University of Western Australia)**

**Mobility and Gender at Santa Marta in Milan, 1405–1454**

This paper investigates the extent to which women’s agency was influenced by the physical and exchange mobility of a group of lay nuns in late medieval Milan. Although not belonging to a religious order, over time, the women at Santa Marta formed part of a network of “sister houses” throughout northern Italy. This network facilitated the way in which lay nuns would visit each other, adopt religious practices of other houses, and exchange new ideas during a process of increased agency and identity formation. I argue that this process was engendered



by the women themselves, sometimes with the solicited participation of men in the broader network. I focus on the writing of a nun from this network, Margherita Lambertenghi, and the people outside her immediate environment to show that mobility is a useful taxonomy to understand early modern practises of gender.

**Joshua Brown** is senior lecturer in Italian Studies at The University of Western Australia. After his PhD, he completed a postdoctoral fellowship at Stockholm University before returning to Australia. His main areas of interest are philology, historical situations of dialect contact, and digital humanities. Recent publications include “Women’s literacy in a late medieval religious community: organisation and memorialization at Santa Marta in Milan, 1405–1454” (*Journal of Religious History*, 2021).

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**Dr Andrea Bubenik (The University of Queensland)**

**Penetrate and medicate: the agency of medical instruments in Dürer’s prints**

Medical instruments are indicators of processes that are not usually visible, both the procedure delivered and its ensuing effects. This is especially true of instruments designed for bodily penetration where the injected fluid or vapour takes its course unseen. Such interventions are documented in early modern German sources, with therapies for constipation and syphilis especially on the rise. Several prints by Albrecht Dürer are especially relevant for our understanding of medical instruments and have yet to be examined from this perspective. In this paper I will consider two emotional objects: the clyster syringe in *Melencolia I* (1514) and the bellows in *Dream of the Doctor* (1498). These instruments visualise interventions and emotional impacts for the elements, and also implicate bodily sites that were considered vulnerable. Through an examination of the prints alongside surgical treatises and primary documents we can better understand how these instruments were wielded and gain a sense of the desired effects of such acts of penetration.

**Andrea Bubenik** is a Senior Lecturer in Art History at The University of Queensland, and the director of the UQ Node for the ARC Centre of Excellence for the History of Emotions. Her most recent book is *The Persistence of Melancholia in Art and Culture* (edited, 2019).

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**Elizabeth Burrell (Monash University)**

**For the Betterment of the Whole: The Power of Emotion in Late-Medieval Healing Charms**

In late-medieval English healthcare, emotional and physical health were intimately linked. Accordingly, a significant feature of healthcare was charming, a verbal form of therapy that tapped into the healing power of the emotions and the transferral of God's grace upon devotees. In this paper, I shall demonstrate how the emotional reception of charms that were grounded in Christian cosmology and explicitly saturated with the notion that God cared for his people positively impacted the ailing or injured body. In Galenic theory, the dominant medical paradigm of the period, the component parts of a person worked together for the betterment of the whole. Therefore, when the soul was happy and healthy, it was more able to play its part in returning the body to health. I argue that spiritual treatments, in this case charms, were not irrational and naively optimistic attempts at medical care divorced from an understanding of contemporary science. Rather, I show how their reception was believed to amplify positive emotions in the soul which could ultimately lead to the amelioration of the body.

**Elizabeth Burrell** is a PhD candidate in Historical Studies at Monash University and her research focuses on charms, spiritual healing, and healthcare in late-medieval Europe. Elizabeth works as a teaching associate in the Medieval History and Religious Studies programs at Monash and is currently on the Centre for Medieval and Renaissance Studies committee.

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**Professor Megan Cassidy-Welch (Australian Catholic University)**

**Papal crusade letters as repositories of emotion**

During the pontificate of Innocent III there was a veritable flood of correspondence from his curia concerning the crusade. These papal documents range from extremely well-known crusading calls such as *Quia Maior* (1213) to the sometimes more prosaic correspondence

pertaining to specific crusades, their planning, financing, and progress. Recently historians have considered the corpus of Innocent's crusade letters as one of a number of genres of papal communication during the later twelfth and early thirteenth centuries. In a recent special issue of the *Journal of Medieval History*, Gerd Althoff and others explored the imagery, architecture, dress, and epistolary culture of the papacy in the broader context of a newly invigorated rhetoric of power around the papal office and the government it sought to exercise. Scholars such as Thomas Smith have also recently mined papal correspondence relating to the crusades in order to unravel the complex textual histories of individual crusade calls. This paper takes a closer look at the crusade correspondence of Pope Innocent III and its emotional dynamism, suggesting that the direction and regulation of emotion was an important part of Innocent's vision for the enterprise of holy war. Moreover, the communication of emotion through the curia formed part of the broader pastoral intervention into the lives of individual Christians that Innocent understood himself to be making during his papacy. A consideration of the emotional content and reception of some of Innocent's crusade letters thus provides new insights into how a distinctive papal culture was newly constructed at turn of the thirteenth century.

**Megan Cassidy-Welch** is Director of the Medieval and Early Modern Studies Program at the Australian Catholic University. Her two current projects are a history of mercy, and a study of Pope Innocent's crusade letters. Her most recent book is *Crusades and Violence* (Amsterdam UP, 2022).

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**Dr Merav Carmeli (Monash University)**

**Transnational and transhistorical nostalgia in Hebrew-script manuscript collections in Victoria**

Dr Merav Carmeli will introduce a selection of the unique Hebrew-script materials in public and private collections in Victoria. Written in Hebrew and Judaeo-Arabic, the texts span history and geography. From a mystic magician and aspiring chief rabbi who brought his library to Australia during the gold rush, to collectors who have devoted tremendous time and resources to reconstruct the intellectual heritage of medieval Egypt, the Hebrew-script

materials shed light on Jewish migration to Australia, transnational and transhistorical nostalgia, and the deep impulse to rebuild old histories in a new land.

**Merav Carmeli** is a research affiliate at the School of Philosophical, Historical and International Studies, Monash University. Her research focuses on the kabbalah of the 13th century; on its sexual images and practices, and on the ways it was influenced by medical theories regarding sexual wellbeing and fertility.

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**Dr Matthew Champion (The University of Melbourne)**

### **Feeling the Hours: Listening for Emotional Receptions of Clocks in the Medieval and Early Modern World**

From the fourteenth century, mechanized timekeeping devices transformed feelings about time. This paper assembles materials from across a wide range of literary, material and visual sources towards an emotional history of time's sounds across the medieval and early modern world. It commences with reflections on the rich affective palette of devout receptions of time's sounds in fourteenth- and fifteenth-century religious reform, particularly in relation to Heinrich de Suso's immensely influential work the *Horologium divine sapientiae* (*The Clock of Divine Wisdom*) and the musical clocks which spread across European towns and monasteries in the later fifteenth century. It then moves to consider the ways in which the sounds of the clock were received when first encountered in non-European contexts, treating three case studies from the Ottoman Empire, and Jesuit missions in China and Brazil in the sixteenth and early seventeenth centuries. In these encounters, the sounds of European time called forth responses ranging from curiosity and wonder to violence.

**Matthew Champion** is a Senior Lecturer in the School of Historical and Philosophical Studies at The University of Melbourne. He is the author of *The Fullness of Time: Temporalities of the Fifteenth-Century Low Countries* (University of Chicago Press, 2017) and co-author of Peter de Rivo on *Chronology and the Calendar* (Leuven University Press, 2020). He is the recipient of an ARC DECRA working on sound and time between c.1300 and c.1600.

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**Associate Professor Michael Champion (Australian Catholic University)**

**Moral Habituation in Ascetic Education**

This paper seeks to explain the central role of habituation in strands of ascetic education in the light of Classical criticisms. Within Aristotelianism and later Platonism, habit formation is considered a useful preparation but not part of ethical education itself. Habituation may be understood as a stage of moral development prior to the mature operation of reason and therefore insufficiently rational and self-reflective to qualify as educational. Yet at least for some ascetic educators, habituation is required throughout each stage of a monk's moral and spiritual education. This is partly a function of the life-long quality of ascetic education, which distinguishes it from educational contexts that are more time limited, and is partly built on the view that monasticism is craftlike. The resulting affective conceptualization of habit makes it, despite doubts in the philosophical tradition, central to education in virtue. This paper investigates the bases for a new valuation of habituation within ascetic education, including key sites of habit formation, especially imitation of dramatic ascetic exempla and monastic work.

**Michael Champion** is Associate Professor in Late Antique and Early Christian Studies at ACU. He is the author of *Explaining the Cosmos* (Oxford 2014), *Dorotheus of Gaza and Ascetic Education* (Oxford 2022 forthcoming) and co-editor of several volumes in history of emotions, early Christian studies, and history of violence.

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**Dr Jennifer Clement (The University of Queensland)**

**Prince Henry's Body: Sermons, Rhetoric and Grief**

Prince Henry, James I and VI's elder son, was the great hope of the more Calvinist faction at court. Like his father, he heard sermons regularly and with enthusiasm, but his early death was a massive blow to the country as a whole, and to the more reformed in particular, leading to a great outpouring of grief, especially by those ministers who had preached before him. This paper will examine several major sermons preached by these ministers on the occasion

of his death and analyse how their rhetoric evokes grief in response to the dead body of the prince. Such sermons attempt to create an emotional community through national mourning and affliction. As I will show, these sermons must balance their grief and dismay with reassurance, not just that Henry died well – proving his elect status – but also that national Protestantism will endure.

**Jennifer Clement** is Senior Lecturer in Literature at The University of Queensland. She is the author of *Reading Humility in Early Modern England* (2015), and of numerous articles on religion and literature, Shakespeare and adaptation, and early modern women's writing. She is currently working on her second monograph, on 17<sup>th</sup> century sermons and emotions.

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**Tania M. Colwell (Australian National University)**

#### **Margaret of Austria, Mobility and Manuscripts: Cultivating Affect and Authority**

Margaret of Austria's (1480–1530) cosmopolitan upbringing and youthful marriages across the Hapsburg, Valois, Castilian and Savoyard courts extended and enriched the archduchess' dynastic and literary networks. This paper will trace how the affective associations produced by literary artefacts which served as celebrations and mementos of relationships cultivated by Margaret across western Europe intersected with her efforts to exert political authority as both regent and governor of the Low Countries and dowager duchess of Savoy. While taking the broader context of Margaret's library into account, I will explore these themes through the lens of her *Mélusine* volumes and the associated material culture which moved with her over time. This paper will underline how Margaret's youthful mobility was central to her exercise of power after her permanent return to the Low Countries in 1506.

**Tania Colwell** is Academic Fellow, Residences, and Honorary Lecturer in the School of History at the ANU. Her research into the dynamics of gender, power, mobility and materiality emerges from her ongoing work on the manuscripts, reception, and audiences of the late medieval French *Mélusine* romances, a monograph on which is nearing completion. Tania's publications include studies of these texts, well as work on late medieval crusade, emotions, Middle English romances, and, with Julie Hotchin and Merridee Bailey, an edited collection of essays on premodern women and cultures of work (Routledge 2018).

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**Dr Michael Cop (University of Otago)**

**Adaptational Energies and Sounding Like Shakespeare: A Corpus Approach to Contemporary Shakespearean Adaptations**

Shakespearean corpora present word types and tokens for Shakespeare's texts, but we can equally gauge how those texts are transformed and re-presented in contemporary adaptations: what happens linguistically when Shakespeare is loosely re-done? What does a body of adaptations tell us about lexical or syntactic tendencies in adapting Shakespeare?

Adapting Shakespeare (or any text) often means condensing Shakespeare (e.g., Farris 2019, Hutcheon 2006, Perrit 2004), but frequent remnants or departures from a source have the potential to transform that source. Douglas Lanier uses a rhizome metaphor to explain how Shakespearean adaptations relate to source texts—and how adaptations in turn shape meanings of source texts, where meaning becomes “a horizontal, decentered multiplicity of subterranean roots that cross each other, bifurcating and recombining, breaking off and restarting” (2014, 28).

Applying a corpus linguistic approach to contemporary graphic adaptations of Shakespearean plays, this talk will present exploratory quantitative research that examines such rhizomatic interweaving. The research looks at words or phrases that a body of adaptations most value or cut and what the broader implications of such valuations or cuts might be.

Michael Cop is a Senior Lecturer at the University of Otago where he lectures in writing and in early modern literature. His current research interests are Shakespearean adaptations and corpus linguistic approaches to understanding student composition.

**Dr Nat Cutter (The University of Melbourne)**

**Barbarian Bindings: Morocco Leather and Maghrebi Trade in British Society and Culture, 1550–1750**

This paper undertakes the first social and cultural study of Morocco leather in early modern Britain. From the sixteenth century, rising British engagement with the Islamic world triggered a flood of exotic goods which pervaded British culture: ‘goods from the East changed forever the ways that the English lived their lives, furnished and decorated their houses, planted their gardens, bred and rode their horses’ (Maclean and Matar). Morocco leather (imported from the region of ‘Barbary’ pirate fame), neglected by historians of this exchange, supplied a surging market for leather-bound books, high-quality furnishings, and fashionable accessories, becoming ubiquitous in modern collections. Throughout, ‘morocco’ retained its name, with all its foreign, Islamic, exotic, emotive, dangerous associations. Using State Library of Victoria bindings and archival documentation, I show how Morocco leather was imported by British, emerged into public consciousness, penetrated the upper echelons of British nobility and royalty, and was supplanted by locally-produced imitations, amidst shifting and increasingly constructive British-Maghrebi relations. Far from being, as many contended, ‘an unchanging locus of barbarism and enmity towards Christendom that had to be fought and conquered’ (Lofti ben Rejeb), the Maghreb could provide desirable commodities through partnership, negotiation, and peace.



**Nat Cutter** is an early career historian and teaching associate based at The University of Melbourne, researching diplomatic, economic, military and cultural exchanges between early modern Britain and the Maghreb. In 2021, he was awarded an ASECS-Folger Shakespeare Library Fellowship and the Hakluyt Society Essay Prize.

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**Professor Louise D’Arcens (Macquarie University)**

**Medievalism and Transnational Mobility in Matthias Enard’s *Street of Thieves***

Matthias Enard’s 2012 novel *Rue des voleurs* (*Street of Thieves*) follows the fortunes of a young Moroccan man known only as Lakhdar, who, after joining an Islamist group in Tangiers, finds himself in Barcelona living among other undocumented North African migrants on the city’s notorious Carrer d’En Robador, the Street of Thieves. Moving with suppleness between gentle humour, horror, and tragedy, the novel combines the picaresque with the political: virtually all of Lakhdar’s misadventures are shaped by the regional and global forces that have in recent years compelled North- and sub-Saharan African nationals to seek political and economic asylum in Mediterranean Europe. Set against the backdrop of the Arab Spring uprisings, the Catalan student riots, and the authoritarian reprisals that followed, *Rue de voleurs* is striking in its immediate contemporaneity. I wish, however, to explore the novel’s repeated evocation of the medieval Islamosphere as a cosmopolitan model for the present: a time of sophistication, mobility and cultural exchange, epitomised in the figure of the famous fourteenth-century scholar and traveller Ibn Battuta, a fellow native of Tangier whose life becomes for Lakhdar a frame through which to view his own life. I wish to consider the novel’s medievalism as a short-circuiting of the twenty-first-century revival of Huntingtonian ‘civilisational clash’ ideology.

**Louise D’Arcens** is Professor in the Department of English at Macquarie University. Her publications include the books *Old Songs in the Timeless Land: Medievalism in Australian Literature 1840–1910* (2011), *Comic Medievalism: Laughing at the Middle Ages* (2014), *World Medievalism: The Middle Ages in Modern Textual Culture* (2021) and the edited volumes *The Cambridge Companion to Medievalism* (2016), *International Medievalism and Popular Culture* (2014), and *Maistresse of My Wit: Medieval Women, Modern Scholars* (2004).

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**Dr Julie Davies (University of Münster)**

**Living Kunstkammer: Affective Practice and the Botanical Collections of Early Modern Women in Life and Art**

Building collections of local and exotic plants from around the world was an increasingly popular hobby for European people of means during the seventeenth and eighteenth centuries – as was having their specimens immortalized in art. This is particularly true for women from this period whose work and contributions to the production of botanical knowledge are still being recovered after being marginalized even further because of their pre-Linnaean status.

By contextualizing the development of still life flower painting and botanical art in relation to cultures of collection, this paper explores the possibilities that arise if we consider such pieces – and by extension the garden collections they represent – as *Kunstkammer* (cabinets of curiosity). In particular, the paper uses this approach to shed light on the affective dimensions of the botanical practices of several early modern women, including Mary Somerset, first Duchess of Beaufort (d. 1715), Agnes Block (d. 1704) and Maria Sibylla Merian (d. 1717).

**Julie Davies** an academic editor at the University of Münster. Her research interests include early modern demonology, witchcraft, experimental philosophy, theology and pre-Linnaean botany. She recently published the monography *Science in and Enchanted World: Philosophy and Witchcraft in the Work of Joseph Glanvill*.

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**Lola Digard (University of Amsterdam)**

**The city as a stage: Rituals, emotions and audience in the pacification court of Douai, 1300-1500**

In premodern societies, honour was central to social interactions. A challenged honour could become conflictual, potentially leading to violent retaliation that represented a threat to

individuals and communities. Through the creation of the Office des Paiseurs in the thirteenth century, the aldermen of Douai organized a court of law that aimed to promote and structure peacemaking by addressing the honour of citizens. One of the solutions designed to restore honour was the ritual of Prier Merchy, in which defendants were required to present themselves bare-headed and bare-footed and beg for forgiveness. This ritual could be accomplished in the courtroom, but plaintiffs often required that it be carried out in a specific public location of their choosing. By doing so, they could turn this location, and the ritual, into a stage and craft a specific audience for themselves. This stage could then be used to display and manipulate emotions to support their claims. Focusing on this ritual, my paper intends to explore how plaintiffs were able to utilize the communicative value of particular locations in order to target a specific audience and display emotions to support their claims to honour.

**Lola Digard** is a PhD candidate at the University of Amsterdam. Her research interests include the history of science, urban and social history. Her dissertation focuses on the intersection of legal and medical expertise in the late medieval County of Flanders.

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**Assistant Professor Ekaterina Dikova (Institute of Balkan Studies and Centre of Thracology, Bulgarian Academy of Sciences)**

### **A Byzantine Poetic Form in a 10th-Century Bulgarian Poem**

In the late 9<sup>th</sup> century, Constantine of Preslav, one of the most prominent Old Bulgarian writers, translated a set of catenae related to the liturgical Sunday Gospel readings, added his own introductions and conclusions to each of the orations as well as a whole oration of his own, to form the codex known as Didactic Gospel (Uchitel'noe Evangelie). In his introduction to the whole book, he also inserted an alphabetic prayer which he wrote in dodecasyllabic verses.

The peculiarities of the original Byzantine dodecasyllable, according to the scholars who dedicated studies to it, are: the exact number of the syllables, 4 or 5 accents per verse, cesura after the 5<sup>th</sup> or the 7<sup>th</sup> syllable, particular stress patterns before the clausula and at the end of the verse, specific visual prosody. The purpose of my talk will be to reveal the extent to

which these peculiarities are kept in the Old Bulgarian alphabetical prayer. Some problems will arise from the fact that it was originally written in Glagolitic but its extant copies are only Cyrillic and the two Old Bulgarian alphabets are different in both composition and sequence of the letters.

**Ekaterina Dikova** is a philologist and medievalist at the Institute of Balkan Studies and Centre of Thracology, Bulgarian Academy of Sciences. Her main interests are in rhetoric and rhythm, medieval translations from Greek in South Slavonic environment, diachronic linguistics, etymology and terminology.

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**Isabella Dillon (Deakin University)**

**Medievalist Alterity: Monstrosity and Disability in *A Song of Ice and Fire***

This paper examines medievalist alterity through the intersection of monstrosity and disability within George R.R. Martin's faux-medieval series *A Song of Ice and Fire*. Specifically, I explore the construction of disabled characters Tyrion and Jamie Lannister as medievalist monsters, drawing on representational monster theory and disability studies. Tyrion is an embodiment of an anxiety about the nature of humanity itself: that humans are not necessarily or inherently good and that there is always the possibility of becoming a monster. In the theoretically chivalric society of Westeros, where knights are the pinnacle of white, male, able-bodied humanity, Jamie Lannister is the monstrous exception who becomes more human once he is disabled. Together they both subscribe to and challenge medievalist thinking about disability and monstrosity, while suggesting the boundary of human/monster is meaningless.

**Isabella Dillon** is a PhD student at Deakin University who researches in literary studies, especially the study of fictional monsters. Isabella teaches English and Literature at a secondary level and is the Head of the English Department at Our Lady of Mercy College in Australind.

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**Associate Professor Kim Durban (Federation University)**

**Navigating Brome's Comic Therapy in *The Sparagus Garden***

The first full-length production of *The Sparagus Garden* by Caroline dramatist Richard Brome, since its initial staging in 1635, was performed in Ballarat in Victoria, Australia in September 2021. This paper explores the outcome. Directed during a COVID 19 crisis, Brome's play was received by its undergraduate cast and strictly-masked audiences as highly comic yet heartfelt, with striking relevance to the present. The plot puts a lens on both emotional and physical health, swinging between family discord and the aspirations of youth. Conflict between neighbours and enemies Touchwood and Striker is juxtaposed with the hidden love affair of Touchwood's son Sam and Striker's granddaughter, Annabel. Annabel's father Sir Hugh Moneylacks is a "gather-guest" for local attraction *The Sparagus Garden*, bringing in customers to both feast and frolic. He also preys on a country yokel, Tim Hoyden, who longs to be a gentleman. Moneylacks and company 'transform' Tim with bleeding, purging and a starvation diet, cheating him of an inherited fortune. Beyond high jinks and nonsense that are reminiscent of the worst excesses of the "wellness" industry, Brome's therapeutic comedy focuses on love and reconciliation as key to health.

**Associate Professor Kim Durban** has a strong reputation as director of new plays and classic texts for theatres across Australia. In 2001, Kim was appointed Senior Lecturer in Performing Arts at Federation University in Ballarat. She is currently Joint Program Coordinator of the Bachelor of Performing Arts undergraduate degree.

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**Dr Gabriella Edelstein, (University of Newcastle)**

**Was early modern censorship collaborative?**

This paper interrogates how early modern English plays were received by the Master of the Revels and the resultant censorship, arguing that censorship works as a kind of literary collaboration that produces new kinds of authorship. I suggest that the processes of censorship necessitated literary work from both state figures and playhouse functionaries, and furthermore, that these collaborations blur the boundaries between 'literary agents' and

‘playwrights’. My focus is the complex moments in which traditionally non-authorial figures altered a play’s language and structure, usually for political or moral purposes. Instead of reading these ‘reformations’ as produced by an agent of the state who blithely expurgates oaths, bawdry, and anti-monarchical material, I explore the Masters of the Revels’, stationers’, scribes’, and playwrights’ reception of the plays and how they carefully – collaboratively – adjusted plays’ meanings. What emerges are a group of plays that resist expectations of censorship denuding political expression; instead, these texts reveal collaborative censorship’s limitless potential of signification. I will focus specifically on the manuscript of John Fletcher and Philip Massinger’s *The Tragedy of Sir John Van Olden Barnauelt* (1619), exploring the Master of the Revels, Sir George Buc’s, and the scribe, Ralph Crane’s, unexpectedly detailed and considered responses to the play.

**Gabriella Edelstein** is Lecturer in English at the University of Newcastle, Australia. Her research on the relationship between collaboration and censorship in early modern drama is supported by an S. Ernest Sprott Fellowship (2019). Gabriella has been published in *English Literary Renaissance* and, beyond censorship, she is interested in the Beaumont and Fletcher canon. She is currently working on her first monograph, *Collaborative Authorship and Early Modern Playmaking*.

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**Matthew Firth (Flinders University)**

**The Two Exiles of Queen Eadgifu**

Tenth-century England was home to a number of extraordinary royal women. One of the more enigmatic of these was Eadgifu, third consort to the king and serial monogamist Edward the Elder († 924). Edward, who was round thirty years older than his consort, pre-deceased Eadgifu, leaving her in precarious position. She could benefit from the legitimacy that came with being the recognised royal companion at the time of Edward’s death, and also from the fact that she had produced two sons. Yet these heirs were young, and so was she (around 21), and standing ready to assume the throne were her adult stepsons. So it is that Æthelstan († 939) assumed the thrones of Mercia and Wessex, and Eadgifu disappears from the historical record for fifteen years. Her first exile. Eadgifu would, after this, return to the centre of power, first with one son, then with the other, taking up a prominent role at court,

witnessing charters, supporting the Benedictine reformers. Yet Eadgifu outlived both her sons and when her first grandson took the crown, he deprived her of her lands and authority. Her second exile. This paper undertakes to examine the political fortunes of Eadgifu and the forces and factionalism that informed them.

**Matthew Firth** is PhD candidate at Flinders University researching the transmission, adaptation and memorialisation of royal reputation in medieval histories; he has published on this topic in *Court Historian*, *Royal Studies Journal* and *English Studies*, among other venues. He is currently writing a monograph for Routledge on English queenship between 850 and 1000.

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**Dr Kate Flaherty (Australian National University)**

**Moving Words: How the Touring Actress changed Shakespeare**

Fanny Kemble (1809–1893), Charlotte Cushman (1816–1876), and Ellen Terry (1847–1928) were three actresses for whom Shakespeare’s repertoire served as a round-the-world ticket. This paper investigates how their mobility and gendered performativity, both on and off the stage, reconstituted Shakespeare in subversive ways at the dawn of the global era. It is well established that Shakespeare-as-national-poet was an eighteenth-century construction built to serve nationalist and imperialist aims of Britain’s expansionist project. Far from colluding in this, these women used their professional prerogative of movement, and their capacity to move audiences, to invest themselves with authority to interpret Shakespeare on a transnational scale. They thereby challenged nationalist and patriarchal custodianship of the playwright’s work. One key development in the later stage of each one’s career, was her turn to non-theatrical performance events which, unlike full-scale productions, allowed her to exercise complete creative control. I show how, in their readings and lectures, the actresses mobilised Shakespeare to speak back to the socio-political structures that had dominated their lives: setting the stage, playing all of the characters, and capitalising on the appeal an intimate encounter held for local and international fans.

**Kate Flaherty** is a Senior Lecturer in English and Drama in the School of Literature, Language, and Linguistics at ANU. Kate’s research focuses on how Shakespeare’s works

play on the stage of public culture. Her monograph *Ours as We Play it: Australia Plays Shakespeare* (UWAP, 2011) examines three plays in performance in contemporary Australia. More recent scholarship investigates Shakespeare performance in the nineteenth century and its public interplay with education, gender politics, imperialism, and sectarian friction. Her current monograph project is *Moving Women: The Touring Actress and the Politics of Modernity*. Kate was 2019 winner of the ANU Vice's Chancellor's Award for Excellence in Education and a Senior Fellow of the Higher Education Academy.

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**Biruta Flood (Monash University)**

**Mellin's Atlas von Liefland and Livonian crusader ruins in Russia**

The ruins of medieval Livonia in Latvia and Estonia bear a fascinating history of the far North of Europe, which is presently receiving renewed interest by scholarship in the West. My study probes into two major visual sources to demonstrate reception of that history in the late 18thC; in what can be considered the Early Modern period for Russia. Count Ludwig August Mellin's Atlas and Johann Christoph Brotze's 'scientifically' perceived drawings, represent reception of a lost medieval past, which in comparison to German speaking lands, is a very early stage of medievalism. Brotze may even be credited as the first to view the gothic ruin in a positive light. *The Atlas*, commissioned by Tzarevich Paul and Catherine the Great, executed in the grand style of 18th C history writing, seems a 'counter'-Enlightenment aestheticisation of a 'fatherland' - expressed as a lost sense of chivalry, in cartouches superimposed over districts once belonging to the Papal Sate of Terra Mariana.

My study probes into agency in medieval reception on the level of politics, nostalgia and sensorial perception. I argue that the medievalist impulse was grounded in nostalgia and driven by a love of the fatherland by those forging a history that needed to be rejuvenated in the Province of Livonia in Tsarist Russia. Whilst nostalgia may be a sign of a disturbed imagination of a patriot, according to Kant it can also be a positive drive where mere perceiving fails.

**Biruta Flood** completed her MPhil in 2006, and is an Associate Researcher at Monash University. Recent publications include, 'Reconstituting the Fatherland in Early Modern



Livonia’, in *Latvijas Zinātņu Akadēmijas Vēstis*, Rīga, 2019; ‘Barbarian Sources of Imaging and use of Northern Mythology’ in *12th C Burgundian Sculpture*, 2 vols, 2006; and ‘The Case of Latvian Art: 1940 – 1990 and beyond’, *Memory & Oblivion* (Proceedings of the XXIXth International Congress of the History of Art, Amsterdam 1–7 September 1996), Amsterdam, 1999.

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**Dr Victoria Flood (University of Birmingham)**

**Witchcraft and Cultures of Wonder: From Gervase of Tilbury to the *Malleus Maleficarum***

This paper takes as its initial focus Gervase of Tilbury’s encyclopaedic *Otia Imperialia* (c. 1214), a collection of marvellous deeds and objects often regarded as an important transitional moment in medieval wonder-writing, even the birth of a new scientifically-minded scepticism. I suggest, however, that Gervase is not so much a proto-Enlightenment sceptic as an investigator concerned with narrative credibility, distinguishing between those true events and occurrences which might properly inspire wonder (as a historical response) and those which are false and fantastical. The most developed and complex pursuit of this distinction appears in Gervase’s accounts of the flights of fairies, heretics, and witches, in which the investigator becomes inquisitor also. This paper locates Gervase’s treatment of this content in relation to a long tradition concerned with supernatural belief and the limits of wonder, dating from the eleventh-century Canon Episcopi to the early modern witch-theories encapsulated in the *Malleus Maleficarum*. In doing so, it seeks to shed light on the medieval history of early modern witch-belief, a context in which both scepticism and belief were culturally and politically positioned, and wonder operated as a politically and culturally determined response.

**Victoria Flood** is Senior Lecturer in the Department of English at the University of Birmingham. She has published widely on medieval romance, and the relationship between magic and geographical and political imaginings in the languages of medieval Britain. Her first monograph, *Prophecy, Politics and Place in Medieval England*, a comparative study of the uses of prophecy in England, Wales and Scotland, appeared in 2016. Her second

monograph, *Fantastic Histories*, on medieval fairy belief and history-writing, is forthcoming with Manchester University Press.

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**Olivia Formby (University of Cambridge)**

**The foetal imagination: emotions, generation, and prodigy in early modern England**

The idea that the maternal imagination, moved by the experience of strong emotions, could affect and imprint upon the body of the gestating infant, causing marks, miscarriage, or even ‘monstrous’ birth, is well known to early modern historians. In histories of women and medicine, unborn infants are portrayed as passive, often silent figures. In intellectual history and histories of science, such as in the work of Marie-Hélène Huet, Justin E. H. Smith, and Rebecca M. Wilkin, we catch glimpses of a more active, emotional foetus in the Cartesian philosophy of Nicolas Malebranche (1638–1715), who pondered the mechanics of a symbiotic emotional relationship between mother and foetus. Malebranche theorised that the gestating infant received and experienced maternal emotions for themselves via the stirring of the spirits, that they possessed their own imagination. This paper will consider the reception of Malebranche’s ideas in England, and propose that the basic idea of the stirring, emotional, and active unborn infant was already well-established in contemporary medical and popular thinking. I will draw this out by exploring the close connection in English medical, religious, and popular print culture between monstrous birth and the lesser-known prodigious phenomenon of crying in the womb.

**Olivia Formby** is a PhD candidate in the History Faculty at the University of Cambridge. Her current project examines infants’ emotions in early modern England. Olivia completed her master’s thesis on emotional communities of plague at The University of Queensland and has published in *Historical Research* and *The Seventeenth Century* journals.

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**Alexandra Forsyth (The University of Auckland)**

**Natural and Political: The Dauphine’s Childless Bodies**

The concept of a monarch's two bodies has proven extremely fruitful in the studies of kingship and queenship. However, the dauphine also possessed two bodies, one political and the other natural. This dichotomy was often fraught with tension. A dauphine's political body was cultivated and shaped through an apprenticeship with the queen, yet her natural body was harder to control. These conflicting bodies held potent sway over the emotional sphere of a dauphine's life, particularly in terms of maternity. Concerns around producing an heir formed a crucial site for defining and negotiating what it meant to be, and to act like, a good dauphine.

In this paper, I argue that the fear of dynastic instability in late-medieval France shaped the dauphine's natural and political bodies. Of the nine Valois dauphines, between 1350 and 1559, only three had children during their tenure in this role. The dauphine's political body was, at times, threatened by its perceived failure in producing heirs. The absence of legitimate heirs was also a source of anxiety for the royal couple, family, and court, and is visible in contemporary chronicles. The dauphine, and wider family, sought to address these perceived bodily weaknesses through ritualistic medical and religious practices. Such rituals may have helped alleviate some contemporaries' fears about dynastic instability and contributed to the way dauphine was received in court.

**Alexandra Forsyth** is a PhD Candidate in History at The University of Auckland with an interest in the French court between the fourteenth and sixteenth centuries. Her current project examines the office of the dauphine by exploring their dynastic, political, and ceremonial performances.

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**Dr Elizabeth Freeman (University of Tasmania)**

**The Vita and Visions of Sophia, an Otherwise Unknown Cistercian Nun from Fourteenth-Century Germany**

A fourteenth-century manuscript, housed in Erfurt by the fifteenth century, contains a text describing visions experienced by a Cistercian nun named Sophia. The nuns' house in which Sophia lived is never named, and seems destined to remain unknown. In "Die vita venerabilis

sororis Sophye der Pommersfeldener Handschrift 30 (2754). Kritische Edition und Kommentar”, *Analecta Bollandiana* 125: 2 (2007), pp. 356-414, Franziska Schnoor published an edition and commentary on this vita. Nonetheless, Sophia and her experiences still remain little known. This under-studied vita of the otherwise unknown Sophia shares themes with the thirteenth-century vitae of religious women from the Low Countries and the spiritual writings by the nuns of Helfta. When we examine the text’s placement within its manuscript, we see that the Vita Sophye has similarities to the manuscript’s other contents, i.e. the vitae of Lukardis of Oberweimar and Marie d’Oignies. Common themes among the texts include the protagonist’s physical asceticism; the protagonist’s spontaneous weeping and laughter; and the holy woman’s visions which occur at specific times of the liturgical year. Benefitting from Schnoor’s fine work, I will examine the Vita Sophye to study individual and communal devotion in Cistercian nunneries, especially in the contexts of visions and liturgy.

**Elizabeth Freeman** is Senior Lecturer in Medieval European History in the School of Humanities, University of Tasmania. She teaches undergraduate subjects on early medieval European history; high and late medieval European history; Renaissance and Reformation Europe; and 15th- to 19th-century European history. Her research specialty is medieval Cistercian women.

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**Professor Thomas Fudge (University of New England)**

### **Victims of Dialogue? Reception and Response in Medieval Heresy Trial Records**

I look at heresy trials and their reception, seeing them as multifaceted events but in this case as performance and dialogue. The defendants are compelled to enter into an exchange of ideas. There is performance on both sides, some of it rather emotional. Heretics respond to the ‘performance’ and the ‘dialogue’ in various ways but of note are multiple expressions of defiance and mockery. Heretics often laugh at their accusers and then leap into the flames. There are sensory perceptions of sight, sound, and smell. These surprising responses suggest heretics actively took control of the dialogue (laughing) and seized the last act of the performance with dramatic agency enabling victims to become victors.

**Thomas A. Fudge** is Professor of Medieval History at the University of New England. He holds a PhD in medieval history from Cambridge University and a PhD in theology from Otago University in New Zealand. He is the author of over 100 academic publications including 17 books.

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**Dr Sarah Gador-Whyte (IRCI, Australian Catholic University)**

**Women at Vigils? Restrictions and Emotions of the Religious Night in Late Antiquity**

This paper explores tensions in women's participation at night vigils in the early medieval East. Night vigils were emotionally charged rituals which attracted a wide range of people and at times disrupted normal social order as constructed in a church building. From the fifth century they included kontakia, long sung sermons which explored the emotions and motivations of biblical characters through dramatic dialogue. These hymns encouraged listeners to identify with characters and both empathise with and imitate the emotions being expressed. Early sources suggest women regularly attended these vigils, but from the fourth century preachers attempted to restrict women's access. These writers drew on classical notions of the night as a frightening and unnatural time and intertwined these fears with contemporary expectations of female modesty to encourage women to remain at home. Yet it is clear that women still attended and that the vigil could be a time which inverted all these traditions and expectations, an event in which women surpassed men and expressed their emotional religious fervour in ways that pleased even these preachers and created new possibilities for religious experience.

**Sarah Gador-Whyte** is a research fellow in Early Christian Studies at the Institute for Religion and Critical Inquiry at the Australian Catholic University. She is the author of *Theology and Poetry in Early Byzantium: the Kontakia of Romanos the Melodist* (CUP 2017) and co-editor of *Hymns, Homilies and Hermeneutics in Byzantium* (Brill 2021).

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**Dr Peder Gammeltoft (Universitetet i Bergen)**

## **‘Selling’ a nation through a map – the case of the Sri Lankan Senarat Adahassin map of 1615.**

Archives are genuine treasure troves. Often, archives yield new discoveries causing established truths to be questioned. A chance find in the Danish Royal Archives will cause us to change our reception of established histories, early colonialism, and transformation of early 17<sup>th</sup> century European cartographical ideologies to Asia.

The find is a unique, early 17<sup>th</sup> century handwritten vellum map of Sri Lanka. The map measures 100x140 cm and is a cartographical marvel. The map bears the royal crest of the Sri Lankan ruler Senarat Adahassin. This, and the fact it is kept in the Danish Royal Archives, proves it was used for negotiating a trade-for-protection deal with King Christian IV of Denmark - an event now barely a footnote in history.

The Senarat Adahassin map is unique. It is the earliest known locally produced and detailed Sri Lankan map. It also proves that the history of Dano-Sri Lankan relations needs rewriting. The map offers a rare visual glimpse into early 17<sup>th</sup> century Sri Lanka. More importantly, it is a visual sales pitch from a ruler displaying his country as an attractive investment through the reception of a European map-making tradition. The result is stunning and unique.

**Dr Peder Gammeltoft** (<https://orcid.org/0000-0002-6996-9616>) is the Scientific Manager of the Norwegian Language Collections. He has over 20 years of experience in place-name research, an interdisciplinary subject reaching into linguistics, human geography, and history.

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**Associate Professor Erika Gasser (University of Cincinnati)**

### **Embodied discontent in New England witchcraft-possession cases**

Scholars have traced myriad ways in which witchcraft cases were built upon the perception of emotions. While it is challenging to characterize early modern emotional states, surviving accounts of putative witchcraft cases make it clear that reception by observers and participants—which overlapped in interesting ways with discernment of the origins of spirits—played a crucial role both in attempts to claim bewitchment or possession and also in attempts to discredit such claims. In this paper, I intend to examine “discontent” as a critical emotion in New England witchcraft trials. Discontent, as Carol Karlsen has argued, appeared to have strongly gendered meanings for New Englanders who feared *maleficium*. At first glance, discontent appears to be a somewhat milder version of envy, spite, and malice, which were centrally associated with witchcraft. The particularly gendered versions of this

undesirable emotion, however, combined with New Englanders' marked anxieties about manifestations of grace, substantively contributed to the nature of witchcraft belief in the American colonies. Elsewhere I have explored what I see as a pervasive cultural continuity in patriarchal norms that shaped New England despite the significant departures its witchcraft cases made from English patterns; in this paper I question how New Englanders' emphasis on discontent both reinforced and contradicted the primary emotional resonances of English witchcraft. Discontent also provides an opportunity to consider questions of reception related to the coding of emotions as mild, moderate, or extreme, something early modern witnesses and writers struggled to control in the moment and in print.

**Erika Gasser** is Associate Professor of History at the University of Cincinnati (US). Her book, *Vexed with Devils: Manhood and Witchcraft in Old and New England* (2017), explores the gendered history of men and ideas of manhood in Anglo-American demonic possession, witchcraft, and religion.

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**Professor Guy Geltner (Monash University and University of Amsterdam)**

**Mine air makes free? The ambiguity of fixities and flows**

This paper explores the role of matter and movement in shaping affective spaces and communities by delving into Europe's earliest corpus of mining ordinances, c. 1180–1300. Mining laws—alongside textual, pictorial and (bio)archaeological evidence for their enforcement—capture how minerals, tools, animals, climates and their (perceived) properties made a difference in miners' experiences across Europe both above and below the ground. The spaces miners created and occupied, I argue, balanced between health threats, such as floods, collapse, poisoning and suffocation, and resistance to them, and were thus also designed to address miners' fears and promote their joy and hope. Miners' freedoms and privileges have long been known, but their documentation captures a complex experience, and understanding mining sites from this perspective recognizes and creatively challenges historians' anthropogenic tendencies as a way to broaden our view of the human past. As mining legislation reveals, miners' well-being relied on their ability to manipulate matter and yet had to acknowledge the very limited control they exercised over it. This inherent tension

informed, not only the mining sector's political economy, but also the daily experiences of its human constituents.

**Guy Geltner** is professor of history at Monash University and the University of Amsterdam. His recent work traces community health practices in a number of urban and rural settings in Europe, with a growing focus on miners.

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**Fleur Goldthorpe (Australian National University)**

**British Women of the Portocracy: Port Wine Dinastias, Family and Transcultural Lives**

British wives, sisters and daughters have migrated to Porto in Portugal since the eighteenth century for their port wine family business. Port is a fortified wine produced in the Douro Valley in northern Portugal. First shipped to England in 1678, port swiftly became the 'Englishman's wine' dominating Great Britain wine imports until the mid-nineteenth century. Wine trade quantities and values have engaged historians' interest more than the lives of this merchant community colloquially known as the 'Portocracy' which still exists today. Despite the close relations of the Britain and Portugal through the longstanding Anglo-Portuguese alliance, these women still had to overcome legal, religious, and political obstacles. Despite these impediments, a significant number of these family businesses became dynasties such as Offley, Hunt Roope, Croft and Sandeman during the ascent of the port wine trade. I explore some of these obstacles in detail in this paper drawing on genealogical, business and diplomatic sources.

**Fleur Goldthorpe** is a PhD researcher and wine historian in the School of History at the Australian National University. Prior to commencing post-graduate research, she worked for nearly a decade in technology commercialisation and holds a BSc and an LLb from the University of Otago in New Zealand.

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**Dr Colette Gordon (University of the Witwatersrand)**

**Feeling a way through the play: affect, expectation, pedagogy**



For the creator of “flipped teaching” the English literature class is the Ur-flipped classroom. “English teachers require students to read *Hamlet* before class so [...] they have flipped forever” (Bergmann 2011). But the canonization of a very small corpus of early modern play texts means that students do not read *Hamlet* before *Hamlet* is read to them, through a vast cultural and educational apparatus. The institutionalization of Renaissance drama within the curriculum of “English literature” and of New Critical “close reading” as its method ensure that these plays are poorly read by students, while the same apparatus serves to disguise this. Responding to this problem, this paper proposes a radical pedagogic reorientation based in reception and affect. This approach was devised with second year undergraduate students at the University of the Witwatersrand in 2021 and 2022, studying three Renaissance revenge dramas (*The Spanish Tragedy*, *Hamlet*, and *The Revenger’s Tragedy*). Discarding essays, students produced “path notes” tracking their shifting narrative expectations. The substantial cognitive shift from what the text means to how it works was achieved by attending to affect. students marked moments of anticipation, satisfaction or disappointment, frustration, confusion, and boredom which could then be related to narrative expectation. Differing responses created productive sites for discussion. Using annotation software (Hypothesis), students in 2022 created an affective map of audience response. Appreciating the active role of the audience allows students to understand the author’s active role working with audience and addresses issues of authorial authority as well as historical and cultural distance that are significant in the postcolonial university.

**Colette Gordon** is a Lecturer at the University of the Witwatersrand. Her work on Shakespeare and performance is published in *African Theatre, Borrowers and Lenders, Cahiers Élisabéthains, Shakespeare, Shakespeare in Southern Africa, Shakespeare and the Global Stage, The Oxford Handbook of Shakespeare and Performance*, and *The Oxford Handbook of Shakespearean Tragedy*.

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**Dr Ash Green (The University of Melbourne)**

**Some Cupid kills with arrows, some with traps”: Bird-Catching as a Love Allegory in Elizabethan and Jacobean Literature**

In the literature of Elizabethan and Jacobean England, particularly Lyly, Shakespeare, and Spenser, love and sexual desire are commonly allegorised in terms of trapping, hunting, shooting, and snaring birds. This paper explores the classical origins of such symbolism, paying special attention to the way Cupid is both seen as a bird and said to hunt lovers as if they were birds. It argues that we cannot fully appreciate the symbolic use of bird-catching without first reconstructing the technical and terminological aspects of hunting in the Early Modern period. While much has been written on hawking and falconry in the language of love and courtship, less attention has been paid to bird-catching in its myriad other forms, causing the significance of many passages to remain obscured. By reconstructing bird-catching in all its diverse forms and comparing it to the hunting styles of Ancient Rome, we can draw out meaningful conclusions about how and why such imagery was adopted and adapted from classical literature to express feelings of love and desire.

**Ash Green** is a graduate of The University of Melbourne. Her research is concerned with birds in Roman life and myth, and what the study of human/animal relations can reveal about cultures and societies both past and present.

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**Dr Claire Hansen, Australian National University**

**“Drown the lamenting fool”: Shakespeare’s watery networks of heart health and emotion**

Hearts exist in watery networks within Shakespeare’s world. From tears to oceans of grief, the behaviour, health and emotions of the heart are frequently couched in aquatic language in Shakespeare’s corpus. In *Titus Andronicus*, Titus bids his tortured daughter to “drown” her “lamenting” heart (3.2.20). In *Antony and Cleopatra*, Enobarbus describes his breaking heart as “dried with grief” (4.10.16). In *King Lear*, Lear refuses to ease the pressure on his heart through “weeping” (2.2.473). The plays repeatedly demonstrate a correlation between water and heart health, commonly through the understanding that the expulsion of intense emotion through weeping would reduce pressure on the heart. This paper will explore points of interconnection between hearts, health, water and emotion in Shakespeare’s plays. I will consider the relationship between heart health and watery networks both internal and external to the body, investigating how these watery networks might both treat and encourage

infection or contagion of heart-related illnesses (physiological and emotional). In examining the role of water in extending networks of heart illness, this chapter connects a health humanities perspective with developments in Shakespearean blue humanities.

**Claire Hansen** is a Lecturer in English at ANU and Adjunct Senior Lecturer at James Cook University. She is also a researcher on the Shakespeare Reloaded project and holds an honorary virtual Fellowship with the ARC Centre for Excellence in the History of Emotions (2022). Her research interests include Shakespeare and early modern drama, ecocriticism, the blue humanities and the health humanities. She is a co-chair of the JCU Blue Humanities Lab and a co-founder of the health humanities project, The Heart of the Matter. Claire's current project explores place-based approaches to Shakespeare and her second book, *Shakespeare and Place-Based Learning*, is forthcoming with Cambridge University Press.

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**Clare Louise Harmon (University of Minnesota)**

**Neoliberal Subjectivity, Climate Anxiety, and Dante's Pilgrim: Reading *Inferno* in the Anthropocene**

Catastrophe incites the questions: what does it mean to be human? How did we get here? And what, if anything comes next? Following Elizabeth Povinelli, I frame our contemporary moment and its interlocking violences of colonialism, climate catastrophe, and racism as the “Ancestral Catastrophe” of liberal political economy and investigate these opening questions through an excavation of neoliberal subjectivity in Dante's *Inferno*. I bring into dialogue examples from Dante studies, Black studies, media studies, music & sound studies, and critical theory to examine four qualities of neoliberal subjectivity: that which has vision and has agency over its visibility; that which freely circulates; and that which speaks rather than sounds; and that which exists as a categorizable whole. These explorations are framed by Yuri Lotman's theory of the semiosphere and its border regions. Through Lotman, I look to the *Inferno* as the letter a culture writes to its future self: what may have existed on the Italian trecento semiotic frontier, is, in 2022, both a codified rubric and an opportunity for metatextual analysis. Finally, I ask how Dante's pilgrim might become an avatar for contemporary grief in catastrophic conditions.

**Clare Louise Harmon** is the author of *The Thingbody* (Instar Books, 2015) and the chapbook, *The Day I Quit Western Art Music* (Tammy, 2021). They are currently completing a PhD in Comparative Literature at the University of Minnesota; their proposed dissertation project is a semiospheric translation of Dante's *Inferno*.

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**John Henry (Monash University)**

### **Inventorying “Pre-modern” Manuscripts in Victoria**

'Inventorying ‘pre-modern’ manuscripts in Victorian public and private collections', a sixth-month exploratory project at Monash University, has involved locating public and private collections of pre-modern manuscripts in Victoria which have been until now off the map, and cataloguing them in a newly developed database. The initial scope for the project included the language categories Arabic, Hebrew, Latin and Greek, and a new offshoot project has since then been approved for the categories Arabic and Hebrew. In this presentation, the methodology and findings of the project (ranging from occultist texts and marriage contracts) will be presented.

**John Henry** is a member of the 'Inventorying ‘pre-modern’ manuscripts in Victorian public and private collections' project at Monash University.

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**Dr Sonia Hernández-Santano (University of Huelva, Spain)**

### **Emotions embodied: the physicality of style in Elizabethan epyllia**

According to classical oratory, the key for rhetorical persuasion was to achieve the transference of the orator’s emotions to the audience through both bodily language (*actio*) and the embellishment of the discourse with tropes and figures of speech (*elocutio*). In this light, the practice of rhetorical action and the imitation of the elaborated style of Latin authors like Cicero, became the pillars of the Elizabethan school formation. Humanist poetics coined an analogy between poetic style and the human body as derived from the idea that words had

the potential to embody emotions and, consequently, to “sway[s] men’s minds”, as Gabriel Harvey stated in *Ciceronianus* (1577).

This essay contends that the English epyllia convey the Elizabethan poets’ interrogation of the assumed rhetorical precepts through the dialogue of two of its most outstanding discursive traits: the exaggerated attention to the rhetoric of the bodies (*actio*) and the accumulation of stylistic resources (*elocutio*). Focusing on Lodge’s, Shakespeare’s and Marston’s Ovidian poems, I will attempt to show that the profusion of allusions to speaking body parts derives from the aforementioned analogy, which allows the poets to treat the bodies as conveyors of eloquence, and words as instruments of rhetorical action, that is, bodies as texts and texts as bodies.

Sonia Hernández-Santano is Senior Lecturer of English at the University of Huelva (Spain), where she teaches English literature. She has edited William Webbe’s *A Discourse of English Poetry* (2016) for the MHRA Critical Texts Series. She has also co-edited with Zenón Luis-Martínez, the special issue ‘Poetry, the Arts of Discourse and the Discourse of the Arts: Rethinking Renaissance Poetic Theory and Practice’ for *Parergon* (33.3, 2016), which includes her essay entitled ‘William Webbe’s *A Discourse of English Poetry*: Vindicating Spenser as an Act of Self-Fashioning’. She is working now on an edition of Thomas Lodge’s *Scillaes Metamorphosis* for MHRA as part of the research project “Towards a New Aesthetics of Elizabethan Poetry” of the Spanish Ministry of Economy and Industry (FFI2017-82269-P).

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**William J. F. Hoff (Australian National University)**

**Famous murderer or commended bandit? Revisiting the reception of Robin Hood in Scottish historical thought, c.1424–c.1447**

The earliest historiographical references to the English outlaw Robin Hood come not from England but from Scotland, with the fifteenth-century chronicles of Andrew of Wyntoun and Walter Bower marking the first known attempts to place the outlaw in an historic space and time. Literary and legal texts throughout the thirteenth and fourteenth centuries allude to the ‘rhymes of Robin Hood’ circulating in England, with dozens of namedrops surviving as place

names, surnames, and marginalia and graffiti, yet it is not until the fifteenth century that sources referring to the tradition survive from outside England. This paper will revisit the production context and content of the Scottish chronicles to enable a new reading of their references to Robin Hood. It is not the specificity of his actions as an outlaw, but in the near-identical use of Robin in a Scottish context, that reveals the character's universality. That Robin Hood is attached to social themes, which might be applied at any time, enables the cross-border usage demonstrated by the Scottish authors. It will be argued that Robin's function as a socially didactic character transcends nationality, enabling even anti-English chronicles to engage with the figure in their national histories.

**William Hoff** is a 2022 Honours student in the School of History at the Australian National University, Canberra, with an interest in the later Middle Ages. Williams research interests include the Angevin empire, social performance and contribution, and Robin Hood as a cultural figure in the medieval period and beyond.

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**Tiffany Hoffman (University of Toronto)**

**Conversion, Colonization, and Compassion in *The Tempest***

This paper approaches the affective dynamic of pain and sympathy as a lens through which to interpret the history of indigenous conversion in Shakespeare's *The Tempest*. The paper seeks to apply recent revisionist work in the field of emotions theory, religion, and empire (Broomhall, Lydon, Van Gent) to Lewis Rambo's early concept of an "ecology of conversion," elucidating the shifting discourse of colonization from its attenuation of violence and power as forms of cultural and religious change to the way such change occurs more naturally within an imperialist setting made up of fellow feelers. Through close study of Caliban's emotional life, the essay offers a nuanced historical investigation of the way early modern missionaries appealed to the realm of affect in their attempts at having Indigenous subjects receive Christian doctrine.

**Tiffany Hoffman** is a Research Fellow at the Centre for Renaissance and Reformation Studies at the University of Toronto. Her academic interests include the history of emotions, embodiment, religion and theology, as well as indigenous studies. She has published work on

cognitive neuroscientific approaches to Shakespeare, and was previously a Fellow at the Osler Library of the History of Medicine at McGill, and a former Research Affiliate with the Early Modern Conversions project at McGill.

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**Dr Julie Hotchin (Australian National University)**

**Mobile Nuns and Community in the Service of Reform in northern Germany, c. 1480–1520**

In what might seem a paradox, monastic women moved frequently between communities in the context of reform. Women selected to relocate were talented, capable officials recognised for their knowledge, leadership and ability to direct and implement far-reaching institutional and spiritual transformation. The crucial role of monastic women in leading reform initiatives, alongside and with support of churchmen, is well documented. Here I focus attention on the affective dimension of nuns' mobility between communities in northern Germany in the late fifteenth century. Drawing on convent narratives, letters exchanged between nuns, and manuscripts, I examine how women reacted to relocation, were received within a new community and how the emotional climate generated by female reformers contributed to, or hindered, spiritual and institutional change. Nuns' mobility also invites reappraisal of the practice of enclosure, and the circumstances in which it might expand conceptually beyond the confines of a single cloister.

**Julie Hotchin** is an Honorary Lecturer in the School of History at the Australian National University. Her research examines the intersections between gender, power and materiality in women's monastic life in late medieval northern Germany. She has published on gender relations in religious life and nuns' intellectual and devotional cultures. She is currently co-editing a collection titled *Women and Monastic Reform in the Medieval West, 1000–1500* with Jirki Thibaut (contracted with Boydell & Brewer).

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**Dr Joe Hughes (The University of Melbourne)**

**The Salon Smile**

One of the formal innovations of Madeleine de Scudéry's novels lies in her development of the literary portrait: expansive descriptions and discussions of different faces in the novels. Scholars from René Godenne to Joan DeJean have demonstrated the ways in which these portraits are narrative performances based more or less directly on salon games, and it's this weaving together of two different institutions—the salon and the romance—in the representation of the smile that animates my paper. In portrait after portrait, Scudéry's characters perform smiles and the interpretations of smiles, they discuss the experience of being smiled at and smiling at someone else, and they parse the different dimension of beauty and desire that inflect a smile, from the skin colour to tooth colour, and, importantly, they describe a wide range of smiles, from the big white (or yellow) toothy smile to the smug, snooty smile, to the radiant, glowing smile. These portraits thus provide an important window in to the history of the smile and the social function for smile that complicates and deepens Colin Jones' history in *The Smile Revolution in Eighteenth Century Paris* (2014).

**Joe Hughes** is a Senior Lecturer in English and Theatre Studies at The University of Melbourne. He has written widely on contemporary European thought. His most recent book is *Philosophy After Deleuze* (Continuum: 2012); his current project is a history of the scenic form of the European novel. He is currently a researcher on the ARC Discovery Project, Literature and the Face: A Critical History.

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**Leah Ingram (Monash University)**

**Spiritual and Bodily Health in Thomas Heywood's *A Woman Killed with Kindness***

Thomas Heywood's play *A Woman Killed with Kindness* (1607) has long confounded critics in its equivocal depiction of Anne Frankford's fall into the sin of adultery and her subsequent disturbing death. Anne's disquieting death has been understood as: self-murder or suicide; the culturally reasonable and just result of her husband's condemnation; or the actions of a martyr, condoned by the author, in her quest for fleshly mortification. I believe Anne's death can be better comprehended by examining the contemporary religious context of Heywood's characters.



In this paper I will examine the relationship between Anne's spiritual and physical health, and the way in which her sexual sin results in the destruction of her fleshly body. Anne's spiritual soul and corporeal self are entwined, and both must be healthy for the individual to survive. I will discuss how the chasm created during the Reformation in the removal of the Sacrament of Penance and its accompanying confessional space resulted in a psychological wasteland where the sinning individual cannot access God or relieve their guilt. The subsequent internalised emotion ultimately proves disastrous for Anne and her family. Thomas Heywood's play proficiently surveys the changing religious climate and its potentially disastrous ramifications for the individual, family and ultimately, society.

**Leah Ingram** is completing her PhD at Monash University, examining how issues from Reformation debates and mid-sixteenth century religious controversies are represented in the plays of Thomas Heywood. She completed her BA at Queen Mary, University of London and her MA at King's College, London, in conjunction with the Globe Theatre. Leah is the founder and convenor of the Monash Literary and Cultural Studies Reading Group, and has presented at several conferences, including the ANZAMEMS Conference 2019 and the World Shakespeare Conference 2021.

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**Lucinda Janson (The University of Melbourne)**

**Multiple Margerys: An Exploration of Temporalities and Sexualities in *The Book of Margery Kempe* and Robert Glück's *Margery Kempe***

This paper will focus on the trans-temporal reception of *The Book of Margery Kempe* in Robert Glück's 1994 novel *Margery Kempe*. It will explore the temporal and sexual valences of Glück's novel in relation to its source text. It will uncover the ways in which Glück's collapsing of temporal boundaries mirrors similar elisions in *The Book of Margery Kempe*. The paper will also attend to Glück's adoption of multiple voices and subjectivities, and the ways in which both texts are autobiographic but also polyvocal. The heterogeneity of Glück's text, moreover, will be shown to extend to his queering of gender, in ways which remind us that the Middle Ages, and Kempe's text, did not have the fixed notions of gender which modernity has created. The paper will conclude by examining the parallel epidemiological contexts of both texts. Glück's novel demonstrates that the life of a fifteenth-century 'failed

Saint' may, in fact, have much in common with that of a gay, Jewish man in twentieth-century San Francisco. In looking back to *The Book of Margery Kempe*, Glück creates a text which celebrates the unorthodox and the queer, both medieval and modern.

**Lucinda Janson** completed Honours in English Literature at the ANU in 2019, graduating with a Bachelor of Philosophy and a Diploma of Languages (Latin). She received the University Medal, and the Leslie Holdsworth Allen Memorial Prize for the best performance in English Honours. She is interested in theories of reception, gender, intertextuality, and sexuality. She is currently studying at The University of Melbourne.

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**Associate Professor Johnny Grandjean Gøgsig Jakobsen (University of Copenhagen)**  
**Naming Forts in the Tropical Colonies of Denmark-Norway, 1620–1787**

In spite of its limited size in area, economy and population, the realm of Denmark-Norway was among the more important colonial powers of early modern Europe. The colonial empire covered most of the known world, from India in the east over Guinea in Africa to the West Indies in the Caribbean, along with Greenland, Iceland and the Faroe Islands in the North Atlantic. The conditions were highly different in the various colonies, and especially in the tropical colonies, competition with other colonial powers made it necessary to fortify the possessions to be able to maintain them. In the period 1620–1787, the colonial administration of Denmark-Norway established twelve military forts in its tropical colonies, most of them on the coast of Guinea. This paper will focus on the names given to these forts, as they only partly seem to mirror fort-naming in the contemporary homelands, and also show how language and names were used to manifest a variety of power ambitions as well as national nostalgia emotions on foreign soil.

**Johnny Grandjean Gøgsig Jakobsen** is an Associate professor at University of Copenhagen. Their research interests include medieval monastic history, historical geography and place-name studies, along with a more recent interest in the colonial history of Denmark-Norway in an onomastic and linguistic context. Johnny has participated at ANZAMEMS conferences in 2008, 2011, 2013 and 2015.

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**Dr Diana Jefferies (Western Sydney University)**

**Reading the *Anglo-Saxon Chronicle* in Lockdown: Reflections from the Sydney Old English Reading Group**

The Sydney Old English Reading Group has been meeting fortnightly basis since 2006. Normally meeting face-to-face, the Covid-19 pandemic forced the group to quickly pivot online using Zoom. This presented new opportunities as former members located overseas or new members located in other states could join the group. The group consists of all ranges of expertise in Old English and is skilfully guided by Alex Jones (ex-Department of English, USyd). When the pandemic began, we were reading the *Anglo-Saxon Chronicle* as a glossed text from the Parker MS to 977 CE and the Laud MS from 979 to 1154 CE as edited and glossed by Alex Jones in 2019.

The *Anglo-Saxon Chronicle* was begun in the reign of King Alfred (871 to 899) and provides a history of the Anglo-Saxons from 496 CE to the Norman Conquest. Although a continuation from Peterborough takes the history to 1154 CE. Often the *Chronicle* surprised us with its choice of emphasis, such as which battles were considered worthy of a long and detailed inclusion and which ones were only given a scant mention. It was also interesting to read how the *Chronicle* described events that seemed very contemporary to the readers such as natural disasters, major weather events and infectious disease.

This paper will discuss how the Chronicle is a surprising document that on one hand can seem very modern but, on the hand, disrupts and confronts the way we see the history of the period. All in all, reading the Chronicle as a group meant that we could penetrate the difficulties of language and enjoy a very delightful escape into another place and time during a crisis.

**Diana Jefferies** is a senior lecturer in the School of Nursing and Midwifery at Western Sydney University, Australia. She is a registered nurse with an academic background in the humanities. Her research examines historical and literary representations of mental illness after childbirth to investigate the cultural background of stigma.

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**Dr Catherine Jeffreys (Independent Scholar)**

**The Musical Reception of Saint King Louis IX of France, 1297 to 1306**

The canonisation of Louis IX of France in 1297 gave rise to a flurry of musical activity to commemorate the new saint. The Dominicans led the charge, creating a liturgical office of Saint Louis that would form the basis of different celebrations produced by the religious orders, secular churches and the French crown. In this paper, I trace the musical reception of Louis from its Dominican origins to its secular expression under the auspices of Louis's grandson, King Philip IV ('the Fair') of France. I consider the roles of two men whom Philip paid to compose a liturgical office of Saint Louis: Petrus de Cruce from Amiens and Gaufridus, chaplain to Jacques de Châtillon, who had close ties to the French crown. I argue that Petrus and Gaufridus composed music for different parts of the Office for Saint Louis known as *Ludovicus decus*. However, they took different approaches to composing music, reflecting different understandings of the relationship between music and grammar. The monk Guy of Saint-Denis (c.a. 1301) went on to contrast their combined musical effort with the approach to ecclesiastical music of previous generations. I contend that Guy's assertions go beyond practical observations on music and represent veiled reproof of both the French crown and the Dominicans.

**Catherine Jeffrey** is an independent scholar and former research affiliate in The Centre for Religious Studies at Monash University (2004–2020). She completed a PhD in musicology at The University of Melbourne (2000) and has published on twelfth-century German plainchant and late-thirteenth-century music theory.

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**Dr Daniel Johnston (The University of Sydney)**

**Shakespeare's Phenomenology of Touch: *Romeo and Juliet***

In this paper, I will explore Shakespeare's phenomenology of touch with a focus on *Romeo and Juliet*. When Romeo says, 'Let lips do what hands do', he is bringing together physical, social, and existential elements of touch in one action—as a pilgrim might make his way to a

shrine, embrace a saint or holy relic and return with a palm as a memento. Shakespeare presents a phenomenology of touch in so far as he allows the phenomenon to show itself from itself—between one character and another in the fiction, and between the performer and audience in the material space of the theatre. Physical touch fades and passes but a deeper and authentic sense of touch can achieve transcendence beyond time and space. From a phenomenological perspective touch is a ‘bringing near to proximity’ of that which is distant. Proximity is not primarily spatial but part of “Being-in-the-world”. Touching contains a temporal element in so far as it fuses the past, present, and future together in experience. In this tragedy, anticipation of touch is the trajectory of desire, the immersion into touch is the sea of pleasure, and the mourning of its loss is at the heart of grief.

**Daniel Johnston** (PhD in Performance Studies [Sydney] and MA [Cantab] in Philosophy [Cambridge]) is an Honorary Associate at The University of Sydney. Previously, he was a lecturer and researcher at Sheffield Hallam University, NIDA, Macquarie, and The University of Notre Dame.

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**Dr Stephen J. Joyce (Monash University)**

**Closing the Circle: Unpacking Hierarchical Representations of Authority in the ‘Twelve Abuses of the World’**

This paper unpacks a tendency to misrepresent the seventh-century Irish text, *De XII abusivis saeculi*, as being concerned with hierarchies in society. It investigates how the treatise instead merges both hierarchical or vertical relationships with consensus or horizontal relationships between the orders. I will argue that the author draws on scripture and Pauline ideas of justice to emphasise a sophisticated model balancing personal responsibility with the need for public correction. This model of authority points to sixth- and seventh-century Visigothic Spain for inspiration, and may represent a profound change in the structuring of authority in seventh-century Ireland, as well as, subsequently, that evolving in the mediaeval West.

Stephen J. Joyce is currently a Research Fellow on the ARC Discovery Project, *Addressing Injustice in the Medieval Body Politic: From Complaint to Advice*, based in the School of

Philosophical, Historical, and International Studies at Monash University. His research focuses on the British Isles in the early medieval period.

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**Dr James Kane (Flinders University)**

**All human affairs hang by a slender thread': History, Legend, and Classical Learning in Chronicles of the Third Crusade**

Abstract: Recent scholarship has revealed the complex ways in which the Bible shaped not only the perceptions and thematic concerns of chroniclers writing about the crusades, but also their representations of figures and events, their handling of crusading landscapes, and their deployment of specific biblical pericopes. Historians have traditionally paid far less attention to the use of classical models, allusions, and motifs in crusading texts. Although knowledge of the ancient Graeco-Roman classics is by no means absent from the earliest extant accounts of the crusades, the intellectual transformations of the twelfth century paved the way for certain chroniclers to present the events of the later Third Crusade (1188–1192) within a discernibly antique framework. This paper examines the influence of classical learning on the cluster of texts related to the so-called *Itinerarium peregrinorum*. With a view to highlighting some new areas for research in crusade historiography, it explores the attitudes towards the ancient world in these narratives and foregrounds the important role that the reception of classical literature could play in shaping the views of twelfth-century crusade chroniclers. Above all, it argues that the incorporation of classical references was far more than mere scholarly showboating on the part of these writers, but instead an indelible component of their narratological toolkit.

**James Kane** is Lecturer in Medieval History at Flinders University in Adelaide. He teaches widely across the medieval and early modern periods. His primary field of research is the history of the crusades in the twelfth and thirteenth centuries, with a particular focus on crusading ideology, terminology, and historiography.

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**Dr Gwendolyne Knight (Stockholm University/Rikkyo University)**

## **Embodied Witchcraft in Early Medieval Europe**

Abstract: Much of the scholarship on witchcraft in the European Middle Ages has focused on practices and legal definitions - a consequence, in no small part, of the fact that so many of the sources are normative in nature. Questions regarding embodiment typically begin to enter scholarly discourse in connection with court records and literary sources. How might our view of early medieval witchcraft, and its reception of classical and Patristic ideas, change if we shift our focus to the bodies performing these actions? This paper will explore this question, with particular reference to the role of embodiment in normative knowledge creation and maintenance.

**Gwendolyne Knight** is a JSPS Postdoctoral Fellow at Rikkyo University, Japan, and in the autumn will take up an Associate Professorship at Stockholm University, Sweden. Her research interests coalesce around the intersections between magic/esotericism, science, and religion, particularly during the earlier Middle Ages.

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**Janet Kovesi Watt (Independent Scholar) / Professor Catherine Kovesi (The University of Melbourne)**

### **Ceramics in Renaissance Italy: Receptacles of Emotion**

It may seem surprising that works of maiolica pottery could be described by Lorenzo di Medici as equal in artistic merit to the work of the jeweller and silversmith. The origins of this pottery go back to the encounter by the court in Baghdad with the refined porcelain of T'ang Dynasty China, which could not help but inspire emotions of admiration and awe, inspiring local potters to develop a white ware of their own. This in turn became the foundation for metallic lustre decoration, adopted and adapted from techniques of Egyptian glassmakers. Potters and their skills followed the Islamic conquests, lustreware flourishing notably in Spain. Noble Italian families commissioned work displaying their coats of arms, expressing family pride. It was a demanding technique, however, and most Italian potteries concentrated on polychrome decoration on white glaze, often portraying scenes from classical mythology. Such Istoriated ware functioned as evidence of their owners' learning and culture, and became objects of pride. It was often commissioned as gifts, especially by and for elite

women. This paper argues that pottery played a particular role in Renaissance Italy, functioning as receptacles of emotional exchange, as well as arousing emotion in and of itself.

Trained in Classics at Oxford University, the late **Janet Kovesi Watt** was a studio potter based in Perth, formerly potter-in-residence at the Fremantle Arts Centre. She had a particular interest in maiolica pottery, both as a researcher and collector of contemporary work, and lectured on the subject in Australia and overseas. Sadly, Janet passed away in February 2022. Janet's paper will be delivered by her daughter, **Professor Catherine Kovesi** (The University of Melbourne)

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**Hélène Lagréou (University of Cambridge)**

**Acting and reacting to violence: emotions during public executions.**

Historians present participants of public executions as a 'public' of a theatre of justice. Hidden under the passiveness of the term 'public', the reactions and emotions of participants to public executions have been vastly understudied. Indeed, we take for granted both the violence and intensity of these legal events. This underestimation of violence is vastly due to the distance that we have from the Middle Ages, diminishing the perception of its violence through a process of normalisation. Similarly, the public participants and their reaction to violence should not be placed under such a spectrum of normality as it undermines their importance in this complex judicial event with tragic potential. In that regard, I wish to revisit our perceptions of public participation and reaction to violence during public executions with a study of 14th century miniatures from England, Italy, and France. With these images, I will show the plurality of representation of public participants both in their reaction and identity in public executions. Secondly, I will reflect on the power of the emotions portrayed and generated during these executions as means to change the course of this judicial event.

**Hélène Lagréou**, is a first year PhD student at the University of Cambridge under the supervision of Professor John H. Arnold. Her research project focuses on the coherence of violence in the Middle Ages through the comparison of images of earthly public executions and martyrdom.



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**Grace Lee (University of Cambridge)**

**A heart of Lawrence Stone: literary grief, narrative historiography and (de)composition**

Lawrence Stone's *The Family, Sex and Marriage in England 1500–1800* (1977) depicts the early moderns as unfeeling, ruthlessly pragmatic, and, in particular, unaffected by grief. This paper will read the reception of Stone's work – as historiographical watershed and critical scapegoat – as a debate which implicates the affective commitments of literary composition and interpretation. I suggest Stone's denial of emotion was received not only with methodological critique but with a horror registered on a fundamentally affective level, with the language of contemporary reviews attributing to Stone a reductive cruelty towards his subjects which mirrors the supposed indifference of the early moderns to the deaths of their parents, lovers, and children. Stone's main sources on grief are literary records, and his project of narrative historiography is likewise a fundamentally literary one which seeks to rehabilitate history's 'story-telling function' (Stone 1979). Placing Stone's work alongside a notable expression of grief in the seventeenth-century letters of Kenelm Digby, this paper will consider writing grief and writing history as parallel projects, conceptually aligned in their attempts to create intelligible form out of the alterity and opacity of experience and emotion; to compose in the face of the decomposition of the dead, the lost, the past.

**Grace Lee** holds an MPhil in Renaissance Literature from the University of Cambridge, where her thesis explored radical religious subjectivity in early modern life writing.

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**Hilary Jane Locke (Macquarie University)**

**'The dreams of kings are not like the dreams of other men': The Representation and Reception of Henry VIII in Recent Adaptions of the Tudor Era**

Henry VIII (1491–1547) is perhaps one of the most recognisable historical figures due to his physical characteristics and appearance. The reception of the figure of Henry VIII is therefore largely to do with the audience's association with certain physical descriptors, such as the

broad-shouldered, red-haired king of increasingly ill-health in his later life. As such, his representation on the screen has been relatively similar in depictions on screen, epitomised by such classic actors like Keith Michell (*The Six Wives of Henry VIII*, 1970), Richard Burton (*Anne of a Thousand Days*, 1969), and Robert Shaw (*A Man for All Seasons*, 1966). However, in recent years, starting with *The Tudors* (2007–2010), there has been a revisitation and redirection towards a younger Henry VIII. In doing so, audiences are asked to interact with a Henry VIII not so recognisable when compared to the classic depictions. Focusing on the representation of the king in recent television series, from *The Tudors* (Jonathon Rhys-Meyers) to *Wolf Hall* (Damien Lewis, 2015), *The Spanish Princess* (Ruairi O'Connor, 2019–2020), and *Anne Boleyn* (Mark Stanley, 2021), this paper will discuss how these depictions represent the body of the king and the, often emotive, reception from audiences when deliberate anachronistic choices are applied to the character of Henry VIII.

**Hilary Jane Locke** is a PhD student at Macquarie University. Her thesis examines historical fictions and how they inform public perceptions of history. Her Master of Philosophy, completed in 2018, examined courtly love and chivalry in the courts of Henry VII and Henry VIII. Her research interest includes reception, adaptation, and public history. She has published on the reception of historical fiction authors and texts, including from novelists Alison Weir, *Game of Thrones*, *Red Dead Redemption 2*, and the depiction and adaptation of history.

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**Assistant Professor Angelo Lo Conte (Hong Kong Baptist University)**

### **The colours of silence: deaf painters in early modern Italy**

The paper investigates interconnections between art and disability in early modern Italy by focusing on the careers of deaf painters. By looking at early modern biographical accounts, archival documents, works of art and renaissance poetry, it challenges the stereotype that presents people with deafness as outcasts and emphasizes that the consideration of intersectional factors was essential to how early modern people responded to impairment. The paper recognizes for the very first time the presence of deaf artists in the history of early modern Italian art, presenting their artworks, notebooks and documents pertaining to their life to describe how through art practice they asserted their own profession, identity, and

citizenship. The study emphasizes the correlation between socio-economic background and access to artistic education. Furthermore, it looks at workshop practice and investigates matters pertaining to artistic specialisation.

**Angelo Lo Conte** is Assistant Professor at the Academy of Visual Arts, Hong Kong Baptist University, researching on art practice and disability in the early modern period. His most recent book, titled *The Procaccini and the business of painting in early modern Milan*, was published by Routledge in 2021.

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**Associate Professor Zenón Luis-Martínez (University of Huelva, Spain)**

**George Chapman's "Musaeus wheel": *Hero and Leander* and Career Poetics**

In the epilogue to his last work, *The Crown of Homer's Works* (1624), Chapman regards his poetic trajectory in terms of circular reunion: 'The work that I was born to do is done! / Glory to Him that the conclusion / Makes the beginning of my life'. Despite the similarities between this career model and the 'Virgilian wheel' (*rota virgiliana*), Chapman's Hellenistic orientation replaced Virgil with the triad of Greek poets—Homer, Hesiod and Musaeus—that the Renaissance conceived as originators of the art. By focusing on the triad's third member, this paper examines Chapman's 'Musaeus wheel'—i.e., the continuation of Marlowe's *Hero and Leander* (1598) and his translation of Musaeus's original poem (1616). In the former, conceptual obscurity and stylistic difficulty invite the reader to pierce Marlowe's surface and restore a perceived lack of insight in his predecessor. In the latter, Chapman applies his own ideal of translation as the preservation of a poem's 'soul': his contained exercise of stylistic amplification abandons his accustomed obscurity to embrace Musaeus's 'simplicity' while claiming for the Greek poet the 'philosophical' vigour that he missed in Marlowe. Chapman's emulation of Musaeus is a self-conscious career stance that entails a return to origins as well as a corrective of both Marlowe the poet and Chapman the continuator.

**Zenón Luis-Martínez** is Associate Professor of English at the University of Huelva (Spain). His recent work includes a critical edition of Abraham Fraunce's *The Shepherds' Logic* (MHRA, 2016). He was the guest editor of 'Poetry, the Arts of Discourse, and the Discourse of the Arts', *Parergon* 33.3 (2016). He is currently editing George Chapman's *The Shadow of*

*Night and Ovid's Banquet of Sense* for the MHRA, and writing a monograph on Chapman's poetics. He is Principal Researcher of the project *Towards a New Aesthetics of Elizabethan Poetry* (FFI2017-82269-P), of which this paper is part.

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**Emeritus Professor Roderick J. Lyall (Vrije Universiteit Amsterdam)**

**'Bad History' or a National Treasure? The Scottish Response to Tyrone Guthrie's 1948 Production of Lindsay's *Thrie Estaitis***

Sir David Lindsay's *Thrie Estaitis* had lain unperformed for almost 400 years when it was revived in a production by Tyrone Guthrie for the second Edinburgh International Festival in August 1948. Part of a conscious response to criticism of the lack of Scottish content in the programme of the inaugural festival the previous year, Guthrie's production was in many ways as radical as Lindsay's play had been when it was first performed in the 1550s.

A sprawling, partially allegorical but also challengingly realistic attack on the institutions of the Scottish Church and on the moral condition of Scotland, the *Thrie Estaitis* was performed in Cupar (Fife) and Edinburgh in 1552 and 1554 respectively, but after the Reformation of 1560 it, like the rest of Scotland's medieval and early modern drama, fell victim to the puritanism of the Reformers.

This paper will examine the lively debate which was occasioned by Guthrie's revival, and the light it casts upon the cultural fault lines of Scotland in the mid-twentieth century. The discussion has further fundamental implications for the status of Older Scots literature in modern Scotland.

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**Roderick J. Lyall** is Emeritus Professor of Literatures in English at the Vrije Universiteit Amsterdam, where he taught from 1994 until 2005. He is the author of *Alexander Montgomerie: Poetry, Politics and Cultural Change in Jacobean Scotland* (Tempe, AZ: Arizona Center for Medieval and Renaissance Studies, 2005), as well as more than 50 articles and book chapters, and has edited *The Thrie Estaitis* (Edinburgh: Canongate 1989).

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**Susannah Lyon-Whaley (The University of Auckland)**

**Grafting the Consort: The Reception of Catherine of Braganza in England**

Margaret Cavendish, Duchess of Newcastle (1623–73), wrote that ‘Daughters are but branches which by marriage are broken off from the root from whence they sprang and engrafted into the stock of another family’. In 1662, Catherine of Braganza’s marriage to Charles II of England required her to adjust not only to a new family and culture, but to a whole environment that included climate, landscape, and food. Like a plant grafted or transplanted, a foreign bride’s success was predicated in her ability to flourish and bear fruit – in this case, an heir. However, early modern conceptions about the environment meant that migration was accompanied by acute anxiety, and when Catherine arrived, contemporaries worried about exactly what they were receiving, the bride’s health, and how not only she, but her body, could be altered to fit English conditions in order for her to give birth to the heir to the recently-restored Stuart dynasty. This paper examines discourses around Catherine’s foreignness and health, her reaction to the English environment, her diet, her own anxiety manifested in the actions she undertook to conceive, and the nature-based language that compared her body and its fertility to the land. Finally, it touches on the changes to Catherine’s body that were apparent in her reintegration to Portugal as a queen dowager in the 1690s.

**Susannah Lyon-Whaley** is a third-year PhD candidate in Art History at The University of Auckland, examining nature in the iconography of Catherine of Braganza. She has an article forthcoming in 2022 on Stuart queens and the spa in *La Revue Histoire, Médecine et Santé*, and has written book reviews for *The Burlington Magazine* and *Journal of Early Modern Cultural Studies*.

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**Andrew Lynch, The University of Western Australia**

**King Arthur in England, 1700–1800**

Multiple factors influenced the course of eighteenth-century English Arthurianism: ideas of the English medieval became less strictly defined by hostile religious attitudes; the slow disappearance of Arthur from acknowledged history was countered by his emergence as a topic in antiquarian research and as an imaginative resource; despite critique of its perceived absurdities, the idea of chivalry as a civilising code of behaviour persisted and gained ground.

Out of these processes 'King Arthur' gradually gained the status of a venerable national 'story', though one always perceived to be in need of renovation and rescue from error. Attitudes taken towards historical Arthurianism and new treatments of it reveal broader outlooks on the long development of English history and literature. More specifically their often-combative nature reveals emotional anxieties about rights of ownership to the Arthurian legacy, and about which version is acceptable. To what view of England's past will the memory of Arthur subscribe? What is at stake emotionally in the kind of King Arthur that is commemorated and created?

The paper considers historical, antiquarian and fictional treatments, including reception of earlier texts and the production of new works. A major focus is *Thomas Warton's History of English Poetry* (1774–1781).

**Andrew Lynch** is Emeritus Professor of English and Literary Studies at The University of Western Australia. His recent publications include 'On a tyme': Action and Temporality in Malory's 'Sankgreal', *Arthurian Literature*, 37 (2021), and 'The Postmedieval Arthur at War', in *The Arthurian World*, (Routledge, 2022).

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**Honorary Associate Professor Dolly MacKinnon (The University of Queensland)**  
**Ear-Witnesses, Emotions, and Early Modern Bells**

Ear-witnesses can testify to the power of a bell's potential reach. As Protestant Bishop Hugh Latimer in 1552 concluded, 'if all the bells in England should be rung together at a certain hour, I think there would be almost no place, but some bells might be heard there ...' So, what then did these bells have to say? What emotions did they convey? Impossible to contain, a peal of bells or a tolling bell was readily understood by those within earshot, for it

represented the auditory hallmark of a civil society, and the sonic practices of that place. Bells offered sounds of hope and warning, life and death, religious conformity, diversity and dissent, as well as national mourning, commemoration and celebration. Using archives and archaeological evidence this paper demonstrates the ways bell sounds and silences provide an auditory marker of emotion in the rituals of everyday life in early modern society, by heralding continuity, change, and for some a form of sonic static.

**Dolly MacKinnon**, Honorary Associate Professor at The University of Queensland, is known for her work on mental, physical and auditory landscapes. Recent publications in this area include, 'The Bell, like a speedy messenger, runs from house to house, and ear to ear', in *Sound, Space and Civility in the British World, 1700–1850*, edited by Bruce Buchan, Peter Denney and Karen Crawley (2019); 'Hearing madness and sounding cures: recovering historical soundscapes of the asylum', *Politiques de la communication*, (automne 2017); and 'Hearing Early Modern Battles: Soundscape Audio as a Way of Recreating the Past', *Parergon* (2019).

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**Annabel Macpherson (La Trobe University)**

**'Vnnaturall deeds / Do breed vnnaturall troubles': Macrocosmic and microcosmic disorder in *Macbeth***

The tyrant Macbeth's 'terrible Dreames' of daggers and ghosts and Lady Macbeth's declining mental health are some of the most memorable elements of *Macbeth*. Macbeth's unnatural actions make unnatural skies and minds, as the body of the king is the body of the nation. Shakespeare's inclusion of these unearthly visions tie into the Early Modern reception of the ancient concept of 'lunacy', the impacts of the movements of the moon on the humoral body expressed in the mind, and the Early Modern understanding of witches and fairies as bringers of visions, dreams and illness. The philosophy of the macrocosm and microcosm; that the heavens and the body are intricately tied through the four humours, together with the two body discourse; that the physical body of the monarch unites with the immortal/symbolic body of the church/secular state, connects the environmental landscape of the play to the mental landscape of Macbeth and the thematic landscape Shakespeare sought to explore within the play.

Annabel Macpherson is completing a Masters by Research on the classical witch figure in Shakespeare's *Macbeth*. She has previously published in *Incantatio*, the international journal on charms and charming. Her areas of interest include Classical Reception, folklore and magic.

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**Vesna McMaster (University of Newcastle)**

**Transgression, Adaptation and Reception of Aphra Behn's Female Rakes**

This paper examines iterations and adaptations of some of Aphra Behn's (1640–1689) female rake characters, both within her own oeuvre and that of her contemporaries, to question: which of Behn's transgressive women were allowed to 'get away with it', and how did they do so? Which portrayals were too uncomfortable for audiences, and why? Critical reception of the figure of the female rake in English literature has undergone multiple changes since the seventeenth century, when the sudden emergence of women writers and actors contributed to the proliferation of this character. My thesis explores how this subversive figure is used to challenge, illustrate, confirm or comment on social issues and experiences of the Restoration period. It posits that she is the literary figure of choice for illustrating concepts that may be (or pretend to be) controversial, threatening or distasteful, or conversely aspirational or admirable. As such, her mere presence in a work is a marker of the desire to engage in contention, making her crucial to both our own and to contemporary audiences' reception of these works. Her 'success' in rakish endeavours is highly susceptible to interpretation.

**Vesna McMaster** is a PhD candidate at the University of Newcastle, working on the thesis *Re-Reading the Restoration Female Rake*, which focuses on the three playwrights Aphra Behn, Susanna Centlivre and Delarivier Manley. She also has a particular interest in Shakespeare and founded the Newcastle Shakespeare Society Australia in 2016.

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**Emeritus Professor Constant J. Mews (Monash University)**



## **Communicating the rhetoric of music in thirteenth-century Paris: the contribution of John of Garland**

Musicologists have often assumed that John of Garland the music theorist, identified as *Johannes gallicus* by the Dominican music theorist, Jerome of Moray, must be a different person from the English-born literary theorist and poet, John of Garland. This John, educated at Oxford in the early 13<sup>th</sup> century, was the major theorist of literary composition. In this paper, I compare what John of Garland the music theorist has to say about the rhetorical aspect of music composition to the way John of Garland the literary theorist invokes the notion of *musica*, as defined by Boethius, to explain the subtleties of literary composition. There can be no doubting, I argue, that John of Garland was a single teacher much concerned with the theory of composing both verse and music, and thus a major figure in seeking to bring together the more mathematically oriented perspective of Boethius on music, with the more practical approach of Guido of Arezzo. While the Boethian structure of John of Garland's music theory was questioned c. 1270 by Johannes de Grocheio, it would still be of great influence on a range of theorists from the late 13<sup>th</sup> and early 14<sup>th</sup> centuries.

**Constant J. Mews** is Emeritus Professor in the School of Philosophical, Historical and International Studies, Monash University. A specialist in the religious and intellectual history of the medieval period, he has published widely, including collaborations in editions of thirteenth-century music theorists, Johannes de Grocheio and Guy of Saint-Denis.

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## **Dr Charlotte-Rose Millar (The University of Melbourne)** **Ghosts, Devils and Fear in Post-Reformation England**

In pre-Reformation doctrine ghosts could be one of three things: beings sent from God, beings sent from the Devil, or the departed souls of the dead. The removal of purgatory should have meant the figurative death of the ghost in Protestant England; but it didn't. Instead, English men and women continued to believe in ghosts, imbuing these ghosts with demonic power.

This paper will explore how the confusion surrounding ghost beliefs in the late sixteenth and seventeenth centuries led to the ghost becoming imbued with greater fear than ever before. The ghost's newfound demonic agency, coupled with ongoing conceptions of the ghost as departed soul, combined to create a new version of the ghost. Fear, terror, consternation and amazement were all fundamental in shaping conceptions of the ghost and these heightened emotional reactions to ghostly presences were inspired, at least in part, by ongoing attempts by some Protestant writers and reformers to demonise ghosts. In attempting to demonise and thus dismiss belief in ghosts as departed souls of the dead, these writers unintentionally succeeded in imbuing the ghost with greater terror than ever before and, perhaps in doing so, assured its survival.

**Charlotte-Rose Millar** is a teaching specialist in early modern history at The University of Melbourne. She has previously held fellowships at The University of Queensland and the University of Cambridge. Her first book, *Witchcraft, the Devil, and Emotions in Early Modern England* was published by Routledge in 2017.

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**Dr Ivan Missoni (University of Zagreb)**

**The Advocacy of Love: Passion Plays as Edifying Examples of How Christians Should Properly Feel**

Based on my research on and comparison of medieval passion plays, a genre spread throughout most of Catholic Europe, I would propose that the audience attending them at certain instances acted like emotional communities. Since those plays were often performed during the Holy Week, concurrently with the appropriate religious observances and processions, they had a pivotal moral and didactic role in educating the faithful on how in Christian thought and practice to properly love each other and love God. Attracting large crowds, embellished with ornate costumes and scenery, passion plays had developed into not only a form of worship, but also the site for producing emotions. During a mimetic re-enactment of Christ's enduring the cross and Mary's resulting grief, it would be credible to assume that the audience reacted with emotions corresponding to the theatrically depicted event.

By linking affective piety with devotional practices, thus becoming "a theatre of communion and emotional participation" (Alfred Simon), I would argue that passion plays hence functioned as paradigmatic emotion scripts which the gathered spectators were meant to follow. Compelling effect, engagement, and identification (*imitatio Christi*) with the key figures of these dramas of salvation – Christ and the Virgin Mary – were therefore instances of emotive practices, which consequently prompted medieval audience members to form ad hoc emotional communities.

**Ivan Missoni** has received his PhD with *summa cum laude* in Medieval Studies at the University of Zagreb by defending a thesis titled *Physical and Ecstatic Love in Croatian Medieval Passion Plays on the Example of the Character of the Virgin Mary*. The main fields of his interests are the history of emotions, passion plays, and their performances through the ages. In addition to being an independent scholar and a freelance translator from several languages, he is also a poet, pilgrim, and an avid art aficionado.

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**Lucy Moloney (Monash University)**

**Llywelyn's legendary lineage: constructing Welsh unity through later medieval genealogies of Llywelyn ap Gruffydd**

This paper examines appeals to Britain's corpus of legends in Welsh genealogies in later medieval Welsh politics. It argues that these genealogies, when directed towards an internal but historically fragmented audience, sought to construct a Welsh unity. Following the 1283 Conquest of Wales by Edward I of England and the death of the last sovereign Prince of Wales, Llywelyn ap Gruffydd, several rebellions were planned and executed against English rule. Throughout this period, Britain's legendry, that is the body of similar and shifting narratives that make up their legends, was reimagined by both sides to serve as political justification in legitimating or opposing claims to sovereignty and aiding the construction of a shared identity. This paper examines how Welsh sources, aimed at a Welsh audience, reimagined Britain's legendry during this time of conflict as part of this cross-cultural reception of the past over the Anglo-Welsh border. It focuses on Welsh-language genealogies of Llywelyn and considers how his lineage was traced through figures of British history and legend, such as Brutus, Britain's mythological founder.

**Lucy Moloney** is a Masters candidate at Monash University. Her thesis examines appeals to the past in later medieval Welsh, Scottish, and English politics. She is interested in historical writing, royal legitimation, and diplomatic correspondence.

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**Associate Professor Clare Monagle (Macquarie University)**

### **Gendering the Medieval Body Politic**

In the *Policraticus*, John of Salisbury famously described the commonwealth as mirroring a human body. In his corporate vision, each sector of society must work together to serve the common good in order to engender the overall health of the body politic. John was not alone in his deployment of the corporate metaphor, in the thirteenth and fourteenth centuries the body social became a common place for the articulation of structures of governance and authority in political thought in the Middle Ages. This paper will consider a range of medieval thinkers to explicate the implicit masculinity of the Body Politic. The metaphor was deployed to describe different institutional structures, such as the Church or a Kingdom. And thinkers varied in the status and roles they assigned to parts of the body. The Body Politic was flexible, it could be bent into many shapes and satisfy many demands. And yet, this flexibility does not extend to its gendered nature, I will argue that the metaphor remains ontologically and physically masculinised throughout the Middle Ages.

**Clare Monagle** is Associate Professor in the Department of Modern History, Politics and International Relations at Macquarie University. She is broadly interested in history of intellectuals in the Middle Ages, as well as the histories of the institutions that housed them. More particularly, she is currently engaged with the uses of gendered categories in scholastic thought between 1150 and 1520. Her work is also concerned with the "medievalism" of twentieth and twenty-first century thought, that is, the uses to which the concept of the medieval is put within definitions of modernity and progress.

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**Dr karo moret-miranda (Australian National University)**

## **in-gr2ace: intersecting gender, race, religion, (dis)ability, colourism, and emotions in Scivias**

In her manuscript *Scivias*, the German abbess Hildegard presented a visionary catechism using peripheral elements to the catholic tradition that have not yet been fully interpreted. Here, we implement the intersectionality framework of critical race and gender theory to map and analyze the meanings associated with the racialized-feminine in the *Scivias* manuscript. By using the Warburg methodological relational model, we establish a direct conversation between the visual and textual images put forward in *Scivias*. The exercise of mapping the intersectional axes of gender, race, and religion, reveals new dimensions of (dis)ability, colourism, and emotions, and enables the reconstruction of agency narratives on otherness within Medieval and Early Modern context. It is precisely the displacement through these bridging elements where the centripetal mobility of the heterodox in *Scivias* is drawn. A new paradigm of *Scivias* emerges in which Hildegard constructs her only true declaration by exercising the incorporation of the averse.

**karo moret-miranda** is an Afro-Cuban historian, early research academic and lecturer in History at the Australian National University, specialising in African studies and African diaspora studies, focusing on race, religion, and gender issues. She is also interested in the influence and borrowings of African and Afro-Caribbean culture on Western thought and culture, and vice versa.

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**Dr Catriona Murray (University of Edinburgh)**

### **Family Gatherings: Dynasty, History and Early Stuart Statuary**

Under the early Stuarts, the focus of monumental commemoration changed. The royal sculpted figure had, for centuries, reclined on marble tomb chests. Now, it became animated, positioned within limestone niches and upon sandstone plinths. The re-location and re-formation of princely monuments was an exercise in persuasion and control. Public statues acted as agents of Stuart authority, creating a royal presence beyond court and capital.

The first Stuart king, James VI and I, framed his authority in paternal terms. His successor, Charles I, built upon his father's ideological foundations. His filial, spousal and parental bonds informed and reflected his conception of sovereignty. Although largely overlooked in recent scholarship, this persistent representational motif was no less present in the public sculpture of the early Stuarts. Stuart lineal descent and issue were tangibly displayed in and imprinted upon urban settings across Britain. Alongside this, broader dynastic and historical narratives were often at play. Connections to Tudor, Plantagenet and even Saxon monarchs were mapped out through place and space. Sculptural family groupings, therefore, projected confidence for the future, while drawing upon reassuring messages of the past. Domestic relationships, as well as those between the monarchy and its subjects, were negotiated through stone and bronze.

**Catriona Murray** is Lecturer in History of Art at the University of Edinburgh. A historian of early modern British visual and material culture, her first book, *Imaging Stuart Family Politics*, explored the promotion of familial imagery under the Stuart dynasty. Her second book project examines the emergence and development of public sculpture as an art of political communication in early modern Britain.

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**Professor Cary J. Nederman (Texas A&M University)**

**Fortune is a Body: Gender and Medicine in Machiavelli's Thought**

In Chapter 25 of *The Prince*, Machiavelli wrote words now enshrined in the annals of misogyny:

Fortune is a lady. It is necessary, if you want to master her, to beat and strike her. And one sees she more often submits to those who act boldly to those who act boldly than to those who proceed in a calculating fashion. Moreover, since she is a lady, she smiles on the young, for they are less cautious, more ruthless, and overcome her with their boldness.

Machiavelli also demonstrates clear familiarity with the medical knowledge of his time, mainly derived from the Galenic teachings that predominated in the early sixteenth century, such as the theory of the humors. References to human physiology—sometimes, but erroneously, attributed to his alleged adaptation of pagan cosmology—may be found

throughout the entirety of his literary output, including his political, historical, military, poetic, and diplomatic writings. The proposed paper investigates possible interactions and conjunctions between Machiavelli's recommended violent treatment of Lady Fortune and his use of contemporary medical learning in order to conceptualize the constraints imposed by human nature in relation to the capricious whims of Fortuna.

**Cary J. Nederman** is professor of political science at Texas A&M University in College Station, Texas.

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**Dr Ellen O'Brien (University of Notre Dame, Australia)**

**“Despite what I do, I am a good mother”: absolving the militant woman in Emile Péhant's *Jeanne de Belleville*.**

*Jeanne de Belleville* (1868), an eight-thousand-line epic by Emile Péhant, offers a highly romanticised account of the execution of Olivier de Clisson (c. 1300–1343) and of the revenge exacted by his widow, Jeanne de Clisson (1300–1356). Written as the Second Empire crumbled, Péhant negotiates contemporary uncertainty by recalling a “splendid period of Brittany's glorious history,” evoking a lost, golden age peopled by heroes who offer a comforting myth of a victorious and united France (I, 1868, vii). This paper focusses on the way Péhant transmutes Jeanne into an acceptable protagonist for his nineteenth-century audience, whose disapproval of her violent crimes may have undermined this overarching purpose. Subsequently, Péhant erases the militant rebel and casts Jeanne as a pious widow demented by grief and bound by an oath of vengeance. Péhant's protagonist is shaped by contemporary ideals of femininity and the romantic and sentimental movements that inform his poetry. Specifically, the introduction of religion as an internal yet immutable plot device, the foregrounding of her role as a mother, and the inclusion of fictional male deputies allows Jeanne to succeed as a sympathetic, if flawed, heroine in the eyes of his nineteenth-century readers.

**Ellen O'Brien** is a secondary school teacher who was recently awarded her doctorate from the University of Notre Dame, Australia. Her discrete research interests are the English country house genre, and the enigmatic, fourteenth-century figure of Jeanne de Clisson.

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**Dr Pamela O'Neill (The University of Sydney)**

**Modern misrepresentations of the status of women in early Irish law**

In 1906, P W Joyce wrote that in ancient Ireland 'as to social rights and property [women] were in most respects quite on a level with men ... and there are many records of married women taking legal proceedings ... quite independently of the husband.' It would be nice to think that such fantastical observations were confined to the early twentieth century, but it is disturbing to see how frequently the opinions of Joyce and his ilk in this regard are still repeated. There are no records of women taking legal proceedings in 'ancient Ireland', just as there is no evidence that women had social or property rights in any way comparable to those of men. This paper will examine the actual extant information regarding the legal status of women in early Ireland, as well as considering why such egregious observations as Joyce's remain popular in the face of strong, contradictory evidence.

**Pamela O'Neill** is an honorary research associate in the Medieval and Early Modern Centre of the University of Sydney, where she also teaches Celtic languages. She has published widely on early Irish law and the early medieval ecclesiastical history, material culture and landscape of Scotland and Ireland. She is co-editor of the *Australian Celtic Journal* and series editor of the *Sydney Series in Celtic Studies*. She now resides in Glen Innes, NSW, where she runs a Celtic cultural centre and cafe, and also an online school of Celtic Studies.

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**Manuel W. Padro (Independent Scholar)**

**The Good Witch Must Also Die: Nineteenth Century Witchcraft Belief and the Persecution of Joseph Smith and Early Mormonism**

For two centuries the historiography of Joseph Smith, the 19th century American founder of Mormonism, has been divided between two camps. Believers have maintained that Smith was a Judeo-Christian prophet persecuted by a diabolical conspiracy against the restoration of Jesus Christ's true church. Those critical of Smith's claims assert that he was a fraud



involved in necromancy who then turned to religion to swindle and deceive his followers. Utilizing 19th century allegations from Smith's theological and political enemies the hostile historiography of Mormonism argues that Smith was guilty of a long string of crimes and moral transgressions: fraud, seduction, counterfeiting, illegal banking, animal sacrifice, human sacrifice, attempted murder, forming a seditious violent paramilitary secret society, treason, arson, etcetera and that his crimes fuelled his persecution. However, when the allegations against Joseph Smith are critically evaluated it becomes apparent that later allegations of secular crime grew out of earlier allegations of witchcraft. Anti-Mormon violence was unprecedented in the annals of American religious history. Mobs and paramilitary groups violently forced Joseph Smith and his followers out of New York, Pennsylvania, Ohio, Missouri, and Illinois where Smith was tragically murdered. The rage that fuelled this persecution has remained a mystery in the religious history of the United States. It is best explained by the fact that Smith's enemies believed that he and his followers were involved in witchcraft, which fuelled a mass hysteria that led to 19th century America's worst episodes of religious violence.

**Manuel Padro** is an independent scholar. He spent several years working on food security projects in the Sierra Tarahumara, Mexico and in Fort Collins, Colorado. He has also published on cardiometabolic disease in Ecuador. He now resides in Provo, Utah where he researches the historical intersection of religion and health.

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**Dr Debra Parish (The University of Queensland)**

**Prophecy or Witchcraft? Audience Responses to the Female Prophetic Performance in Revolutionary England: 1640-1660.**

During the English revolutionary period, several women gained notoriety and exercised religious authority as prophets. These women constructed their identity for contemporary audiences, as God's chosen instruments. They claimed to be conduits or 'empty vessels' for God's divine spirit, and that it was their religious duty to declare God's messages. Several of these female prophets achieved prominence and attracted onlookers through their use of dramatic prophetic trances and performances. Audiences from a range of social ranks gathered to witness the spectacle, and to listen to the prophet's utterances.

However, the female prophetic performance met with mixed reactions, and exposed female prophets to accusations of witchcraft. My paper shows how these women used their bodies as spiritual vessels, and explores the emotional impact and reception of their prophetic performances. I also demonstrate the blurring of the boundaries of the prophet and the witch, as less receptive audiences could allege that these women were intermediaries of a demonic rather than a divine spirit. I argue that the differing audience responses to the female prophet, were linked to dominant contemporary issues of politico-religious conflict and authority.

**Debra Parish** is an Early Career Researcher at the Institute for Advanced Studies in the Humanities at The University of Queensland. She is also course coordinator and lecturer for UQ's History course in Early Modern witchcraft and demonology. Her research interests include women's religious power and agency, female prophecy and witchcraft in Early Modern England. Her PhD examined female prophets and the categories of the prophet and witch in the context of English Civil War conflict and debate. She is currently researching seventeenth-century English conduct books for women, exploring how these prescriptive texts and models of female behaviour intersected with early seventeenth-century politico-religious discourses.

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**Dr Miles Pattenden (Institute for Religion and Critical Inquiry, Australian Catholic University)**

**Clericalism and Sexuality: Some pre-modern historiographical perspectives**

This paper considers how pre-modern historians are contributing to histories of institutional sexual abuse within the Catholic Church in the era in the light of the scandals in which the Church has found itself engulfed in the past decade. It considers Dyan Elliott's *The Corrupter of Boys* (2020), the most significant work in this genre by a medievalist, and its thesis, which locates the origins of abuse in the reforms of the eleventh century. The paper examines Elliott's evidence for the emergence of forms and patterns of abuse, and also how her approaches and evidence base might be extended into the post-Tridentine period. However, the paper also problematizes Elliott's approach, reflecting both on the difficulty of reading pre-modern sources about sexual abuse and on the difficulty of establishing valid categories

of analysis when violence, including sexual violence, was omnipresent in the pre-modern world.

**Miles Pattenden** is a Senior Research Fellow at the Institute for Religion and Critical Inquiry at the Australian Catholic University. His research considers the political and cultural history of the papacy and the wider Catholic Church from the Council of Trent into the nineteenth century.

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**Julia Pelosi-Thorpe (Australian Catholic University\_**

**Mythic moments of grief and sensuality in Lucchesia Sbarra's 1610 *Rime***

This paper explores the ground-breaking *Rime* (1610), sole surviving poetry collection of the noblewoman Lucchesia Sbarra (1576–?1652). The dynamic and emotive verse in this understudied volume ranges from heartfelt love lyric to dirges on the death of Sbarra's infant son Giovanni Battista Coderta. A multifaceted collection, it is saturated with scenes from myth. Sbarra centres allusions to classical narratives in unusual ways that unlock fresh intensity of emotion. This paper focuses on key mythic moments of sensuality which appear in the *Rime*'s poems of maternal mourning. From Adonis to Acis to Hyacinth, Sbarra innovatively reincarnates her lost child as beautiful young men prematurely snatched from the world and from those who loved them. The complex dialogue that the collection generates between classical and baroque, romantic and filial, love and loss, increases the emotionality of her poetic evocations of Giovanni Battista's passing. Through close readings, this paper considers ways that Sbarra's unique use of highly erotic *imitatio* has more in common with Marinist literary traditions than other mourning poems of the period, making her book singular for its time.

**Julia Pelosi-Thorpe** holds a BA(Hons) in Classics (2016) and an MA in Italian Studies (2020). Her research examines early modern receptions of classical narratives, with a focus on translation/rewriting as forms of adaptation.

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**Associate Professor Patricia Pender (University of Newcastle)**

**Between the rhetoric and reality of reception: planning for public engagement with the SLV's Emerson collection**

The current ARC Linkage project, “Transforming the Early Modern Archive: The Emerson Collection at State Library Victoria” aims to disseminate the importance of this unique collection to specialist and general audiences; to open up its value as a resource to Australian scholars, teachers, students, writers and the reading public; and to foster SLV aims to ignite creativity and curiosity, facilitate learning, build cultural and social connections, and support equity and inclusion (SLV Engagement Strategy 2020–24). This paper will outline the team’s planning for and pursuit of an authentic, collaborative public engagement strategy – one that bridges the evolving needs of its academic and industry partners and is informed by emerging research on community-engaged scholarship in the GLAM sector (Fisher 2018, Bath 2019). Our experience illuminates the need to build genuinely dialogic and ethical relationships with industry and community, and to maintain the integrity of our academic projects, in the face of recent injunctions to “strengthen the translation pipeline for Australian research” (“Letter of Expectation from Minister to ARC, 2021) which threaten Humanities scholarship and funding at the national level.

**Patricia Pender** is an Associate Professor of English and Writing and Director of the Gender Research Network at the University of Newcastle. Her current research focuses on Tudor women’s textual production in its early modern and late modern incarnations. She is increasingly interested in translating early modern scholarship to non-academic audiences.

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**Dr Leigh Penman (Monash University)**

**Global Repercussions of the Ambonese Embassy to the United Provinces (1621)**

In 1621 five children of rulers of the island of Ambon in the East Indies (modern Indonesia) arrived in the United Provinces. They had been brought to the Netherlands by the Dutch East India Company to study Calvinist theology, so that they might spread the light of the gospel among their countrymen. Yet this embassy would have unexpected consequences. Their apparition provided fuel for English expansion in the east Indies, opened Dutch eyes to the

limitations of their own ambitions, and granted agency to Ambonese royalty in the Indies. Furthermore, the visit left a lasting legacy in the European apocalyptic imagination, shaping the hopes of some Protestants until the end of the Thirty Years' War. Based on new or neglected sources from Indonesia, India, and across Europe, this paper reveals the history of the visit of the Ambonese princes and its strange afterlives in European and Ambonese history, placing this peculiar encounter into a global context.

**Leigh Penman** is Research Fellow at the Monash Indigenous Studies Centre, Monash University. He is author of *Hope and Heresy* (2019), *The Lost History of Cosmopolitanism* (2021), and *By his Sword* (forthcoming) in addition to many articles on religious and intellectual history.

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**Dr Bríd Phillips (Edith Cowan University)**

**Uncovering responses to societal upheaval in *Coriolanus* and *Timon of Athens* through the examination of emotional practices related to disease and plague**

According to Monique Scheer, emotions demonstrate the individual's practical engagement with their environment. Emotions operate within the individual, the community with which they are engaged, and, more broadly, they operate as a function of society. In the early modern period, emotions were also thought to work synergistically with the physiological functions of the body and that body was highly permeable and open to external influences. Passions and pestilence had equal capacity to breach the body's defences. In a society which had encountered several outbreaks of plague, emotional practices, in some instances, became bound up with ideas of disease and contagion. Plague references were used to mobilise negative emotions in the battle against sin and societal upheaval. Using a History of Emotions lens and frameworks developed by Monique Scheer and Barbara Rosenwein, we can gain an understanding of the affective and cultural responses to societal upheavals through deployment of emotional responses to disease and in particular, the plague. Since the theatre was an affective space where these responses were explored, I will look to *Coriolanus* and *Timon of Athens* to examine the relationship between emotional responses, infectious diseases, and the societal structures which were under pressure.

**Bríd Phillips** is a senior lecturer at Edith Cowan University. Her doctoral work was in the field of early modern literature and the History of Emotions. She has extended her research to include work, not only in the field of Shakespearean studies and the History of Emotions, but also work on narrative medicine, and Health Humanities. She is a co-founder of the health humanities project, The Heart of the Matter. Her most recent publications include: 'The use of creative writing and staged readings to foster empathetic awareness and critical thinking'. Freeman K., Phillips B. *The Asia Pacific Scholar*, October 2021; *Hamlet and Emotions*, eds. Paul Megna, Bríd Phillips, and Robert White, Basingstoke: Palgrave Macmillan, 2019. Her monograph, *Shakespeare and Emotional Expression: Finding Feeling through Colour*, was published by Routledge Publishing in March 2022.

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**Dr Michael Pickering (Trinity College, The University of Melbourne)**

**Mummy Issues: Antique Bodies, Wonder and Cannibalism in an Eighteenth-Century Court Apothecary's Text**

In his *Mumiographia Medica* (1716) court apothecary and inspector of the Gotha orphanage, Christian Hertzog, detailed his dissection of an Egyptian mummy that had been delivered to Gotha via London and Hamburg. Ostensibly imported as part of a shipment of medicaments, the antique body at the heart of Hertzog's investigation assumed heightened significance in the text: as a repository of cultural and historical knowledge; as a locus of medical inquiry and knowledge production; and as an object worthy of wonder and inclusion in a ducal collection. This tension between the body-as-wonder and the body-as-medicament reveals, I argue, one dimension of the early eighteenth-century discourse around the inclusion of human body parts in the *materia medica*: the question of what constituted cannibalism. As Hertzog's text demonstrates, such conceptual demarcations hinged far less on any firm distinction between practices of (literal) consumption or human identity of the consumable object than they did on the antiquity of the flesh being consumed.

**Michael Pickering** is Subject Leader and Lecturer in History of Ideas, Trinity College, The University of Melbourne. He recently co-edited *Fear in the German-Speaking World, 1600–2000*, and is currently working on the eighteenth-century physician Johann Nikolaus Martius as part of a broader project investigating the relationship between pietism and esotericism.

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**Dr Janice Pinder (Monash University)**

**A Carthusian Mirror for princesses at the Burgundian court: Advice and reception, past and present**

It is rare for us to know the precise circumstances surrounding the production of a text for a medieval reader; even rarer is to know what medieval readers made of the texts they were given to read. Modern scholars make the most of the few clues they have, but there is always the risk of constructing too much on slender foundations. This paper considers the case of *Le Dyalogue de la duchesse de Bourgogne a Jhesucrist*, a work received until recently by scholarship as an original composition by the almoner of Margaret of York, Nicolas Finet. In fact, its origins lie in Denis the Carthusian's *De vita et regimine principessae*, written for Isabella of Portugal, Margaret's mother-in-law and predecessor as duchess of Burgundy, who must have provided the Latin text to be translated for Margaret. This story of male providers of texts and elite female readers allows us to interrogate the roles of those involved at several points in transmission and reception, and to reflect on the precarity of our reception of the past.

**Janice Pinder** is a research affiliate of the School of Philosophical, Historical and International Studies, Monash University. Her research interests in vernacular theology and women's participation in religious textual culture are reflected in her 2020 monograph, *The Abbaye du Saint Esprit: Spiritual Instruction for Laywomen, 1250–1500* (Brepols).

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**Céline Powell (Ludwig-Maximilians-Universität Munich)**

**‘Work of feeling’ and cultural mediation in 18th century Italian translations of sepulchral poetry.**

In early 18<sup>th</sup> century Britain, a group of poets sharing a common taste for mortuary sentimentalism gave birth to the ‘graveyard poetry’. By using assertive images, detailed descriptions and by playing with words, the so-called ‘graveyards poets’ sought an emotional

response from their readers. This is what ‘the work of feeling’ is about: cultivating a wide range of emotion to trigger a contemplative and meditative reflexion. While graveyard poetry is almost forgotten today, the numerous reeditions and the countless translations produced during the 18th century are a testament of its immense popularity across Europe. However, in France this sepulchral wave received a cold welcome, as its torrent of emotion was thought outrageous to the rationalist and classicist French mindset. Thus, to be accepted, the ‘work of feelings’ was either de-emphasized or even removed from the translations. It is exactly on these biased and French-mediated translations that Italian translators based their work. It is important to highlight, nonetheless, that a ‘work of feeling’ is present in the Italian translations. This work aims to understand how the Italian translators reintroduced it - by which means- and thus define some of the features of the Italian ‘work of feeling’. This proposal will take a cue from some poetic translations, such as the *Sepolcri* by Francesca Roberti Franco based on James Hervey’s prose *Meditations among the tombs*, or Alberti’s *Notti* of Edward Young, or Cesarotti’s translation of Gray’s *Elegy*.

Céline Powell graduated with a double degree B.A. in Italian Studies and Art History (2018) and a double degree M.A. in Language, culture and translation (French-Italian-English) in 2020. Since January 2021 she has been a PhD candidate in Romance Studies at the Ludwig-Maximilians-Universität of Munich (Germany). Her research focuses on emotions and feelings in female translators in 18<sup>th</sup> century Italy.

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**Dr Killian Quigley (Australian Catholic University)**

**“The Water Poets”: Pastoral Dis/inheritances in Eighteenth-Century Seas**

This paper lingers with a well-known but insufficiently understood critical debate of the late seventeenth and eighteenth centuries. Theorists of pastoral poetics, in France and Britain, concerned themselves with defining and debating the appropriate genealogies, images, languages, and spaces of pastoral. For a striking proportion of these critics, such as René Rapin, Bernard le Bovier de Fontenelle, Thomas Tickell, and Samuel Johnson, an essential aspect of regulating the bounds of correct pastoral was regulating the ocean out of its frame. One of the critical tasks this entailed was revising certain episodes in pastoral’s classical and Renaissance histories: for example, the tradition of piscatory eclogue, exemplified by the



Neapolitan poet Jacopo Sannazaro but also implicating figures from antiquity, such as Oppian of Cilicia, was repeatedly figured as a kind of pastoral aberration unless politely confined to the riverside. Considered more broadly, these episodes dramatize the critical stakes of transporting a genre and its ‘environment’ into exceptional territories—and the host of values, concerning maritime labor, marine ecosystems, and so forth that emerge from the boundary.

**Killian Quigley** is a research fellow at the Australian Catholic University’s Institute for Humanities and Social Sciences.

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**Dr Sarah Randles (The University of Melbourne/University of Tasmania)**

**Rebuilding the Temple: Creating devotional space in the visual program of Chartres Cathedral**

The Cathedral of Notre Dame of Chartres is famed for its wealth of surviving twelfth- and thirteenth-century stained-glass windows, and particularly for those known as the ‘trade windows’, in which the lower panels appear to depict medieval artisans and traders engaged in quotidian labour. For much of the nineteenth and twentieth century, these images were generally believed to represent the craft guilds of Chartres as donors of the windows, but more recently this view has been challenged by Jane Welch Williams, arguing that many of the crafts depicted had not formed guilds in Chartres by the time that the trade windows were made and, in any case, would not have been able to afford the enormous costs of the windows. Williams proposed instead a reading of some of the windows as representing the required offerings of goods and work by the artisans of Chartres to the Cathedral.

This paper examines specific depictions of labour and devotion in the ‘trades widows’ in the context of the broader visual programs, material culture and devotional practices of Chartres Cathedral. It challenges Williams’ and earlier interpretations and proposes an alternative understanding of these images and considers how they were used conceptually and practically in the construction of the Cathedral as sacred space.

**Sarah Randles** is an Honorary Research Fellow in the School of Historical and Philosophical Studies at The University of Melbourne and a former Postdoctoral Fellow in the ARC Centre for Excellence in the History of the Emotions. She is currently teaching in Family History and English at the University of Tasmania.

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**Emma Rayner (Australian National University)**

***Non sine sole iris: Splitting Suns in the Stuart Masque***

Contemporary representations of Elizabeth I effectively fused the solar iconography accorded to kings with the lunar qualities associated with the queen and her female body, which made for a provocative set of tensions when the throne was once again assumed by a male monarch. This paper considers how these tensions between solar and lunar representations of the royal body (both kingly and queenly) subsequently play out in two Stuart-era masques: Jonson's *Masque of Blackness* (1605) and Milton's anti-masque *Comus* (1634). I argue that Anna of Denmark's advancement of a destabilizing lunar metaphor of female power in *Blackness* serves at an allegorical level to split the king-sun's omnipotent rays—a fissure in the ideological fabric of the court masque which Milton then cracks wide open in *Comus*. In critical analyses of the early modern court, the solar image of the king's radiating grace is the favoured metaphor for explaining monarchical puissance. A second aim of this paper is therefore to interrogate the currency and accuracy of the king-as-sun metaphor in contemporary historiography, and its role in negating the presence of that other royal body—the Queen's—in the increasingly overpopulated universe of powers that was the early seventeenth century court.

**Emma Rayner** is a PhD candidate in English Literature at the Australian National University, researching women and discourses of civility in the seventeenth century. She has also published on early modern poetry and emotion in *Studies in English Literature, 1500-1900* and the *Palgrave Encyclopedia of Early Modern Women's Writing* (forthcoming).

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**Emeritus Professor Richard Read (The University of Western Australia)**

## **The American Adaptation of Joseph Addison's Aesthetic Theory of Vicarious Possession**

To possess something vicariously can either be an alternative or a prelude to actual possession. John Locke had argued that if you 'mix' your labour with land you own it, whereas in his 'Essays on the Pleasures of the Imagination' (1710), Joseph Addison envisaged the aesthetic possession of land neither owned nor worked on:

A man of polite imagination is let into a great many pleasures, that the vulgar are not capable of receiving. He ... often feels a greater satisfaction in the prospect of fields and meadows, than another does in the possession. It gives him, indeed, a kind of property in everything he sees ...so that he looks upon the world, as it were, in another light, and discovers in it a multitude of charms, that conceal themselves from the generality of mankind.

Latent in this mischievous inversion of the British class system is a tradition of religious revelation that Ralph Waldo Emerson seized on in his essay on 'Nature' (1836) by adapting vicarious aesthetic possession to the American freeholder who owned land without appreciating it. The paper investigates how this led to the creation of visual art whose pleasurable affect justified the appropriation of indigenous lands.

Richard Read is Emeritus Professor and Senior Honorary Research Fellow at The University of Western Australia. He wrote the first book on the British art critic Adrian Stokes and has published extensively on the relationship between literature and the visual arts, and theories of sensory perception informing landscape painting.

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**Dr Martin Riedelsheimer (University of Augsburg)**

### **Textual Performances of Affect in John Donne's Metaphysical Poetry**

John Donne's metaphysical poetry has been accused of being overly intellectual and lacking genuine feeling by famous detractors such as John Dryden or Samuel Johnson. Against such critique and in contrast to the majority of present-day theories of literary emotions that focus on the representation of emotions or on the depiction of the performativity of affects (Houen 2011: 218), I want to read Donne's 'metaphysical' poems as textual performances of affect.

Where Dryden famously accused Donne of “perplex[ing] the minds” instead of “engag[ing] the hearts” (Smith 1975: 151), this betrays an understanding of emotions as being tied up with a conventionalised form of representation. While Donne clearly breaks with literary conventions and introduces challenging new imagery, his conceits are not disengaged from affect. Rather, the cognitive ‘overload’ readers are faced with in poems like “A Valediction: Of Weeping”, “The Flea” or “A Valediction Forbidding Mourning” is instrumental in creating an ‘intensity’ in the moment of reception that is akin to the intensity Brian Massumi associates with affect (2002: 24–28). Aesthetically, the poems create this intensity by evoking a superabundance of associations, resulting in a ‘metaphorical supercharging’ that transposes the intensity of the affect described within the poem to a meta-level of “feeling thought” (Byatt 2006) in the moment of reception.

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**Martin Riedelsheimer** is a lecturer in English Literature at the University of Augsburg, Germany. He is the author of *Fictions of Infinity: Levinasian Ethics in 21st-Century Novels* (de Gruyter, 2020) and has published on contemporary fiction, drama and theatre. For a second book project, he is working on the interplay of affect, cognition and materiality in metaphysical poetry.

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**Dr Julie Robarts (Australian National University)**

**“Qual oro, chi lampeggia d’honore, deve far bella mostra.” The risky business of launching a woman performer seen through the 1637/8 satires and defences of Barbara Strozzi (1619–1677).**

In 1636/7 Giulio Strozzi (1538–1652) launched the career of his natural daughter, composer and musician Barbara Strozzi, at a series of gatherings in his home under the name of the

‘Accademia degli Unisoni.’ As a result of these evenings of discussions, poetry, and musical performance he became the target of a series of anonymous satirical dialogues, circulated in manuscript, that aimed to demolish both his and Barbara’s honour. This paper is an initial study of the gendered rhetoric seeking to move and persuade the reader in these satirical condemnations and the subsequent defences that are found in the printed accounts of the academy: *Veglia prima*, *Veglia seconda*, and *Veglia terza degli Unisoni*, Venice: Sarzina, 1638.

**Julie Robarts** is a cultural and literary historian, focusing on gender and cultural production in C16<sup>th</sup>–17<sup>th</sup> Italy with an MA (2009) and PhD (2019) in Italian Studies (The University of Melbourne). She is currently revising her monograph *Challenging Male Authored Poetry: Margherita Costa’s Marinst Corpus* for the University of Delaware Press.

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**Associate Professor Mike Rodman Jones (University of Nottingham)**

**Middle English Ekphrasis: Aesthetics and Socioeconomics in Late Medieval Poetry**

Ekphrasis has attracted a long history of scholarship as a pronounced form of aesthetic display in literary texts. Where major touchstones of scholarship on ekphrasis (Heffernan, 1993; Krieger, 1992) had previously been drawn to classical and modern materials, more recent work has begun to take stock of the peculiarity of medieval ekphrasis (Johnston, Knapp and Rouse, 2015). This paper explores some related avenues of enquiry about the nature, significance, and functions of ekphrasis in major Middle English poetry (Chaucer and Alliterative poetry, especially *St. Erkenwald* and the *Piers Plowman* tradition). Surveying the vocabulary of cultural production available to late medieval poets, the paper suggests that much work on ekphrasis is theoretically antithetical to an understanding of patronage and artistic production in an age before ‘the Arts’ became defined. Instead, I focus on key passages of Middle English poetry to show how the trope of ekphrasis could be used to distinct effect in different texts: binding cultural production (both poetic and plastic) to the socio-economics of patronage; as a hostile, satirical form of verbal display; and as a mystery, a deliberate enigma, in the examples of *St Erkenwald* and John Metham’s *Amoryus and Cleopes*.

**Mike Rodman Jones** is Associate Professor of English at the University of Nottingham (UK), focusing on medieval and early Modern literature. His second monograph is forthcoming in the Studies in Renaissance Literature Series with Boydell and Brewer. Mike spoke at the “Feeling (for) the Premodern” Symposium at The University of Western Australia in 2016; the paper was published in *Exemplaria* 30:3 (2018).

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**Dr Anne Rogerson (The University of Sydney)**

**“Look, Love, and Follow”: An eighteenth-century Ascanius**

In 1746 a pamphlet, *Ascanius: or, The Young Adventurer*, written by the book-seller Ralph Griffiths, was published anonymously in London. Like other publications of the time, it used a Classical pseudonym for an easily-identified Charles Edward Stuart. But the name Ascanius was more than a convenient, high-style mask for the Jacobite prince, gesturing to the young Trojan son of the hero of Virgil’s *Aeneid*. Instead, this paper will argue that the label “Ascanius” both points to the young Stuart’s divine right to the English throne, and seeks to elicit a favourable emotional response from the pamphlet’s readers. In choosing to name his hero Ascanius, Griffiths gives an example of the politicised nature of Classical reception in the period, making a counter-claim to writers who hailed the Hanoverian prince Frederick as a young Ascanius, and evoking earlier Stuart use of Augustan poetry to glorify Charles, his lineage and his prospects. He also offers his readers vicarious access to an emotive trope of Jacobite propaganda (modelled in his narrative), in which recognition of the prince engendered devotion and renewed allegiance. Records of Griffiths’s 1747 trial for sedition give further evidence of the importance and poignancy of the name he gave his hero.

**Anne Rogerson** is the Charles Tesoriero Senior Lecturer in Latin at The University of Sydney. Her research focuses on Virgil’s *Aeneid* and its reception, from late antiquity to the 20<sup>th</sup> century.

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**Elisabeth Rolston (University of Canterbury, Aotearoa New Zealand)**

## **The memory of Frederick Barbarossa: Gender, emotion and the embodiment of empire**

In late-medieval Italy the Holy Roman Empire functioned more as an ideal than a significant political power. In the century following the death of the emperor Frederick II, the overall decline in the empire's fortunes coincided with – or perhaps helped to foster – a proliferation of writing about the empire and the further development of concepts of empire throughout Europe. In Italy, where his practical authority was limited in the face of independent city-states, the emperor's importance was instead constructed according to the needs and concerns of contemporaries. Idealised historical emperors, held up as examples of good rulership, reveal how late-medieval chroniclers understood imperial power and its function. Frederick I Barbarossa (1122–1190) is an example of such an emperor, receiving widespread praise in later chronicles for his character and conduct. This paper explores how Barbarossa's image was constructed by chroniclers in ways that emphasise his fulfilment of masculine ideals of rulership, emphasising not only his strength and skill in battle but also his regulation and appropriate performance of emotion.

**Elisabeth Rolston** is a PhD candidate in History at the University of Canterbury in Aotearoa New Zealand. Her research looks at ideologies of rulership and power in late-medieval historiography with a focus on the Holy Roman Empire.

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**Associate Professor Sarah C. E. Ross (Te Herenga Waka – Victoria University of Wellington)**

**“Reading “with great comfort”: reception and emotion in Francis Quarles's *Job Militant***

In the Emmerson collection of early modern books at State Library Victoria is a copy of Francis Quarles's *Job Militant* (1624), in which a reader has noted in the margin that they read the third meditation “with great comfort”. Quarles's modern-day reputation is far from illustrious, but in the seventeenth century his texts were enormously popular, read by women and men across a wide range of literate social classes. His poems, moreover, contain intriguing evidence of how he intended his readers to engage with his poems. His biblical verse paraphrases of the 1620s, of which *Job Militant* is one, retell biblical history and

“interpose” the scripture with meditational reflections; and his prefaces instruct his readers to “keep the taste of the [biblical] History, whilst thou readest the Meditations, and that will make thee relish both, the better”. But did they? While there are large numbers of Quarles volumes preserved in libraries across the world, very few contain marginalia, and none to my knowledge contains marks as revealing as those in the Emmerson copy. This paper explores the annotations in the Emmerson copy of *Job Militant*, and examines what they tell us about how seventeenth-century men and women read their Quarles.

**Sarah C. E. Ross** is Associate Professor in English at Te Herenga Waka - Victoria University of Wellington. Her research focuses on early modern women’s writing, poetry, and manuscript and print culture, with publications including *Women, Poetry, and Politics in Seventeenth-Century Britain* (Oxford UP, 2015).

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**Associate Professor Sarah C. E. Ross (Te Herenga Waka – Victoria University of Wellington)**

**Singing ‘welladay’: early modern women’s song and poetry of complaint**

Our work on early modern women and the poetry of complaint has revealed the ubiquity and lability of women’s use of the complaint mode to express amatory, social, political, and spiritual grievance and loss. It has also extended our sense of the diverse complaint models on which women poets drew: not just the Ovid of the humanist schoolroom, but the Bible, and vernacular and legal traditions. One vital source of women’s complaint rhetoric is in song: ballads, airs, and dramatic and spiritual songs that girls and women learned, practiced, and performed in the domestic schoolroom. This paper explores the complaint song repertoire of early seventeenth-century girls and women, and traces influences in the complaint poetry composed by Hester Pulter. Writing as a royalist, in grief and protest at the depredations of the English Civil Wars, Pulter rewrites popular songs from the 1620s to create her extended political complaints. While we may – and should – look to the pastoral complaint poetry of Edmund Spenser, Samuel Daniel, and William Browne for their influences on Pulter, this paper will demonstrate that the archive of popular ballads and airs are just as important as rhetorical sources and formal influences on her complaint poetry.



**Sarah Ross** is Associate Professor of English at Te Herenga Waka – Victoria University of Wellington. She is currently completing the project on early modern women’s complaint poetry on which this panel is based, is co-editing the *Oxford Handbook of Early Modern Women’s Writing, 1540–1700*, and co-edits *Parergon* with Rosalind Smith.

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**Associate Professor Stephanie Russo (Macquarie University)**

**“Huzzah!”: Anachronism, Royal Bodies and the Weird Eighteenth Century in *The Great***

While scholars of historical fiction have largely moved away from the idea that accuracy can be used as a marker of quality, fidelity to historical fact continues to be considered an important generic requirement of the form by consumers of historical novels, film and television. To include anachronisms in any historical drama is usually considered a mistake or an embarrassment; a sign that the requisite attention to historical detail has lapsed. For a new spate of historical television shows, however, authenticity is not tied to the avoidance of anachronism, but instead lies within the explicit textual acknowledgment that the context of creation shapes all historical drama. The Hulu series *The Great* (2020–1), which reimagines the life of a young Catherine the Great, does not make any claim to historical truth, instead self-consciously describing itself as “an occasionally true story.” *The Great* uses deliberate anachronism, most notably in its use of contemporary idiom, to both draw attention to the strangeness and the familiarity of the past, and to the royal bodies of Catherine (Elle Fanning) and her husband Peter (Nicholas Hoult). The eighteenth century is rendered both recognisable, filled with people who look and sound modern, and yet profoundly uncanny. The show’s juxtaposition of deliberate anachronism and a highly stylised eighteenth-century aesthetic thus invites the audience to simultaneously acknowledge the transhistoricity of emotions and experiences while revelling in the sheer oddity of the past and the people who populated it. In doing so, *The Great* posits a new model for representing history; one that deliberately abandons any pretence of ‘accuracy’ in favour of an authenticity generated by and through anachronism.

**Associate Professor Stephanie Russo** is the Discipline Chair of Literature at Macquarie University, Sydney, Australia. She specialises in historical fiction and women’s writing of the

early modern and long eighteenth century. She is the author of *The Afterlife of Anne Boleyn: Representations of Anne Boleyn in Fiction and on the Screen* (Palgrave Macmillan, 2020), and is currently working on a project on deliberate anachronism in contemporary historical fiction, film and television, to be published by Routledge in 2023.

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**Emeritus Professor Paul Salzman (La Trobe University)**

**Happy pills and horoscopes: women's marginalia in almanacs in the Emmerson collection**

In this paper I will discuss two almanacs in The John Emmerson Collection at the State Library of Victoria which contain what we might term marginal marginalia: evocative but shaded glimpses of engagement with a genre that always invited its readers to measure their own lives against its prescriptions and predictions. I will in particular explore the 1692 Winstanley almanac, claimed as 'her book' by Hannah Sykes, who then lists intriguing numbers of women who stayed with her. I want to conclude by looking at the genre of the 'Lady's Almanac', of which there are some significant examples in the Emmerson Collection. It seems evident that the almanac was a genre that, like the receipt book, could be a significant vehicle for a highly self-conscious engagement on the part of readers/users, and the more we look the more of this use by women we are likely to find/posit. The almanacs housed in the Emmerson collection offer the opportunity to test this hypothesis on a relatively contained (and accessible to me during Covid!) but rich archive.

**Paul Salzman** FAHA is Emeritus Professor of English Literature, La Trobe University, and a Conjoint Professor at The University of Newcastle (Australia). He has published widely on early modern women's writing, literary history, and the theory and practice of editing. His current project is a book on facsimiles for the new Cambridge Elements series 'Shakespeare and Text'.

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**Raffaella Santini (The University of Auckland)**

**Early Christian artefacts as visual representation of pilgrims' emotional experience: the Palestinian ampullae at Monza and Bobbio reconsidered.**

The Palestinian ampullae in the two Italian collections at Monza and Bobbio are amongst the most exquisite artistic treasures of early Byzantine portable art surviving to the present day.

These superb artefacts are the material evidence of the early Christian pilgrims' devotional and emotional experience of the encounter with the sacred at the time of the formation of the concept of Palestine as 'Holy Land'.

Over the centuries, the ampullae have been differently interpreted and labelled. This paper will reconsider the iconography of the Palestinian ampullae which were kept as souvenirs of pilgrimage, analysing them in relation to the diaries of contemporary pilgrim travelogues and within the context of the early Byzantine Christian Traditio. I will argue that the scenes engraved on the ampullae in the two Italian collections have been produced to deliver a comprehensive message, like the pages of an illustrated book, and that the imagery engraved on them provides an insight into the emotional experience of the devout in Late Antiquity.

Despite the almost miniature dimension of their artistic expression, the ampullae have much to tell us about the interconnection between the visual representation of biblical historical events and the material function they served. By analysing the iconography of the ampullae, the symbolic relationship to emotional experiences will become evident.

**Raffaella Santini** holds an MA from The University of Auckland, with a thesis about the significance of the Early Christian Palestinian ampullae in the art history and their contribution to the broader context of movement of people and ideas in Late Antiquity.

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**Cassandra Schilling (Flinders University)**

**Aspects of the Exilic: Diversity and Intricacies of Female Isolation in Old English Literature**

This paper takes the well acknowledged theme of exile in Old English poetry and aims to uncover new depths of understanding regarding its applications to female figures. By interrogating examples of women who have been isolated and separated from kin and community the paper presents a more complex and multi-faceted interpretation of female exile than has hitherto been acknowledged. By drawing on a number of women from the Old English corpus the diverse experiences of the women distinguish subcategories of female exile which though thematically distinct, have common emotional threads. A number of the

women from *Beowulf* typify the mourning woman motif which centres on the grief that arises from the isolating aftermath of feudal conflicts. The narrators of the female elegies *The Wife's Lament* and *Wulf and Eadwacer* as well as *Beowulf's* Freawaru exemplify the exilic aspects of unhappy matrimony, and Grendel's mother, along with the protagonists of *Judith* and *Juliana* exhibit the temporary isolation of female warriors. Nevertheless, all the female exiles are confronted with common emotional challenges, namely, the simultaneity of isolation and enclosure, and the burden of loneliness and longing.

**Cassandra Schilling** is a PhD candidate at Flinders University researching the representation and interpretation of female militancy in the Old English *Judith*. Her research interests extend to representations of female figures in Old English literature more widely and her co-authored article on women in *Beowulf* has recently been published in *English Studies*.

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**Angela Schumann (Monash University)**

**“The Strong and Swelling Evil of my Conception”: Receptive Bodies: Medieval Moral Insemination in Shakespeare**

The temptation of Eve and the Annunciation of the Virgin Mary were both considered in the Middle Ages as archetypes of moral impregnation through the ‘innocent’ orifice of the ear, one conception giving birth to original sin, and the other to salvation. This paper will consider the topos of moral impregnation in the more problematic context of male criminals in Shakespeare. It will examine Shakespeare's use of the language of conception, pregnancy and birth in moments of temptation for Macbeth, Angelo, and Othello, exploring the idea of moral insemination, and the paradoxical representation of male bodies as procreatively receptive.

**Angela Schumann** has recently completed her PhD in Literature on the intersection of theology, psychology and history in Shakespeare at Monash University. Angela's publications include “‘As it is an Evil’: Defensive Equivocation in Measure for Measure” (*English Studies*, 2021), and “‘Let me Be Ignorant’: Thomistic ignorance in Shakespeare and Dante” (*Classiques Garnier*, 2020).

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**Valerie Schutte (Independent Researcher)**

**The Reception of Anne of Cleves**

Anne of Cleves is often dismissed as unimportant because of her very brief, six-month marriage to King Henry VIII of England. Yet, she was an important international bride whose six-week progress from Cleves to Greenwich has not received enough attention.

This presentation will explore Anne's progress, from her major stops through the Low Countries, to her two-week stay in Calais, to her progress through southern-England before reaching London. At each stop, Anne's reception and behaviours were comments on by foreign observers or members of Henry's court. She reportedly acted queenly, behaved virtuously, and dressed the part.

For Anne's reception into London on 3 January 1540, her route was lined with spectators and the Thames was lined with barges trying to see the new queen. She was presented with many gifts and orations. Henry rode out to greet her and then escorted her to Greenwich for a day of feasting and celebrations. Of the entirety of Anne's progress to London, her reception at Greenwich was the most magnificent; she ended her journey in London as the new Queen of England, even if not yet officially married.

**Valerie Schutte** is an independent researcher who has published widely on royal Tudor women, book dedications and queenship. Her second monograph, *Princesses Mary and Elizabeth Tudor and the Gift Book Exchange* was published with ARC Humanities Press in 2021. She is currently writing a cultural biography of Anne of Cleves.

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**Dr Concettina Anna Valeria Scopelliti (University La Sapienza of Rome)**

**The Neoplatonic way for the Renaissance reception of Hellenistic texts**

The disquisition on amorous themes is one of the main cornerstones of the fifteenth-century aesthetic and literary reflection. Its best-known expression, assimilated to Ficinian's

Neoplatonism, turns out to be the tip of an iceberg that sinks its roots much deeper. Pioneer of a creativity etiology linked to love is the Florentine Leonardo Bruni, who identified the source of the poetic 'creative fury' in the inspiration of love, anticipating Ficino's lesson in this regard by at least twenty years. The allegorical reading of Love, the central core of the reading of ancient texts and their transposition into Renaissance poetry, soon became a symbol of the emotions of the soul and mind of man according to the Neoplatonic reading of it. The need for a more in-depth investigation into the reception and circulation of love poetry can be found, which finds its most solid foundation in the images of the classical tradition. A characteristic example is the Hellenistic Greek text of Mosco which represents the figure of Fugitive Love, which in the Florentine context branches off in the manuscripts following the path of the Neoplatonic texts and of the hymnographic tradition, linked to Ficinian philosophy.

**Concettina Anna Valeria Scopelliti** graduated from the University of Messina with 110/110 cum laude. She has a PhD in Italian Studies at the Department of Greek-Latin and Scenic-Musical Italian Studies at the La Sapienza University of Rome achieved with excellence. She is specialized in classical philology and humanistic and Renaissance philology and culture. In particular, she studies the reception of Greek texts in humanism and of literary and poetic aesthetics linked to the reception of ancient culture in the humanistic and Renaissance tradition.

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**Dr Erin Sebo (Flinders University)**

**Eart þu se Beowulf...? Exiles and Outsiders in *Beowulf***

This paper considers exiles and outsiders in *Beowulf*, in particular Beowulf himself, at times an outsider in his own narrative. Much attention has been paid to Grendel as an outsider, but in the episode in which he appears his perspective is centred. The poem describes what Grendel sees, thinks, hopes for and feels: his desire to kill, his anger, misery, joy, and finally fear. By contrast, the passage is little concerned with the feelings or thoughts of the hero. This is typical: the poet rarely sheds light on Beowulf's motivations; he is a figure of ambiguity, his choices unconventional, his decisions unusual. All heroes are exceptional, but Beowulf is surprising. He is, as Klaeber points out, 'a solitary figure in life'. Unlike other

characters, he does not seem to have strong emotional connections. When Grendel kills his chosen shield companion, Hondscoio, he makes no attempt to save him and shows no distress at his death—in unsettling contrast to Hrothgar’s long lament when Aeschere is killed by Grendel’s mother. Moreover, he is the only king in the poem who lives to old age without marrying or having children, inexplicably failing to choose an heir. This paper explores the context for this surprising figure.

**Erin Sebo** is Senior Lecturer in Medieval Literature at Flinders University. Her research ranges widely across the vernacular literatures and cultures of the early medieval North Sea world. She is a recognised authority in Old English, and particularly on the epic poem *Beowulf*, on which she has monograph forthcoming with Manchester University Press.

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**Anna-Rose Shack (University of Amsterdam)**

**“If now they strived for the golden Ball”: beauty, patronage and fashioning authorial identity in Aemilia Lanyer’s *Salve Deus Rex Judaeorum***

Writing within a male-dominated literary landscape in which female beauty was a source of inspiration and anxiety, the 17<sup>th</sup> century English poet Aemilia Lanyer intervenes in discourses of beauty in her volume of religious verse, *Salve Deus Rex Judaeorum* (1611). By reproducing, resisting and reworking a multiplicity of discourses on beauty including Neoplatonism, Petrarchism and early modern Protestantism, Lanyer develops the relationship between herself, her text and her would-be patrons. Her preoccupation with beauty is evident from the opening stanzas of the first prefatory poem in which she invokes the Judgement of Paris to praise the qualities of her potential patron, Queen Anne of Denmark. While this classical myth was a popular Renaissance allusion and on one level a conventional form of flattery, Lanyer also uses this mythological beauty contest to develop commentary on the position of the female writer in early modern England. Taking Lanyer’s invocation of this mythic beauty contest as a point of departure, this paper will examine how her sustained and persistent engagement with beauty in her prefatory material operates as a strategy to secure patronage and fashion her authorial identity. I suggest that Lanyer harnesses beauty as a discursive framework to bolster her vision for female artistic achievement, including the favourable reception of her own poetic project.



**Anna-Rose Shack** is a nationally funded (NWO) PhD candidate at the Amsterdam School of Historical Studies at the University of Amsterdam. Her project focuses on vulnerability in 16<sup>th</sup> and 17<sup>th</sup> century women's lyric poetry. She also teaches at the University of Groningen.

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**Megan Shaw (The University of Auckland)**

**“By her congealing sighes made stone”: The monumental patronage and mourning of the Duchess of Buckingham, 1628–1634**

Six years after the assassination of George Villiers, 1st Duke of Buckingham (1592–1628), the royal favourite to both James VI & I and Charles I of England, a magnificent monument was completed at Westminster Abbey. The monument was commissioned by the widowed Katherine, Duchess of Buckingham (1603–1649) and erected in the royal Henry VII Chapel in 1634. The de facto familial relationship between the Stuart and Villiers families was enshrined in this monument which was not merely a tomb for the late duke but rather a family mausoleum. The Buckingham tomb constructed a positive version of Buckingham's memory and projected stability for the Villiers family. Katherine's commemorative activities throughout her widowhood were strategically dynastic and leaned on the royal favour that her family had enjoyed with the Crown and which she hoped to maintain for her and her children's benefit. She came into her own as a perspicacious patron by harnessing the currency of the monumental arts and mourning to craft and use memory to maintain her position. This paper explores Katherine's monumental patronage as the custodian of the late Buckingham's memory and her commemorative campaign that served to stabilise his posthumous reputation and bolster the Villiers family.

**Megan Shaw** is a second year PhD Candidate in Art History at The University of Auckland. Her thesis is a cultural history of Katherine Villiers, Duchess of Buckingham (1603–1649). She joined the ANZAMEMS committee as the Postgraduate Representative for New Zealand in 2020.

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**Professor Peter Sherlock (University of Divinity)**

**A Sight Full of Woe: The Cecil Family and their monuments 1580–1620**

William Cecil, Lord Burleigh, and his son Robert Cecil were prolific patrons of monuments, not only to commemorate their own family, but also that of the English royal family. The grand multi-layered edifices they created were among the largest monuments of the period, both near their country estates in Lincolnshire and Hertfordshire and at Westminster Abbey in the seat of power, and were frequently visited. Like most late Elizabethan and Jacobean funerary monuments, the Cecil monuments reflected the maxim that magnificence in memory should be proportionate to the honour the dead enjoyed in life. Land, lineage and the transfer of power from one generation to another were the dominant themes. Meanwhile the Protestant hope of the resurrection replaced the former fear of purgatory. Yet the Cecil monuments included unusually emotional inscriptions. Nowhere is this more pronounced than the monument of Mildred Cecil and her daughter Anne at Westminster Abbey, through which Cecil himself refers to “this sight full of woe” and the oppression of his spirit “by the greatest grief”. This paper provides the first collective reading of the Cecil family monuments, through which it explores how early modern monuments to the dead could embody and instil love and grief, mirth and despair, hope and happiness, in both patrons and visitors.

**Peter Sherlock** is Vice-Chancellor of the University of Divinity, Melbourne, Australia and a cultural historian of early modern Europe. His research focusses on remembering and forgetting especially through material commemoration. He is currently completing a book on the monuments of Westminster Abbey c1485–1730. He served as ANZAMEMS Treasurer from 2016 until 2022.

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**Dr Emma Simpson-Weber (The University of Queensland)**

**Reading Cynicism in Isabella Whitney’s *Sweet Nosegay***

In the dedicatory epistle to her *Sweet Nosegay*, Isabella Whitney invokes the cynic Diogenes and likens her poetic endeavours to ‘the pore man which having no goods, came with his hands full of water to meete the Persian Prince withal’. Whitney’s interest in material culture

is well established, especially in readings of her ‘Wyll and Testament’. This paper, however, focusses in detail on Whitney’s prefatory address to draw out tensions between material culture and cynical philosophy in the miscellany. It investigates Whitney’s reception of post-Socratic thought, suggesting that the poet ironically critiques material culture to simultaneously highlight the natural wealth of her imaginative authorship and early modern London’s interest in material wealth.

**Emma Simpson-Weber** works on representations of female virtue in early modern prose romance, but is broadly interested in gender studies, authority, and virtue ethics. She teaches at The University of Queensland and The University of New England, has published with *Parergon*, and has served as a member of the journal’s Early Career Committee.

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**Dr Amy Sinclair (Independent scholar)**

**Gender wars and dissimulation in early modern Venetian literary culture**

Recent scholarship has highlighted the pervasiveness of the discourse and practice of dissimulation in early modern Europe. In a literary context, a range of rhetorical and generic strategies enabled authors to give voice to controversial or risky ideas whilst dissembling their personal accountability and cultivating audience receptivity. Existing scholarship focuses overwhelmingly, however, on male authors. Early modern women writers’ engagement with the practice, and the role of gender in inflecting the production and reception of literary dissimulation, is not well understood. Moreover, the function of dissimulation in early modern *querelle des femmes* polemics is understudied. This paper argues, through close textual analysis of a selection of male and female authored texts from a rhetorically charged strain of *querelle des femmes* writing in mid seventeenth-century Venice, that dissimulation was prevalent and performed important authorial functions. For both male and female authors, it offered a means of mitigating the risk of a hostile reception and deflecting potential censure for authors’ expression of controversial ideas about gender, as it simultaneously signalled their participation in the rhetorical games of Seicento Venetian literary culture.

**Amy Sinclair** is a scholar of early modern culture and literature with a PhD in Italian Studies from The University of Melbourne (2018). Her current research focuses on early modern women's writing and their relationship with cultural traditions of rhetoric, dissimulation, and self-fashioning.

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**Dr Hélène Sirantoine (The University of Sydney)**

**The reception of the Spanish holy war in medieval non-Iberian universal chronicles**

Between holy war, Reconquest and crusade, the characterisation of the ideological justification given of the wars led by Christians against Muslims in medieval Iberia remains the subject of academic debates. This paper proposes to examine the question through a perspective that has hitherto been left too much unexplored: that of the reception of the conflict in medieval non-Iberian historiographical productions. Building on the work done by scholars such as Jean Verdon, Derek Lomax, Carlos de Ayala or Lucas Villegas-Aristizábal on the perception of the Peninsular holy war in European sources for either punctual events, periods, or individualised sources, we aim to put to the test what a specific genre brings to the discussion: universal chronicles. By definition, universal chronicles are histories of the world. Although their focus generally narrows down to a local area as their author moves closer to their own contemporaneous era, many universal chronicles produced during the Middle Ages dedicate at least some attention to what happened in Iberia. Therefore, they represent a somehow homogeneous corpus from which we can measure the extent to which the multi-secular Iberian conflict between Christians and Muslims was interpreted, outside of Spain, through the prism of holy war and related ideologies.

**Hélène Sirantoine** (The University of Sydney) researches Iberian medieval history, focussing on written culture. Her publications include *Imperator Hispaniae: les idéologies impériales dans le royaume de León* (Madrid, 2012), the co-edited volume *Chartes et cartulaires comme instruments de pouvoir* (Toulouse, 2013) and the edited collection *La Lettre diplomatique* (Madrid, 2018).

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**Connie Skibinski (The University of Newcastle)**

**Turning a Pagan Maiden into a Virtuous Virgin: Examining Penthesilea's Representation in Medieval Literature and Art**

Through the lens of Reception Theory, scholars can examine how medieval authors and artists draw upon ancient Greco-Roman subject matter, transforming this material to align with their contemporary socio-cultural paradigms. While there are many studies on medieval receptions of the Trojan War myth, there is a dearth of scholarship on medieval portrayals of the Amazon Queen Penthesilea. However, Penthesilea is a key character in medieval accounts of the Trojan War (such as Guido's *Historia Destructionis Troiae* and Lydgate's *Troy Book*), and appears as an exemplary figure in Boccaccio's *de Mulieribus Claris* and Gower's *Confessio Amantis*.

In this presentation, I address this gap in scholarship by examining a range of written and visual representations of Penthesilea throughout medieval Europe, illustrating that these representations engage with the ancient material in original, unique and creative ways. In particular, I focus on Penthesilea's virginal nature, as this is central to her characterisation in both the ancient and medieval accounts. While ancient sources portray her as wild and unruly (in line with the ancient Greek conflation of virgin girls and untamed beasts), medieval sources present her as a modest, demure virgin. Thus, I argue that the medieval sources deliberately refashion and recontextualise her portrayal to reflect the changing conceptions of female virginity.

**Connie Skibinski** is currently undertaking a PhD (Classics) at The University of Newcastle, having completed a Bachelor of Arts with joint Honours in Ancient History and Ancient Greek at The University of Sydney. Her doctoral thesis is a Classical Reception study of the Amazon Queen Penthesilea, examining written and visual representations from antiquity to the twentieth century.

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**Charlotte Colding Smith (University of Bonn)**

**The Whale and the Time to Wonder: The Reception of Whale and Narwhal Objects in Public and Private Collections**

This paper will examine the ways in which whale and narwhal objects were received into private collections, together with their public display and the ways these were further received, described and categorized in collections and publications from the sixteenth to eighteenth century. In particular it will focus on the curiosity and controversies surrounding the narwhal tusk, often identified before the seventeenth century as the “unicorn horn.” It will consider the specific place of the whale and narwhal within different regimes of wonder, study and collection across times of religious marvels and scientific questioning. It will emphasize the time-element motivating the collection and description of these objects, such as the perilous race against time over arctic ice or the contracted timeframe in which a stranded whale could be observed before exploding. This paper will contrast the urgent study and collection of objects on sites with the tranquil, dispassionate study of the scientific collection. In doing so, it will show how the different media in which this information is reported embody different modes of reception.

**Charlotte Colding Smith** completed her PhD at The University of Melbourne, subsequently revised as *Images of Islam, 1453–1600: Turks in Germany and Central Europe* (London, 2014). From 2016 to 2020 she worked at the German Maritime Museum, Bremerhaven, Germany, and in 2021 took up an appointment as a lecturer and researcher at the University of Bonn.

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**Professor Rosalind Smith (Australian National University)**

**Shakespeare’s book: marginalia in the Emerson collection at SLV**

This paper discusses a serendipitous find in the Emerson collection: an unknown instance of the signature William Shakespeare on the title page of one of its 5000 rare books. In a field littered with forgeries and false claims, how can such a signature be read? Is it possible that more evidence of Shakespeare’s library exists than previously thought in private collections or in collections that have only recently entered public hands, such as the John Emerson bequest to State Library Victoria? This paper examines the signature and marginalia in the volume to assess whether this might be Shakespeare’s book, weighed against a long and intriguing history of ‘discovery’, false claims and forgery in the search for Shakespeare’s

library. It considers the role that recent critical interest in marginalia plays in understanding cultures of book ownership, reading, imitation and exchange, such as the discovery of John Milton's annotations in Shakespeare's First Folio in the Free Library of Philadelphia, and the part that Australian collections might contribute to these new material histories.

**Professor Rosalind Smith** is Chair of English at ANU and director of the Centre for Early Modern Studies. A current ARC future fellow, she has published widely on gender, form and politics in early modern women's writing and is lead CI on the ARC Linkage grant Transforming the early modern archive: the Emerson collection at State Library Victoria.

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**Professor Rosalind Smith (Australian National University)**

**'Stories of great love': early modern women's amatory complaint poetry**

Early modern women wrote more amatory complaints than any other kind of complaint poetry, drawing on Ovidian, vernacular and religious traditions to produce a dazzling array of poems detailing the subject's experience of love's absence, difficulty or loss. Countering the critical orthodoxy that saw popular forms of amatory complaint as off-limits to women writers, this paper uncovers the rich world of women's love complaints, from the early, Ovidian explorations by Isabella Whitney and Mary Stuart, through Lady Mary Wroth's enormous, outlier corpus of 111 amatory complaint poems, to poems by a broad range of women writers in the later seventeenth century, including Lady Jane Cavendish, Lady Elizabeth Cavendish, Katherine Philips, Margaret Cavendish Duchess of Newcastle, Lady Alice Egerton and Lucy Hutchinson. A focus on how women wrote, circulated, and engaged with amatory complaint in their poetry allows us to trace an alternative history of responses to love's loss than that understood solely through the male-authored tradition, and offers new ways of understanding complaint poetry more generally: its modes of circulation and transmission, its rhetorical and formal influences, and its shifting emotional, political and narrative effects in the literary cultures of early modern England and Scotland.

**Professor Rosalind Smith** is chair of English at ANU, director of the Centre for Early Modern Studies, and co-editor of *Parergon* with Sarah Ross. Her current projects include a

DP on early modern women and complaint poetry, a future fellowship on early modern women's marginalia and a Linkage grant with SLV.

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**Dr Emily Soon (Singapore Management University)**

**Trading Faith: Re-shaping religious passion in John Fletcher's *The Island Princess* (ca. 1621)**

In the decades following the 1600 establishment of the English East India Company, the spices and other imports from Southeast Asia came to have a transformative effect on early modern English society. Where existing literary criticism in the field of the Global Renaissance has elucidated how Shakespeare and his contemporaries responded to England's emergent commercial and colonial relationship with distant Asia, this paper interrogates the neglected domestic – and spiritual – dimension to this Eurasian exchange. It focuses on passionate portrayal of (threatened) apostasy and conversion in John Fletcher's *The Island Princess* (ca. 1621), the only extant English play to be set in the lucrative spice-trading region of Southeast Asia prior to the 1642 closure of the theatres. It elucidates how Fletcher receives and reworks existing discourse about Islam and the polytheistic faiths found in the 'East Indies' in a manner that enables his tragicomedy to add to the highly emotive body of literature urging a reluctant King James I to keep fighting for the Protestant cause at home and abroad. This paper thus highlights the surprisingly global – and literary – nature of the English Reformation.

**Emily Soon** is a Lecturer of Humanities at Singapore Management University. Her research focuses on cross-cultural literary engagement between Asia and Europe in the premodern and modern eras. Her work has been published or is forthcoming in *Shakespeare Survey*, *England's Asian Renaissance*, and *Modern Philology*.

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**François Soyer (University of New England)**

**Anger and Repentance: Emotion and Social Disciplining in the inquisitorial trial of Bartholomeu Domingues (1589)**



In 1589, Portugal was under the control of King Philip II of Spain whose armies had conquered the kingdom in 1580. A large number of Spanish troops were garrisoned in what remained a restive part of the Habsburg monarchy. One of these soldiers was the 19–20-year-old Bartholomeu Domingues, a native of Jerez de los Caballeros in Extremadura (Spain). Like many soldiers, Bartholomeu had a problem: a fondness for gambling with his counterparts, although he did not encounter much success. On 8 October 1589, he had lost all his money and, whilst walking in the countryside with two other soldiers, he slashed at a cross positioned by the roadside with his sword. In the context of the Counter-Reformation, this act of sacrilege led to Bartholomeu Domingues' arrest and his trial by the Inquisition in Lisbon. This paper analyses how, during his trial and dialogue with the inquisitors, Bartholomeu strove to explain the motivations behind his sacrilegious deed by describing his inner emotional turmoil and to convince the inquisitors of his genuine repentance through a display of emotions.

**François Soyer**, PhD (2007, University of Cambridge), is a Fellow of the Royal Historical Society. He is currently a senior lecturer in early modern history at the University of New England (Australia). His research focuses on the history of Antisemitism and of the Spanish and Portuguese Inquisitions.

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**Dr Beth Spacey (The University of Queensland)**

**The reception and retelling of the First Crusade in a late-twelfth-century verse narrative attributed to Gunther of Pairis**

Cistercian monk Gunther of Pairis is perhaps best known for his narrative of the Fourth Crusade (1202–1204), the *Hystoria Constantinopolitana*. However, scholars have attributed three other works to Gunther, though not without robust debate. One of these texts is the *Solimarius*, which was written between 1180 and 1186 and titled such that it mimics the form of a classical Roman honorific victory title which can be translated as ‘the victorious in Jerusalem’. It exists as a fragmentary verse retelling of the events of the First Crusade in Virgilian hexameter adapted from the *Historia Iherosolimitana* of Robert the Monk. Most of the attention that the *Solimarius* has received has either concerned the debate surrounding its

authorship, or simply concluded that it offers little in the way of original material for the study of the history of the First Crusade. However, in line with recent studies focusing on the value of crusade narratives as cultural artefacts, this paper argues that the *Solimarius* is a largely overlooked source for understanding the reception of the First Crusade in the context of late-twelfth century Germany. This paper explores how Gunther made use of his source, the rhetorical methods he employed in the construction of his narrative, and asks what this reveals about how the author perceived crusading and the Staufen audience for whom he was writing.

**Beth Spacey** is a Postdoctoral Research Fellow at The University of Queensland where she is conducting research into ideas about nature and landscape as expressed in Latin Christian crusade narratives. Her first book, *The Miraculous and the Writing of Crusade Narrative*, was published by Boydell & Brewer in 2020.

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**Dr Stephen Spencer (King's College London)**

**Annals as Repositories of Memory: The Memorialisation of the Third Crusade and the Reception of Crusade Narratives in Medieval Britain**

Abstract: Modern reconstructions of the Third Crusade (1187–92) reflect the sequence of events that has come down to us through a handful of ‘eyewitness’ accounts which, understandably, have been elevated to a privileged position in the wider corpus. However, this paper contends that even the core skeleton of this chronology, so familiar to modern historians, was not particularly well-known in medieval Britain (at least not before 1300), where the expedition inspired the creation of a significantly vaster and richer array of historiographical responses than has been recognised. The paper seeks to expose the high degree of individuality and diversity encountered in the historical records produced in various localities, even in works that are textually related. Specifically, it explores the benefits (and limitations) of treating short annalistic texts as repositories and shapers of local memory, as well as their importance as evidence for the transmission and reception of specific narratives. An analysis of regional annals from England, Scotland, and Wales, it will be argued, complicates our understanding of how the Third Crusade was perceived and remembered in medieval Britain; challenges us to reprioritise our sources by putting aside the famous and

detailed participant chronicles (if only temporarily); and provides important insights into information dissemination and memory formation in the twelfth and thirteenth centuries.

**Stephen Spencer** is a Leverhulme Early Career Fellow at King's College London, where he is conducting research on his postdoctoral project, 'Information Dissemination and Contested Memory: The Third Crusade, 1187–1300'. His first book, *Emotions in a Crusading Context, 1095–1291*, was published by OUP in 2019.

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**Associate Professor Jenny Spinks (The University of Melbourne)**  
**Moving Objects in a Renaissance City: Albrecht Dürer's Nemesis**

Albrecht Dürer – the son of a goldsmith – grew up in a city that valued skilfully-made objects. As a centre of craft, trade and economic activity, Nuremberg formed the ideal environment for an artist honing his skill, reputation and economic success as a printmaker. Dürer's engraving of Nemesis, also known as the Great Fortune, was created in 1501/02 and features the winged figure of Nemesis soaring above a landscape. The artist shows off his love of detail in this print, from a bird's-eye view of a town in the Tyrol to the two objects that Nemesis holds: an ornate vessel and a bridle. These two objects take the viewer directly to the dynamic networks of skilled metalwork production and trade in Nuremberg. This paper will explore how cup and bridle – alongside the feathers, fabric and jewellery that also feature in the print – immerse the viewer in the tactile world of Renaissance Nuremberg. It will examine the layers of creation and reception across prints and objects that coalesce in the Nemesis print. Dürer translated the material world and affective, personal networks of Nuremberg into images, and in doing so made viewers attentive in new, emotionally-rich ways to the world of objects that surrounded them.

**Jenny Spinks** is Hansen Associate Professor in History at The University of Melbourne. She researches northern Europe 1450–1700, with a focus on print culture. She is a Chief Investigator on the Australian Research Council Discovery team project 'Albrecht Dürer's Material World – in Melbourne, Manchester and Nuremberg' (2021–2024).

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**Dr Miranda Stanton (The University of Melbourne)**

**Andromache in Whigs: The Politics of Motherhood in Ambrose Phillips's *Distrest Mother***

The Trojan woman Andromache is not a household name today, but in early modern England she was a popular figure and indeed a figure of popular culture, traversing a plethora of media from drama and opera to history painting and satirical prints, monumental warships and delicate porcelain figurines. In the context of this transmedial and transcultural reception, my paper investigates one particularly influential moment in Andromache's afterlives: Ambrose Phillips's play *The Distrest Mother* (1712). An adaption of Racine's famous *Andromaque* (1667), itself drawn from Euripides' *Andromache* and Virgil's *Aeneid*, the play epitomizes Andromache's reception as a paragon of domestic womanhood in the long eighteenth century – 'a tender Mother, an affectionate Wife, and a Widow full of Veneration for the Memory of her deceased Husband'. The paper recontextualises and repoliticises this understudied play, exploring the combination of deep pathos and bawdy wit which outraged and delighted contemporary audiences, and seeking to integrate Phillips's apparently myopic focus on domestic relationships with international relations during the War of the Spanish Succession.

**Miranda Stanyon's** publications include *Resounding the Sublime: Music in English and German Literature and Aesthetic Theory, 1670–1850* (Penn, 2021), and the edited collection *Music and the Sonorous Sublime in European Culture, 1680–1880* (CUP, 2020). After posts in Cambridge and London, she returned to Australia in 2020 to take up an ARC DECRA at The University of Melbourne on receptions of Andromache.

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**Erica Steiner (The University of Sydney)**

**On the Face of it: The Problematic Modern Historiography of Tattooing in the Early Medieval British Isles**

Over the past 30 or so years, within various forms of popular and scholarly media, representations of ancient and some medieval people from the British Isles have

overwhelmingly featured them as wearing both tattoos and body paint with a ‘tribal’ or ‘primitive’ aesthetic. Contemporary media which strives to project an historically accurate aesthetic (even if the content has dubious or fictional elements), such *Britannia* (2018–), *Centurion* (2010) and *King Arthur* (2004), and numerous historical documentaries, depict the Britons and the Picts as having a similar aesthetic to that of other contemporary historical fantasy such as *Vikings* (2013–20). This contributes to the general perception that tattooing in this period was both prevalent and highly visible. But this was not the case in earlier generations which, on the rare occasions that they did depict tattooing in illustrations (but never on film), largely used motifs from historical Celtic art. Indeed, until the 21<sup>st</sup> century, within serious scholarship, the notion that the ancient Britons practiced tattooing was generally either dismissed altogether or downplayed as being an unimportant fringe practice. In actual fact, unlike in early medieval Scandinavia where there is scant, if any, actual evidence for the practice of tattooing, there is a wealth of credible source material for the practice of tattooing in the British Isles.

While on one level, the visibility of tattooing within historical depictions is a welcome development that reflects historical reality, what makes this shift problematic, is that contemporary depictions have more to do with contemporary tattooing practices and assumptions than with ancient practices. But even more problematic is that the whole debate around the appearance of ancient and medieval inhabitants of the British Isles has, since the 19th century, been steeped within the distasteful history of colonialism, right-wing identity politics, and racial superiority theories. Unfortunately, as evident with other elements of medievalism which have been problematically appropriated by extremists in recent years, this has shown no signs of abating, with both pseudo-scientific and misunderstood genuine material being used to support their agenda, as evident in the recent, ‘independent’, fantasy series *Celtics* (2022).

**Erica Steiner** is a MPhil candidate in Celtic Studies at The University of Sydney and her research explores the history and historiography of ancient and medieval Insular tattooing. Her previous degrees include a BA (Hons) in Medieval Studies and a BSc in Marine Geophysics. Her other research interests broadly incorporate the early medieval history of northern and central Europe, the emerging field of geomorphology, and medievalism more broadly.

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**Dr Tyne Sumner (The University of Melbourne)**

**Scatter'd, sinister, sweet: The deceptive early modern smile**

Early modern literature is full of smiles intended to deflect, discombobulate, and deceive. Smiles in Shakespeare, for example, are often encoded or framed to convey multiple emotional and cultural meanings simultaneously. Moreover, Shakespeare's characters frequently boast at the smile's strategic versatility or deliver asides that describe the concealed agenda behind a misleading or disingenuous smile. A smile can also be shared secretly between two or more characters (and the audience), adding an intersubjective layer to an already puzzling emotional exchange. While the field of digital literary studies has developed a range of computational methodologies such as sentiment analysis to visualise the emotional dispositions found in various corpora of texts, what happens when we use distant reading techniques to analyse literary language that is deliberately abstruse? This paper considers how we might measure the sentiment of an equivocal smile, especially in moments when it is deliberately employed to deceive. It brings close and distant reading methods to bear on scenes from some well-known early modern texts to think about the complex physiological, emotional, and linguistic markers of the smile as it emerges in the modern period as a deceptively complicated literary trope.

**Tyne Sumner** is a postdoctoral Research Fellow at The University of Melbourne working at the intersection of literary studies, digital humanities, and surveillance studies. Her recent monograph is *Lyric Eye: The Poetics of Twentieth-Century Surveillance* (Routledge 2021) and she has articles forthcoming in *Antipodes* and *The Journal of Intercultural Studies*.

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**Polymnia Synodinou (University of Crete)**

**The theme of *magissa* (=witch) in Late- Byzantine and Post- Byzantine Art: Emotions of guilt, punishment and social exclusion (13<sup>th</sup>–18<sup>th</sup> century)**

In Late- Byzantine and Post- Byzantine Art, the depiction of punishments in the Second Advent is a very common theme in churches with a long duration. Among the sinners, we

come across very often the theme of the *magissa* (the ‘witch’): females naked with snakes around them and with inscriptions that state their occupation with witchcraft.

In this presentation we will discuss this iconographic theme, its evolution until the 19<sup>th</sup> century and the emotions that are derived by the depictions from different iconographic circles in churches all over Greece: guilt, punishment, social exclusion, and lust. It is possible to assume the fears, dreads and emotions of a society that choose to posit the witches in the supreme sins through the depiction in the theological space of a Late- and Post- Byzantine church.

**Polymnia Synodinou** is a postgraduate student in the MA Byzantine and Medieval Studies (Byzantine Archaeology and History of Byzantine Art) at University of Crete, Greece. Her scientific interests are the History of Emotions through the Byzantine Art, History of Costumes, the Depiction of Donors in Byzantine Art and Folklore Studies. She has taken part in excavation projects in Greece and in many graduate conferences in Greece and abroad.

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**Dr Giulia Torello-Hill (University of New England) and Dr Jason Stoessel (University of New England)**

**‘Ascoltati la bella istoria che ’l mio canto muove:’ Emotional responses to courtly recitations of *Orlando Innamorato* in Renaissance Ferrara and Mantua**

This paper explores the multimodal interplay of poetry, music and performance at the Ferrarese court of Ercole I d’Este (ruled 1471–1504) through the lens of Matteo Maria Boiardo’s *Orlando Innamorato* and the music of his younger contemporary Bartolomeo Tromboncino. Drawing on the themes and imagery of the Carolingian epic (Everson 2005), Boiardo repeatedly evokes the oral tradition of sung cantari (Cabani 1954). While melodies of the cantari are lost, Tromboncino’s settings of strambotti and capitoli witness musical responses to themes and structures found in Boiardo’s work. This paper contends that poetic imagery, rhetorical devices and music together contributed to elicit an emotional response from the audiences of *Orlando Innamorato*. Performances of *Orlando Innamorato* sought not only to delight the senses and move the souls of elite audiences but also educate them to the mores of courtly life.

**Giulia Torello-Hill** is a Lecturer in Italian at the University of New England with a specialisation in the reception of classical drama in the Renaissance. Her research explores the interplay between exegesis of ancient texts, iconographic tradition and performance practice in Renaissance Italy.

**Jason Stoessel** is Senior Lecturer in Musicology and Digital Humanities at the University of New England. His research focuses on the music and visual culture of the late middle ages and early modern period in France and Italy. His research has been funded by the Australian Research Council.

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**Professor Stephanie Trigg (The University of Melbourne)**

### **Starting to smile in the fourteenth century**

The word “smile”, as a verb or a noun, is not recorded in English prior to the fourteenth century. Prior to its use, people “grinned” or “smirked”, though both these words had very different valences from their current usage. A grin was a physical gesture of baring the teeth, and was used of demons, monsters, and wild animals. A smirk was a more neutral smile without its current negative connotations of malice or contempt, but this word was rarely used. By contrast, when “smile” enters the Middle English lexicon, predominantly as a verb, it quickly develops a wide range of subtle meanings. Unlike smirking and grinning, the act of smiling in fourteenth-century literature is often quite complex. A smile can convey a private message, or can express private knowledge or pleasure. The act of smiling can be a social or an intimate act, or as a public performance can conceal a darker thought or intention. As a gesture, too, the act of smiling can be sudden, or can move slowly across the face. Indeed, the verb often appears with the auxiliary verb “ginnen”, so that characters “begin to smile”. This paper interrogates the beginning of the smile in the fourteenth century – both as a gesture, and as a cultural act – and asks what kinds of social conditions and ideas of literary performance give rise to the origins of the modern smile.



**Stephanie Trigg** is Redmond Barry Distinguished Professor of English Literature at The University of Melbourne. Her most recent books are *Affective Medievalism: Love, Abjection, and Discontent* (2018); and *30 Great Myths About Chaucer* (2020), both co-written with Thomas A. Prendergast. She currently leads the ARC Discovery Project, Literature and the Face: A Critical History.

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**Dr Maria Gloria Tumminelli (University of Pavia)**

**‘Singing the Good Fortune’: The perception of Gypsy Women’s Magic in Spain during the Early Modern Age.**

The history of the Gypsies in Spain began in the first decades of the 15th century, a complex and discontinuous story, that stimulated curiosity since their arrival. This initial interest soon turned to fear and, from the 16th century, the secular authorities enacted legislation first to expel and then to control the Gypsies in the Iberian Peninsula. Their definitive settlement within the territory attracted the attention of the ecclesiastical authorities, who were particularly disturbed by their *modus vivendi*. The magical superstitions that the church tried to eradicate found fertile ground, especially in rural areas, and the Gypsy Women, with their divinatory arts, inevitably became the subject of debate and the object of bans and prohibitions.

From the middle of the 17<sup>th</sup> century, Gypsy fortune-telling was more carefully examined and judged. Many texts attempted to regulate the work of confessors and inquisitors placing the magic of the Gitanas at the limits of legality. Here we investigate the debate concerning the perception of Gypsy magic, trying to understand the reasons behind the positions of the scholars which oscillated between the more rigid ones, who considered foresight as usurping the role of God and therefore heretical, and those who reduced it to a ‘ridiculas divinationes’ (playful magic). However, the negative archetype of Gypsy-witch was well ingrained and, perceived as dangerous, was persecuted by the Spanish Inquisition.

**Maria Gloria Tumminelli’s** research focuses on the history and marginalised experiences of the Roma in the early modern period as well as the contemporary implications of present-day minority Italian experiences. She was awarded a Masters degree from the University of Milan

(2015) and a PhD from the University of Pavia (2019). In 2020 she was awarded the Guglielmo Savoldelli scholarship award promoted by Archivio Bergamasco. Maria Gloria also collaborates with several European research groups, such as the Max Weber Programme for Multidisciplinary Research for the Mobilities in Early Modern and Contemporary Mediterranean and the Prague Forum for Romani History.

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**Dr Jared van Duinen (Charles Sturt University)**

**The ‘historical Tannhauser’: an exploration of the reception of the Tannhauser legend**

This paper will chart the ways in which the late medieval legend of Tannhäuser has been rehearsed and represented in history. The Tannhäuser legend has inspired poetry, plays, operas (Wagner’s Tannhäuser being probably the most famous), novels and even a science fiction trope. This paper purposes to chart a course through these various representations in order to examine the ‘historical Tannhäuser’. By this term I do not mean the elusive thirteenth-century Minnesänger upon whom the legend is based (whose very existence is still debated by historians) but, rather, the way in which the legend has interacted with history in the centuries since in order to create a history of the legend. In other words, the paper argues that the ‘historical Tannhauser’ is not to be found in the thirteenth century but in the various uses of the legend since.

**Jared van Duinen** teaches medieval and modern history at Charles Sturt University. His research interests have ranged widely since the completion of a PhD in early modern history and his current research and teaching interests include reception studies and medievalism as well as the relationship between history and fiction.

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**Alan R. van den Arend (Johns Hopkins University)**

**Traditional Feelings, Received Perceptions: Literary Aesthesis in Italian Renaissance Humanism**

Denise Riley argues that language is an Impersonal Passion (i.e., affective). James Porter claims that the classical tradition was oriented by concerns of aesthesis (i.e., perceptual). Combined, their contentions suggest that any reception of Greco-Roman materials should amount to a matter of psycho-emotional, and only subsequently intellectual, experience. This argument is fraught on the levels of both theory and practice. On the one hand, it implies that language somehow serves as a medium for emotional encoding and transmission, not just academic treatises about feelings (cf. Seneca's *De Ira*). This would corroborate the claims of ancient rhetoricians like Cicero and Quintilian that speech should, ideally, move its audience. On the other hand, the assertion that deeply personal affective experiences are transmissible across time, space, and culture sounds more like magic than method; it reeks of medieval, eucharistic ideas of participation which our scientifically-oriented culture has come to view as fantasy, not fact. But the premodern world is "pre-" for reasons which, even in its natural-philosophical frame, align more closely with these affective and perceptual suppositions than our own. Then there is the pragmatic question: how do we pursue literary or historical investigation informed by these kinds of claims? What do we gain and at what cost? After laying out the stakes of these tensions and questions, my paper articulates a response through Petrarch's [1304–1374] reflections on his encounters with antiquity: an approach to intellectual history that takes seriously humanists' claims about feelings and fascinations that they found in the past.

**Alan R. van den Arend** is a Ph.D. candidate at Johns Hopkins University. His dissertation, *Feeling Ancient: Pasts Present in the Quattrocento*, explores Renaissance humanists' use of affective language to describe personal encounters with the remains of antiquity, real and imagined. He holds an MA in History and an MA in Classics and Neo-Latin.

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**Dr Jane Vaughan (The University of Western Australia)**

**Milton's Baroque Figures: The Aesthetics of Style in *Paradise Lost***

The Seventeenth-Century English poet, John Milton is a unique figure of his period, not least on account of his literary oeuvre and his recognised association with major figures of the English Civil War. Yet he is also understood to have believed in the fundamental unity of the soul. Some scholars therefore ascribe to Milton, along with several of his contemporaries,

adherence to a theological variant of monism, an anti-dualist philosophy in which the separation of body and soul is specifically denied. These principles are often traced to his posthumous theological prose work, *De Doctrina Christiana*, and are, in turn, considered to feature in his later poetry, including the epic, *Paradise Lost*. My paper will address contending views about Milton's model of the soul and how the unity model may be seen to accord a similar kind of unity to his aesthetics and inflect his poetic style. Using particular examples of his Baroque figures in *Paradise Lost* to illustrate the elements of his approach, I will consider his use of inherited classical forms and styles and certain relationships they bear to the senses and emotions.

**Jane Vaughan** is an Honorary Research Fellow in Humanities at the University of Western Australia, Perth. Her PhD in English Literary Studies (completed 2018) explores aspects of the relationship between poetic style, affect and emotions in Seventeenth-Century works by John Milton.

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**María Vera-Reyes (University of Huelva, Spain).**

#### **The Rhetoric of Anger in Michael Drayton's Paratexts**

In the prefatory texts to his early and later works, Michael Drayton (1563–1631) presents himself as a disgraced and disfavoured poet. Always in need of patronage and protection, Drayton never limits his paratextual discourses to the rhetoric of the *captatio benevolentiae*. Instead, he constantly raises his voice against critics, poets, printers, and other ignorant, outlandish and careless participants of Early Modern England literary circles. This paper aims to delineate Drayton's paratextual self-portrait in the light of Aristotle's definitions of human emotions in the second book of his *Rhetoric*, a work widely known by English Renaissance poets and rhetoricians. From the eclogues of *The Shepherds Garland* (1593) to the songs of *Poly-Olbion* (1612-1622), Drayton shapes a virtuous, gentle alter-ego in the person of Rowland, the humble shepherd. Parallel to the development of a fictional persona in the sonnets, he articulates a critical voice, eager to blame, insult and curse his rivals for the poor reception of his most ambitious poems. Aristotle's definition of anger as "a longing, accompanied by pain, for a real or apparent revenge for a real or apparent slight" (*Rhet.* II. 2)

is key for the understanding of Drayton's fictional construction of an angered and offended authorial identity.

**María Vera-Reyes** is a PhD student at the University of Huelva. She is working on her thesis, which focuses on the edition of Michael Drayton's sonnet sequences, *Ideas Mirrour* (1594) and *Idea* (1599–1631). The present paper is part of the research project Towards a New Aesthetics of Elizabethan Poetry (FFI2017-82269-P).

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**Dr Lauren A. Weber (The University of Sydney)**

**Empathic Education and the Health of the Mind in Shakespeare's *Hamlet***

This paper reads Shakespeare's *Hamlet* as an exploration of the effects of empathic education. Empathic education is a term I use to describe educational theory and practice where the experience of empathy is foregrounded as a form of knowledge acquisition or creation. Empathy is often positioned as critical to healthy wellbeing for self and other, particularly in the medical humanities, evidenced by the scholarship of Rita Charon and her theory of 'narrative medicine' (2006, 2016). Charon's work is emblematic of the way empathy is popularly framed as an educational tool that can be drawn on in practice. In this paper, I complicate and contribute to arguments involving empathy made by narrative medicine through taking a different approach to considering the educational potential of empathy for wellbeing. By bringing together Lynn Enterline's work involving the culture of embodiment in Tudor education (2012) and Fritz Breithaupt's philosophy of 'dark empathy' (2019), I argue that Hamlet's character may be read as a student who wrestles with empathic knowledge. The paper will place Hamlet's epistemological relationship with empathy in contrast to the way empathy is framed as a form of knowledge and practice in education. As a result, I unpack the enablements and constraints of teaching and learning involving empathy, especially when it comes to the subject of achieving wellbeing by studying literary works. The paper has two main goals. First, through close reading, I want to show how the play raises important questions about the complexity of empathy and its educational potential. Second, I hope to spark discussion about the value of empathy in literary studies, especially as it relates to the teaching and learning of texts to achieve health outcomes.

Lauren A. Weber completed a PhD in English at The University of Sydney in 2021. She works as Senior Research Officer on the ARC funded project ‘WORD’ in the Faculty of Arts and Education at the Australian Catholic University, is Research Assistant for the children’s mental health charity KidsXpress, and Research Assistant for the Shakespeare Reloaded project. Her research is predominantly focused on empathy and its role in the teaching and learning of literature, the history of English education in Australia, and children’s writing as it relates to creative expression.

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**Dr Claire Weeda, Leiden University**

**Dancing in the streets: Health, morality and public space in the Low Countries, 1370–1430**

This paper will explore the complex responses of urban magistrates and clerics to dance practices. In the 1370s and 1420s, urban populations in the Rhine and Liège region held prophylactic dancing sessions during outbreaks of plague. Through dancing, they hoped to restore the cosmic balance and raise their spirits through movement. These exertions were in keeping with ideas about sympathetic resonance and Galenic advice to exercise, avoid bad emotions such as anger or fear, and instead seek the pleasures of poetry and music to advance one’s health. City governments and the Church in the Low Countries accommodated these practices for the urban elite, under the supervision of health professionals. However, authorities condemned public displays of dancing by the poor in the streets as excessive and sectarian. Thus, the ability to regulate health through movement and emotions depended on public space and class and was interpreted through the lens of religious and public order. Medical strategies thereby transgressed religious-moral boundaries and their interpretation was ambiguous.

**Claire Weeda** is a cultural historian at Leiden University. Her research focuses on medicine, labour and power in Europe between 1000 and 1600. Recent publications include *Ethnicity in Medieval Europe: Medicine, Power and Religion* (York Medieval Press, 2021) and *Policing the Urban Environment in Premodern Europe*, which she co-edited with Carole Rawcliffe (Amsterdam University Press, 2019).

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**Dr Anna Welch (State Library Victoria)**

**The book as mirror: embroidered bindings at the court of Charles I**

Embroidered bindings were an important aspect of the culture of luxury goods associated with the Stuart court, and several surviving examples are associated with Charles' queen Henrietta Maria, including one in the John Emmerson Collection. Most unusually, this particular binding can be linked to a group of eight bindings identified to date as the work of one individual or workshop, held in the collections of SLV, the Metropolitan Museum of Art, the Bodleian Libraries, Oxford and the British Library. This paper will explore in depth the relationships between these bindings as well as the cultural, gendered and material history of their production and their reception in seventeenth-century England. Regarding their reception, I will consider the books both as texts to be read in a literal sense, and texts that as objects, used form as well as iconography to encode directives about female royal behaviour within the richly symbolical decorative culture of the Stuart court.

**Anna Welch** is Senior Librarian, History of the Book & Arts at State Library Victoria. She was the 2019 recipient of the Harold Wright and Sarah & William Holmes scholarships in the Prints & Drawings Department of the British Museum. Her work in the SLV Rare Books Collection involves collection development, specialist research support and public engagement programs, including as co-curator of the annually refreshed World of the Book exhibition.

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**Chris White (The University of Queensland)**

**Medieval Social Networks: Didactic Messaging and the Transmission of Morality in Gervase of Tilbury's *Otia Imperialia***

The *Otia Imperialia*, written by Gervase of Tilbury in the early thirteenth century, is renowned for its collection of wonder tales — narratives, primarily employed during the medieval period, to inspire a sense of admiratio, or “wonder” in their audience. As such, these tales were often used to carry ideological messages. The *Otia Imperialia*, as a

repository for such a large number of these tales, can therefore be seen as being more than just “recreation for an emperor”; it is a didactic text, a work of moral instruction. Gervase’s work is intriguing for another reason, however: it also demonstrates the importance of medieval social networks for the dissemination of ideas and normalising messages. Gervase travelled across much of the Latin West, and the stories he recounts in the *Otia Imperialia* reflect the extent of his travels. Gervase’s social networks enabled stories from England, Spain, France, Italy, and beyond to be written down for the moral instruction of a German emperor, and to be recounted as far afield as the Outremer. This paper examines the social networks of Gervase of Tilbury, with a view to understanding how these networks enabled the spread of didactic messages.

**Chris White** is a PhD candidate at The University of Queensland, working under the supervision of Dr Beth Spacey, Dr Adam Bowles, and Emer. Prof. Philip Almond. He is interested in normativity and the non-mundane in the medieval world.

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**Professor Mitchell Whitelaw (Australian National University) and Julia Rodwell, (Australian National University)**

### **Curating and visualising connections in a special collection**

Data visualisation projects are emerging from the digital humanities at a rapid pace. Examples include network mappings of authors, literary genres, printers and publishers. These projects reflect the potential to uncover new connections and meanings through analysis of large, networked data sets. Despite this, most cultural institutions do not exploit data to its full potential – continuing to use it for record-keeping and collection management purposes only. This is, in part, due to a legacy of data silos – heterogeneous data sets that cannot be linked to each other or broader contextual knowledge.

In creating a digital exhibition for State Library Victoria’s Emerson collection, we aim to show how connections between cultural heritage data can be made explicit, and curatorial ‘junctions’ (Obrist 2020) unearthed. We hypothesise that diverse junctions can enrich collection data with contextual information from multiple perspectives, which can then be visualised as part of an online exhibition to facilitate and support audience engagement. We



outline the process of modelling and visualising collection data and reflect on the promises and challenges this entails, including the open-ended nature of modelling, the conceptual limits of what can be modelled, and the potential of different visual representations of linked data.

**Mitchell Whitelaw** is an academic, writer and maker with interests in digital design and culture, data practices, more-than-human worlds and digital collections. His current research investigates environmental and biodiversity visualisation, and digital design for a more-than-human world. Mitchell is currently a Professor in the School of Art and Design at the Australian National University.

**Julia Rodwell** is an HDR student in the School of Art and Design at ANU. Her PhD research sits within the ARC-funded Linkage Project titled “Transforming the early modern archive: the Emmerson Collection at SLV.” She is interested in engaging audiences with art and history through publishing, the display of archival materials and online exhibitions.

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**Professor Mitchell Whitelaw (Australian National University)**

**Redesigning the Digital First Line Index: a generous interface for early modern women’s complaint poetry**

The Early Modern Women’s Complaint Poetry Index is a digital first-line index, developed in a collaboration between literary scholars and a digital designer. This paper reflects on the design of the digital Index through key moments of interdisciplinary collaboration and visual communication. This work marks a significant redesign of the digital first line index, a form that until now has been dominated by textual and search-based web interfaces. The Complaint Index, by comparison, provides a visually engaging and “generous” interface, enabled by the rich data structures of the index entries. By enabling all 512 entries to be explored through a number of faceted views, the Index encourages multiple lines of enquiry, or what Drucker terms “parallax” views, revealing complex patterns of relation across the collection. Key moments in the design process arose through iterative sketching in search of shared understandings and visual resonances. Individual entries are shown as colour-coded

dots, whose vertical bands show the type(s) of complaint. This simple device provides a visual language for the index that is both informative and enjoyable, celebrating its diversity as well as revealing patterns and trends. By contrast the presentation of full index entries in the form of digital “cards” is referential, rather than informative, nodding to the material form of the index card and acknowledging the digital index as a form of remediation. In both cases collaborative cycles of prototyping and feedback, rather than a predetermined brief or specification, were central to the design process.

**Mitchell Whitelaw** is Professor of Design at ANU, where his work focuses on rich interfaces for environmental and cultural data, digital design and more-than-human worlds. His recent work has been supported by partners as diverse as the State Library of Queensland, the Australian Conservation Foundation, and the Commonwealth Environmental Water Office.

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**Associate Professor Suzanne Wijsman (The University of Western Australia)**

**Upon a ten-stringed harp I will play to you”: Images of Women and Music in a 15th-Century Hebrew Manuscript**

Women playing musical instruments feature rarely in mediaeval Hebrew manuscript art and, when they do, it is usually in a specific, archetypical context, such as scenes with Miriam playing the timbrel in Passover haggadot. This paper explores the appearance of women and music in three illustrations in the 15th-century *Oppenheimer Siddur* (Oxford Bodleian Library MS Opp. 776), a dated, user-produced, Ashkenazic book of daily prayers which contains the largest number of illustrations of musicians of any extant Hebrew illuminated manuscript. These three scenes reflect Jewish traditions and literature, including the Jewish interpretation of the Song of Songs as a marriage allegory in which Israel is personified as the bride of God. Yet they also resonate with, and relate to, other illustrations in this fifteenth-century prayer book, as well as love iconography in 15th-century Christian art. This paper will show how topoi in late medieval art, such as the allegory of the folly of love in 15th-century prints, have been appropriated in a Jewish context and reinterpreted for the family audience of this siddur. This collective evidence helps to explain these unusual visions of women and music in a fifteenth-century Jewish book of daily prayers.

**Suzanne Wijsman** is a cellist and Associate Professor in the Conservatorium of Music at the University of Western Australia in Perth. She received her BMus and BA (Hons, Religion) from Oberlin College (USA) and an MA (Near Eastern Studies) from the University of Michigan. The recipient of a Fulbright scholarship for study in the UK, she subsequently received MMus and DMA degrees from the Eastman School of Music (USA). For the past two decades, she has engaged in multi-disciplinary research on musical iconography in medieval and early modern Jewish sources with a particular focus on the Bodleian Library's Oppenheimer Siddur. Her publications include work in *Crossing Borders: Hebrew manuscripts as a meeting place of cultures* (Bodleian Library), the Proceedings of the 2012 Congress of the International Committee of the History of Art (CIHA), the journal *Heritage Science* as well as the prize-winning book of essays, *Resounding Images: Medieval Intersections of Art, Music and Sound* (Brepols, 2015). Forthcoming publications will appear in the *Actes Colloque Musiconis* (Paris-Sorbonne), *The Oxford Handbook of Jewish Music* (Tina Fruhauf, ed.), and *Jewish Musical Cultures: 1500-1750* (Diana Matut, ed., E.J. Brill). In 2020, Suzanne was a Polonsky Fellow at the Oxford Centre for Hebrew and Jewish Studies for the Advanced Seminar in Jewish Studies, *Between Sacred and Profane: Jewish Musical Cultures in Early Modern Europe*.

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**Dr Carol J. Williams (Monash University)**

**Guido of Arezzo, John of Affligem and Jerome of Moray on Grammar and Music**

The alignment between grammar and music can be seen in antiquity in the earliest crafting of the seven liberal arts. The music pedagogue Guido of Arezzo (c. 990 – after 1033) unfolds the analogy between the parts of language and the elements of music in chapter fifteen “On grateful melodic lines and composing them” of his music theory handbook, the *Micrologus*. He establishes the musical equivalents of letters, syllables, feet and lines as well as interpreting the elements of punctuation, the comma, the colon, the punctus and so on with the process of degrees of cadential closure in melody. Guido’s aim is to impress on his readers the necessity of letting ‘the effect of the song express what is going on in the text.’ These ideas were to be given further polish and direction by John Cotton (of Affligem) (fl. 1100) in his *De musica*, where he explains that both language and music are only expressive in their manipulation of time; tempus is common to both. It is John who makes clear the

temporal relationship of one syllable to the next, understood through the quantitative measure of long and short syllables. This revivification of the analogy between grammar and music leads in one direction to Jerome of Moray's (d. after 1271) instructions on writing chant for newly established feasts. The other direction, focussed on *tempus* rather than expressivity, was to provide the basis for the rapidly shifting discourse on *musica mensurabilis*, and the revolutionary sounds of 13<sup>th</sup> century Parisian polyphony.

**Carol J. Williams** is an adjunct research fellow of the Centre for Medieval and Renaissance Studies of Monash University with an established academic career in both musicology and history. One of the collaborating editors and translators of the *Ars Musice* of Johannes de Grocheio (2011) and the *Tractatus de tonis* of Guy of Saint-Denis (2017), she is also a performing musician in the early music ensemble, *Acord*.

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**Associate Professor Ika Willis (University of Wollongong) and Dr Ellie Crookes (University of Wollongong)**

#### **Medievalism and Reception: some reflections**

At the last ANZAMEMS conference (2019, The University of Sydney), we presented a panel discussion on what we assert are the understudied and underappreciated genealogical, ideological, and functional links between Reception and Medievalism. Bolstered by a positive response from peers, we set about formulating a research project, deciding in mid-2019 on an edited collection. Since then, we have compiled the work of fifteen scholars from around the world on the multifarious and complex topic of the intersection of Reception and Medievalism. A revealing and rewarding endeavour, this project has affirmed our belief in Medievalism Studies' need to analyse its connection to Reception more explicitly and thoughtfully. In this paper, we will examine the complications, the surprises, and the insights that have emerged out of the process of editing a collection on Medievalism and Reception.

**Ika Willis** is an Associate Professor at the University of Wollongong, whose research interests are mainly in literary theory, including post-structuralism, semiotics and deconstruction, and feminist, queer and trans theory. Ika is especially interested in reception

theory – how readers make sense of texts, but also how we appropriate, rewrite and remix them for our own purposes.

**Ellie Crookes** is a Lecturer at the University of Wollongong, whose research interests include medievalism.

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**Natalia Woszczyk (European University Institute, Florence)**

**The good old days - nostalgia in debates about the tolerance edict (1573) in early modern Poland**

This paper examines nostalgia expressed in Catholic and Protestant religious polemics published after signing the Warsaw Confederacy (1573), the so-called tolerance edict concluded by Polish nobles to avoid bloodshed between the believers of different confessions in the unsteady period of the interregnum.

The conclusion of this legal document drew a clear line between the past and the future in the eyes of polemist. The Catholic utopian vision of the ‘previous’ social order was characterized by happiness and calmness about the unity of the state and religious peace, which had not to need to be ensured by legal provisions. On the contrary, in the Protestant texts, the past is rather marked by the fear of the permanence of this interfaith consensus and consequently, anxieties of the misfortune of the state which would lead to its fall.

In this paper I will analyse the tension between positive and negative emotions related to the past in the religious polemics, with an emphasis to nobles’ understanding of the state often synonymous to the nobles’ estate. I will look at the intersections between two different types of emotional communities in the analysed discourse: a social class and a religious community.

**Natalia Woszczyk** is a doctoral candidate at the European University Institute in Florence, researching emotions related to the concept of religious tolerance in the Polish-Lithuanian Commonwealth. She obtained a master’s degree in Early Modern History at the University of

Oxford with a project about relation between emotions and space of the destroyed Protestant churches.

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**Dr Helen Young (Deakin University) and Deb Lee-Talbot (Deakin University)**

### **Missionaries and Vikings in the Pacific**

The colonial and imperial entanglements of European, particularly British, medievalism around the Pacific are well recognised in modern scholarship. The medievalism of white Christian missionaries, however, has not been explored extensively to date. In this paper, we examine missionary medievalism at the interstices of race and religion during the late nineteenth and early twentieth centuries, taking references to Vikings and Norse culture as our focus. We begin with a single lantern slide from the collection (now held in the Mitchell Library, Sydney) of Reverend Benjamin T. Butcher, a London Missionary Society (LMS) missionary in Papua in the early 1900s, which depicts bearded, armoured Viking men, straw huts, a jetty and canoes. Lanterns and slides were part of the standard educational and fundraising kit of the LMS, shown to predominantly white Christian audiences in the UK and colonies to generate support. We explore the possible meanings and significance of the image of Vikings amid a set of slides otherwise featuring contemporary Papuan life and missionary work, drawing on both current scholarship and other references to Vikings and Norse culture in contemporary missionary material.

**Helen Young** is a Lecturer in the School of Communication and Creative Arts at Deakin University, with research interests in medievalism, popular culture and histories of race and racism.

**Deb Lee-Talbot** is a PhD candidate in History at Deakin University, working on a thesis titled “Kaleidoscopic archives: finding feminist histories in the Pacific records of the Australian Joint Copying Project.”

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**Dr Linda Zampol D’Ortia (Ca’Foscari University of Venice/Australian Catholic University)**

## **Emotional Practices of Catholic Martyrdom in Early Modern Japan**

The wave of persecutions that hit the Japanese Catholic community between the end of the sixteenth century and the first half of the seventeenth century had among its consequences the production of a great number of texts by its missionaries and local clergy. Eyewitness accounts, letters written by the condemned, and summarizing reports, paint vivid images of the martyrs, providing many details about their final days; Martyrdom manuals took on a more didactic tone, to illustrate to the Japanese the principles of martyrdom, and to adapt them to their specific cultural and historical context.

This paper will analyze examples from this vast corpus in order to identify the emotional practices that characterized the models of martyrdom of the Japanese Catholic community. Such practices were implemented to mobilize, regulate, and communicate the correct emotional attitudes. Their objective was not only to help creating the desired spiritual predispositions, but to guide the performances of all Catholics present as well. Before and during the executions, which were key events in reasserting the values of the threatened Catholic community, the actions of all those involved came under scrutiny; emotional practices represented a map to navigate this emotionally charged situation, to avoid the loss of self-control and to reach the desired outcome of martyrdom.

Linda Zampol D'Ortia is Marie Skłodowska-Curie Global Fellow at Ca' Foscari University of Venice and Australian Catholic University. She obtained her PhD in Religion and History at the University of Otago in 2017; her research interests include early modern Catholic salvation and conversion, material and gender history, missionary policy and failure.

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**Dr Jonathan Zecher (Institute for Religion and Critical Inquiry, Australian Catholic University)**

### **Nocturnal Emissions and the Varieties of Byzantine Purity**

What role did purity play in Byzantine systems of confession and penance? Western Europe had Gregory I's magisterial statements on menstruation and nocturnal emissions, but Byzantium had no equivalent. Monastic authors theorized causes and therapies for emissions

among celibate men, while canonists relied on late antique sources for their determinations, but these authors do not always agree on the degree of culpability or the obligation of wet dreamers to abstain from Communion. One of the most prolific Byzantine canonists, John Zonaras (1074–1130), wrote a “Treatise to those who consider the natural ejaculation of seed a pollution [Λόγος πρὸς τοὺς τὴν φυσικὴν τῆς γονῆς ἐκροὴν μίασμα ἡγουμένους].” Using this treatise as case study, this paper demonstrates that arguments over the canonical status of nocturnal emissions encode conflicting performances of Byzantine masculinity. Masculinity was refracted through distinctly Christian emotional and ethical regimes while its physiological dimensions were still determined by Galenic medicine. Zonaras weaves these considerations together in his own canonical production of masculinity, which differentiates between emotional purity and bodily purity. I further argue that this production defines authentic masculinity among married clergy whose sexual regimes require a different management than allowed by ascetic treatises aimed at celibate monastics.

**Jonathan Zecher** is a Senior Research Fellow in the Institute for Religion and Critical Inquiry at the Australian Catholic University. His work explores early and Byzantine monastic practice in contexts of ancient medicine and emotions-history.

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**Alexandra Zhiranova**

**'The Needless Weight of Jewels': Adorning the Royal Body in Bede's Account of St Æthelthryth**

The role of royal bodies in the display of wealth and power has long been of interest to scholars of medieval monarchies. Yet the emotional impact of such bodily displays of sovereignty on the Christian mind inhabiting the body has not been studied in any great detail. To better understand the emotions surrounding the bodily displays of sovereignty, we must therefore examine their reception by Christian authors. In the fourth book of Bede's *Ecclesiastical History*, Æthelthryth, a virginal queen turned abbess, appears dying from a tumour on her throat. 'I know of a surety,' she says, 'that I deservedly bear the weight of my trouble on my neck, for I remember that, when I was a young maiden, I bore on it the needless weight of jewels' (IV.263). This paper analyses Bede's use of the



language of emotion when describing Æthelthryth's disease and rejection of the royal lifestyle. It aims to show that by attaching negative physical and emotional effects to jewellery-wearing by the royalty, Bede uses Æthelthryth's body to redefine the relationship between royalty and sanctity while pretending to be entirely remote from politics.

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**Professor Charles Zika (The University of Melbourne)**

### **Dürer's Golden Candlesticks and St John's Wondrous Vision**

The seven candlesticks encircling the fearsome figure of Christ in judgement in Albrecht Dürer's woodcut of St John's wondrous vision produced for his 1498 Apocalypse book, are unique in Dürer's work. The highly ornate and varied filigreed forms mark a radical departure from their depiction in the work of Dürer's predecessors, including those commonly considered to have influenced the composition and detail of many images in this series. They also differ appreciably from candlesticks found in liturgical, ritual or domestic scenes in Dürer's work and from actual examples surviving from this period. While the candlesticks clearly demonstrate Dürer's artistic virtuosity they also most closely approximate Dürer's designs for luxury objects such as ornamental cups, dishes and reliquaries, which were later made into objects by Nuremberg gold- and silversmiths. In this way they testify to the continuing influence of the goldsmiths' trade on Dürer, in which so many of his extended family were engaged, and for which his city was internationally famous – even though he had taken a different career path. The paper will also explore whether the powerful language of refining metals by fire in the accompanying text, might have also stimulated the depiction of these remarkable gold candlesticks.

**Charles Zika** is a Professorial Fellow, The University of Melbourne and ARC Chief Investigator, 'Albrecht Dürer's Material World'. He researches intersections of religion, emotion, visual culture and print, and his most recent book (co-edited) is *Feeling Exclusion: Religious Conflict, Exile and Emotions in Early Modern Europe* (Routledge, 2019).

## **Roundtable Abstracts and Biographical Statements**

### **Let's talk numbers: *Parergon*, the Humanities, and Scimago Journal Rankings**

#### **Roundtable**

*Chair: Paige Donaghy (The University of Queensland)*

Humanities academics are often encouraged to publish their research in journals that are ranked highly in the “Quartile 1” and “Quartile 2” categories of the Scimago Journal & Country Ranking system. Scimago is a citation-data aggregator that assigns journals to four ranks, depending on factors such as number of citations, the perceived value of citations, journal “prestige”, and international author collaborations. As many humanities scholars have pointed out, however, Scimago’s ranking system is ill-suited to analysing the value of humanities journals, as its algorithms are based on the publication processes of the sciences. In this roundtable, members of the Early Career Committee of ANZAMEMS’ journal *Parergon* discuss their recent findings from a review into the journal’s Q4 ranking. The committee will discuss current issues in the Scimago ranking system for humanities journals, in conversation with academics from other humanities journals and publishers in Australia/New Zealand. By presenting their findings into *Parergon*’s current rankings, the committee will highlight their research-based plans to improve *Parergon*’s position in Scimago. This roundtable will be of interest to academics involved in the production and management of other journals, as well as academics who wish to learn more about the journal ranking system.

#### **List of Speakers:**

- **Rosalind Smith (Australian National University)**
- **Sarah Ross (Te Herenga Waka, Victoria University of Wellington)**
- **Katie Barclay (University of Adelaide)**
- **Robert Cribb (Australian National University)**
- **Beth Spacey (University of Queensland)**

#### **Speaker Biographies:**

**Professor Rosalind Smith** is chair of English and director of the Centre for Early Modern Studies at ANU, as well as co-editor of *Parergon* with A/Prof Sarah Ross. She has published

widely on gender, form and politics in early modern women's writing and her current projects include an ARC future fellowship on early modern women's marginalia and a Linkage grant on the Emerson collection at State Library Victoria.

**Associate Professor Sarah C. E. Ross** is Associate Professor in English at Te Herenga Waka - Victoria University of Wellington. She writes on early modern poetry, women's writing, and print and manuscript cultures, and she is currently completing a project on early modern women's complaint poetry. She edits *Parergon* with Rosalind Smith.

**Associate Professor Katie Barclay** is Deputy Director of the ARC Centre of Excellence in the History of Emotions and Associate Professor, University of Adelaide. She writes widely on emotions, gender and family life. She is the editor of *Emotions: History, Culture, Society*.

**Professor Robert Cribb** is Professor of Asian History at the Australian National University. His research focusses on modern Indonesia, but he also takes a close interest in the sociology of academic life. He is author of 'Circles of esteem, standard works, and euphoric couplets' (2005) and served on the Academy of Social Sciences working party on research ethics.

**Dr Beth Spacey** is a Postdoctoral Research Fellow at the University of Queensland. She is a medieval historian whose research focuses on the Latin Christian narratives of the crusades. Her first book, *The Miraculous and the Writing of Crusade Narrative*, was published by Boydell & Brewer in 2020.

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### **The Tempest and Compassion: A Moved Reading and Roundtable Discussion**

*Chair: Dr Tiffany Hoffman (University of Toronto)*

#### **List of Speakers:**

- **Dr Tiffany Hoffman (University of Toronto)**
- **Dr Brid Phillips (Edith Cowan University)**
- **Anna Quercia-Thomas (The University of Western Australia)**

*The Tempest* has been predominantly read in light of British imperialism and aggressive forms of colonization. Work on the play continues to project a racialized view of Caliban as a painfully oppressed Indigenized character subject to repressive imperial practices and the violent colonization of the New World. Must we always think of colonialism in these terms? Do we always have to read *The Tempest* through an oppressive colonial framework? Join us in a virtual roundtable discussion and moved reading as we explore the role of emotions in theatrical practice and consider ways to employ compassion in Shakespearean performance as an anti-racist and decolonial tool that poses a significant challenge to the contemporary critical landscape of *The Tempest*.