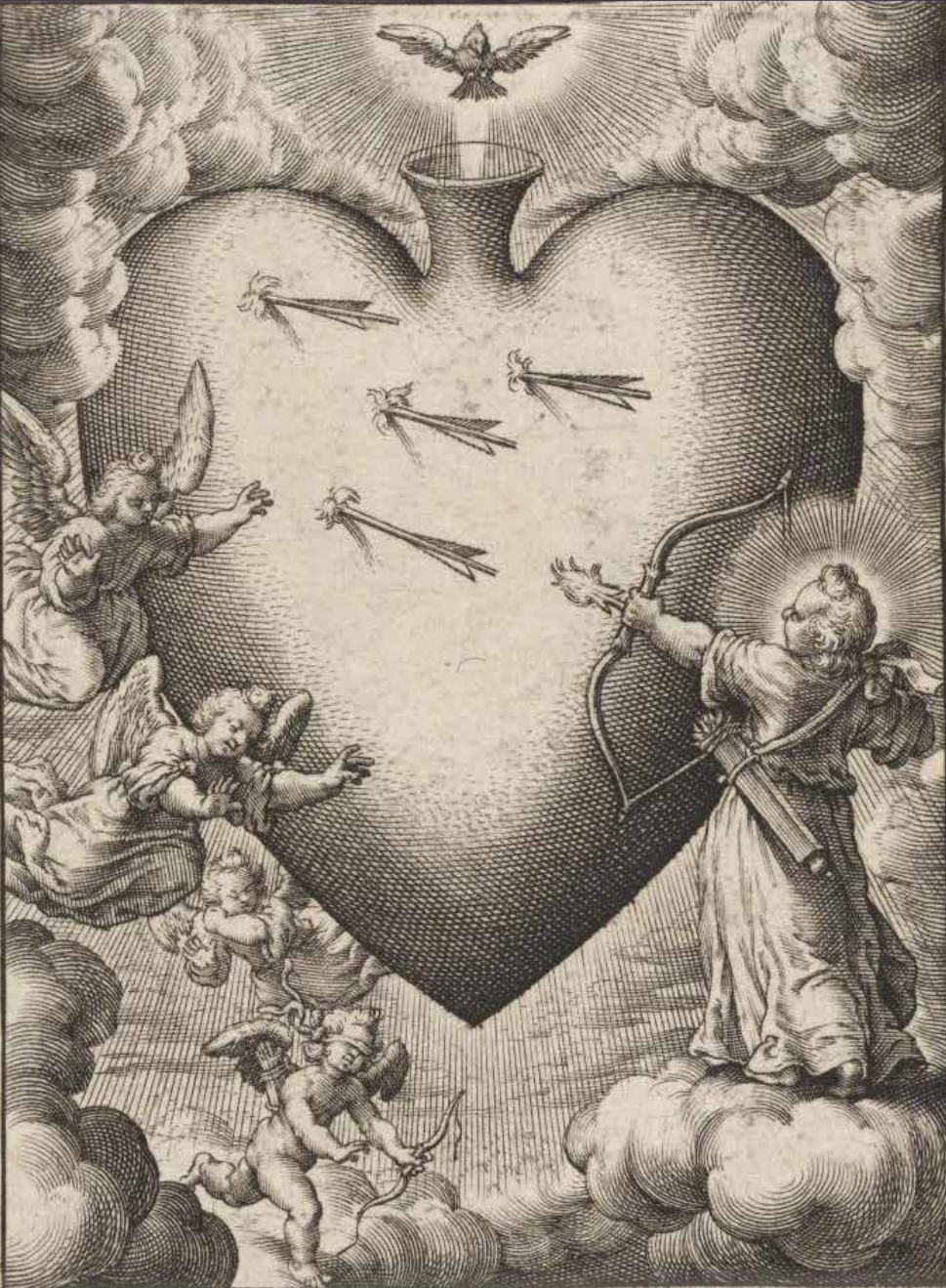


# Devotion, Objects and Emotion, 1300–1700



**DATE:** Friday and Saturday  
16–17 March 2018

**VENUE:** Woodward Conference Centre  
The University of Melbourne  
10th floor  
Melbourne Law (Building 106)  
185 Pelham Street  
Carlton VIC 3053

**CONVENERS:** Charles Zika  
Julie Hotchin  
Claire Walker and  
Lisa Beaven

**REGISTRATIONS:**  
[http://alumni.online.unimelb.edu.au/  
devotion-objects-and-emotion-1300-1700](http://alumni.online.unimelb.edu.au/devotion-objects-and-emotion-1300-1700)

**CONTACT:**  
Julie Davies at [daviesja@unimelb.edu.au](mailto:daviesja@unimelb.edu.au)  
or +61 3 8344 5981

Religion is a cultural field in which emotions exercise a preeminent role. Feelings are integral to religion, and their significance is encapsulated in the concept of religious devotion. This symposium will focus on the relationships between religious devotion, objects and emotion in Europe between 1300 and 1700. Religious devotion promotes the exercise of a wide range of emotional expressions and behaviours that assume, communicate and give shape to the broader religious belief systems and cosmologies of which they are part. Objects used in religious practices accrue the power to arouse, channel and mediate our emotions; while their materiality and use in devotional practice can expand our understanding of the historical layering and expression of religious emotions, and how they change over time. In this way, devotional practices and objects provide a rich vantage point from which to explore the multifarious and fundamental role of emotions in individual and collective lives.

*Sat est, IESV, vulnerasti, Procil, procil hinc libido:*  
*Sat est totum penetrasti Nam caelestis hic Cupido*

Image: Anton Wierix II, Jesus pierces with arrows the whole outer surface of the heart, plate 3 from the *Cor Jesu amanti sacrum* (The heart dedicated to the loving Jesus) series, late 16th–early 17th century, engraving. ©National Gallery of Victoria, Melbourne, Felton Bequest, 1923 [1278.328-3].

## SPEAKERS WILL INCLUDE:

Erin Griffey (The University of Auckland), Catherine Kovesi (The University of Melbourne), Matthew Martin (National Gallery of Victoria), Una McIlvenna (The University of Melbourne), Sarah Randles (The University of Melbourne), Kathryn Rudy (University of St Andrews), Johanna Scheel (Philipps-University Marburg), Patricia Simons (University of Michigan Ann Arbor), Jenny Spinks (The University of Melbourne), Ulrike Strasser (University of California, San Diego), Jacqueline Van Gent (The University of Western Australia) and Anna Welch (State Library Victoria).

FRIDAY 16 MARCH 2018	
8.45–9.15	Registration & Coffee
9.15–9.25	Welcome, Professor Denise Varney, Dean of the Faculty of Arts, The University of Melbourne
9.25–9.45	Introduction, Charles Zika
9.45–11.15	<b>Kathryn Rudy</b> , The Emotional Intent Behind Rubbing, Touching and Kissing Medieval Manuscripts
	<b>Una McLivenna</b> , The Objects of Execution: Devotion or Superstition?
11.15–11.45	Morning tea
11.45–1.15	<b>Johanna Scheel</b> , Reflective Meditation: Mirroring the Self in the Late Middle Ages
	<b>Sarah Randles</b> , Shining in Unequalled Splendour: Light, Aesthetics and Emotions in Chartres Cathedral
1.15–2.15	Lunch
2.15–3.45	<b>Catherine Kovesi</b> , Sacralising a Profession: Holy Shoes and Devotion in Venice
	<b>Claire Walker</b> , Crowns, Marzipan Hearts and the Great Crucifix in the Garden: Devotional Objects, Spaces and Emotion in Early Modern Exiled Convents
3.45–4.15	Afternoon Tea
4.15–5.00	<b>Ulrike Strasser</b> , Braving the Waves with Francis Xavier: Fear and the Making of Jesuit Manhood
6.30	Symposium dinner, Leyalina, 191 Lygon St, Carlton, 3053
SATURDAY 17 MARCH 2018	
8.45–9.15	Registration & Coffee
9.15–10.45	<b>Patricia Simons</b> , 'Kiss the Feet of the Infant Jesus': The Emotional Efficacy of Christ Child Sculptures in Early Renaissance Italy
	<b>Julie Hotchin</b> , Dressing the Bridegroom: Clothing and Spiritual Courtship in Late Medieval German Convents
10.45–11.15	Morning tea
11.15–12.45	<b>Matthew Martin</b> , The Loving Mother: A Prehistory of Some Eighteenth-Century English Catholic Marian Images
	<b>Erin Griffey</b> , Personal Devotion, Political Investment and Emotional Optics: Henrietta Maria and the Materials of Catholic Devotion
12.45–1.45	Lunch
1.45–3.15	<b>Anna Welch</b> , '...inwardly inflaming you and outwardly signing you': The Stigmata in Late Medieval Devotion
	<b>Jenny Spinks</b> , Wondrous Objects: Visionary Signs of Christ's Passion in the Skies of Early Modern Germany
3.15–3.45	Afternoon Tea
3.45–4.30	<b>Jacqueline Van Gent</b> , Love Feasts and Moravian Communal Devotion
4.30–5.00	Discussion and concluding comments, Lisa Beaven and Jenny Spinks

## ABSTRACTS AND BIOGRAPHIES

### Lisa Beaven - Discussant

La Trobe University

**Dr Lisa Beaven** is a Lecturer at La Trobe University. Her research focus is on art patronage and collecting in seventeenth-century Rome, with a particular interest in the sensory and emotional reception of material culture. Her book, *An Ardent Patron: Cardinal Camillo Massimo and His Artistic and Antiquarian Circle*, was published in 2010. Her current project is a digital map of the Roman Campagna (in conjunction with the British School at Rome).

### Erin Griffey

The University of Auckland

#### Personal Devotion, Political Investment and Emotional Optics: Henrietta Maria and the Materials of Catholic Devotion

When Henrietta Maria married Charles I, this was the first transnational, cross-confessional match of a king and queen. Their confessional differences were the subject of high anxiety and delicate negotiations between the courts and the papacy. The young princess carried the ambitions of her family and the papacy to not just promote the Catholic cause for English subjects but to raise her children as Catholics and even assist in the king's conversion. She brought with her liturgical equipment, chapel pictures and, pointedly, a Golden Rose gifted by the pope. These may have been the necessary equipment for her to carry out the private devotions stipulated in the marriage treaty, but they were also part of the optics of staging a Catholic queen in a Protestant land. She continued to acquire a

remarkable array of devotional objects, pictures and jewellery. This paper provides an overview of these objects and considers their resonance for a Catholic queen in a Protestant land. I demonstrate the political dimensions of many of these objects as gifts, which aimed to cultivate favour with the queen and succeeded in showcasing the queen's Catholic piety. For the papacy, their gifts were also used to advance their agenda to convert the king and England. There was an emotional element to these devotional gifts too, both in the queen's response and in the anticipated emotional resonance of the subjects and objects themselves.

ERIN GRIFFEY is Associate Professor of Art History at The University of Auckland. She is the author of *On Display: Henrietta Maria and the Materials of Magnificence at the Stuart Court*, published by Yale University Press in 2015. She has written articles for the *Burlington Magazine*, the *Journal of the History of Collections* and *History Workshop Journal*. She is currently editing a collection of essays for Amsterdam University Press, *Fashioning Women at the Early Modern Court: Sartorial Politics*, and working on aspects of emotion, piety, fashion and beauty at the Stuart court.

## Julie Hotchin

Australian National University

### Dressing the Bridegroom: Clothing and Spiritual Courtship in Late Medieval German Convents

Numerous accounts describe how religious women dressed and undressed statues of Christ and His mother to express their intimate, privileged relationships with these divine beings. Nuns sewed and ornamented garments themselves, lending them greater intimacy and enhancing the presence of the divine. Dressing Christ and the saints eloquently attests to clothing as a powerful means to arouse, negotiate and modulate particular emotional states. Nuns' gifts of clothing paralleled aspects of secular courtship rituals, in which textile gifts gave material expression to lovers' affections, aspirations and desires. I focus here on the garments that a nun presented to Christ in the context of her spiritual betrothal as enacted during the ritual of coronation. This was a festive occasion when a nun adorned holy figures with crowns, in anticipation of the crown, material and symbolic, that she herself anticipated. Devotional exercises composed by women to guide their interior preparation for their nuptials employ the language and imagery of clothing exchanges in secular courtship rituals to articulate the love, hopes and fears of spiritual brides. I explore the range of meanings conveyed by the practice of clothing holy figures – materially and through prayer – to suggest how these vesting rituals served as emotional performances through which nuns articulated, negotiated and affirmed their loving relations with their heavenly spouse.

JULIE HOTCHIN is a Visiting Fellow in the School of History at Australian National University, and an Honorary Associate Investigator with the ARC Centre of Excellence for the History of Emotions. She has published on the intellectual, educational and devotional interests of religious women in medieval Germany, and is co-editor of *Partners in Spirit: Women, Men and Religious Life in Germany, 1100–1500* (Brepols, 2014) and *Women and Work in Premodern Europe: Experiences, Relationships and Cultural Representations* (Routledge, forthcoming 2018).

## Catherine Kovesi

The University of Melbourne

### Sacralising a Profession: Holy Shoes and Devotion in Venice

Shoemakers were some of the most lowly, if necessary and ubiquitous, professionals in the early modern period. In the city of Venice, however, from at least the ninth century, the humble shoemaker, or *caleghero*, acquired a dignity deriving from the quasi-sacral status of one of their forebears, Anianus, and from a devotion to a statue of the Madonna known as Our Lady of the Shoe. Anianus, an Alexandrian shoemaker, plays a central role in the miracle legends of the city's patron saint, San Marco. Depicted throughout the city, Anianus was San Marco's first convert, eventually becoming the Patriarch of Alexandria. The devotion of Venetian *calegheri* to this key figure in their city's patronal legendary is made explicit in the buildings and artwork that they patronised. The *calegheri* are unique amongst lowly professions in commissioning a special building on a prominent campo in the city for their confraternity, or *scuola*, in which they gathered for devotional meetings and in which they could reaffirm that even the most humble of workers could play a central role in the sacred destiny of their city. This paper will outline the role of the miracle of Anianus in the city of Venice and its shoemakers, and trace the material objects that both city and shoemakers created as focal points for affective devotional expression.

CATHERINE KOVESI is a historian at The University of Melbourne. She is the author of *Sumptuary Law in Italy 1200–1500* (Oxford University Press, 2002) and of several books on Australian religious women. Her research focuses on luxury debates in early modern Italy, and the familial, political and religious history of Florence and Venice. Catherine has been a Senior Scholar and a Visiting Fellow at Oriel College, Oxford, a Visiting Fellow at Villa I Tatti in Florence, and a network partner of the Leverhulme-funded International Luxury Network.

## Matthew Martin

National Gallery of Victoria

### The Loving Mother: A Prehistory of Some Eighteenth-Century English Catholic Marian Images

During the 1750s and 1760s, the Chelsea Porcelain Factory in London produced two extraordinary large-scale porcelain sculpture groups – a *Pietà*, and an image of the Virgin and Child. These impressive porcelain groups represent the most important religious sculptures produced in eighteenth-century England. Even more remarkable in the English context is that both images are forceful essays in Counter-Reformation Marian iconography. Undoubtedly aimed at a market consisting of members of the English Catholic elite, these devotional sculptures constitute very public, and luxurious, statements of an eighteenth-century English Roman Catholic identity. In this paper I wish to explore why it is Marian imagery in particular that is deployed here as a marker of this identity. To do this I survey the importance of Marian devotion in the maintenance of the English Catholic community in the sixteenth and seventeenth centuries. Rosary confraternities, in particular, proved critical to the

survival of Catholicism. These societies provided a framework for liturgical practice that could be performed in the absence of a priest, fostering a spiritual family under the protection of the Mother Mary that gave emotional and spiritual comfort to members. The figure of the loving and protective Mother of God also resonated with the leading role of English Catholic women in fostering and maintaining Catholic belief and practice in the domestic context.

MATTHEW MARTIN is Curator of International Decorative Arts and Antiquities in the National Gallery of Victoria. His research interests include art collecting and patronage by English Catholic elites, and the cultural aesthetics of eighteenth-century European porcelain. His recent publications include 'Joseph Reeve, sj, the Park at Ugbrooke and the Cliffords of Chudleigh' in *Early Modern English Catholicism: Identity, Memory and Counter-Reformation, c. 1570–1800*, edited by James E. Kelly and Susan Royal (Brill, 2016) and *Love: Art of Emotion 1400–1800*, co-edited with Angela Hesson and Charles Zika (National Gallery of Victoria, 2017).

## Una McIlvenna

The University of Melbourne

### The Objects of Execution: Devotion or Superstition?

This paper examines the emotions and beliefs surrounding the objects involved in the execution ritual: the blood of beheaded criminals, the rope from the noose, and the body parts of the condemned were believed to be imbued with supernatural powers. Throughout early modern Europe, a substantial portion of the executioner's income was provided by the sale of these items, or by rituals that he could perform with the corpse (such as stroking cysts and tumours with the hand of a just-hanged person). Fingers and hands of executed criminals were believed to ward off harm, and the blood of beheaded criminals was believed to cure epilepsy and keep away harm from stables. This paper looks at how these beliefs – widespread right through to the nineteenth century – conflicted with the views of both religious and scientific authorities, who railed against what they saw as superstitions. Ultimately, however, I argue that the rituals surrounding these objects are linked inherently with traditions concerning relics. Like the blood of stigmata or a piece of the Holy Rood, these objects inspired devotion because they were thought to perform miraculous curative or safeguarding functions.

UNA MCILVENNA is Hansen Lecturer in History at The University of Melbourne. From 2011 to 2014 she was a Postdoctoral Research Fellow with the ARC Centre of Excellence for the History of Emotions, based at The University of Sydney, where she began her ongoing project investigating emotional responses to the use of songs and verse in accounts of crime and public execution across Europe. She has published articles on execution ballads in *Past & Present*, *Media History* and *Huntington Library Quarterly*, and is currently working on a monograph titled *Singing the News of Death: Execution Ballads in Europe 1550–1900*.

## Sarah Randles

The University of Melbourne

### Shining in Unequalled Splendour: Light, Aesthetics and Emotions in Chartres Cathedral

A defining feature of gothic architecture, of which Chartres cathedral is one of the foremost examples, is the opening up of the walls to enable large expanses of glass, which allowed light into the interiors of churches in contrast to the more solid and darker Romanesque buildings. Light was understood in the Middle Ages as a material phenomenon, one which could be ritually manipulated to produce emotional effects, through the use of artificial lighting, reflective surfaces, stained glass and ritual involving the light and dark places in the cathedral. This paper explores the links between light, aesthetics and emotions in medieval devotion, drawing upon the ideas of medieval philosophers, theologians and builders about the nature of light and of beauty. In contrast to traditional art-historical approaches, it will consider the famed windows of Chartres primarily as material and emotional objects, designed to manipulate light in order to produce and reflect emotions, to represent the devotion of individuals and groups of worshippers, and as objects of veneration in their own right.

SARAH RANGLES is an Honorary Research Fellow in the School of Historical and Philosophical Studies at The University of Melbourne, and an Adjunct Researcher in the School of Humanities at the University of Tasmania. Her current project on objects and emotions in medieval Chartres has been funded by the ARC Centre of Excellence for the History of Emotions. She is co-editor, with Stephanie Downes and Sally Holloway, of *Feeling Things: Objects and Emotions Through History*, which has been published this year by Oxford University Press.

## Kathryn Rudy

University of St Andrews

### The Emotional Intent Behind Rubbing, Touching and Kissing Medieval Manuscripts

In the late Middle Ages, manuscripts were not merely read. They were used and physically handled. In the Gough Psalter, for example, most of the full-page miniatures have been heavily and repeatedly touched, as if the reader/viewer were responding to the events depicted. At the Baptism, the user has touched the faces of John and the angel, and wet-touched the face/torso of Jesus' naked skin as if to bathe it. Likewise, in the scene at Gethsemane, Christ's hands and face – his exposed skin – is severely rubbed, as if the user wanted to help destroy Christ's enemies, but with similar results to the painted surface. At the Pentecost, the user traced the dove's flight, making it 'enter' the ears of Mary and the saints, whose faces have borne the effects of this repeated gesture. The only image not touched depicts Doubting Thomas: better is he who believes without plunging his fingers in. While scholarship has concentrated on the conditions of production of this and related manuscripts, I will investigate their piecemeal destruction. In so doing, I ask an even more fundamental question: How and why did this book matter to its owner? How do the patterns of wear in the manuscript itself reveal the rituals to which it was subjected? What emotions lay behind these vigorous acts of handling?

KATHRYN M. RUDY is Professor of Art History at the University of St Andrews. She is the author of five books, including *Rubrics, Images and Indulgences in Late Medieval Netherlandish Manuscripts* (Brill, 2017); *Piety in Pieces: How Medieval Readers Customized Their Manuscripts* (Open Book Publishers, 2016); and *Postcards on Parchment: The Social Lives of Medieval Books* (Yale University Press, 2015). She currently holds a Paul Mellon Senior Fellowship to write a book about physical interactions with the manuscript in late medieval England. She has held grants from, inter alia, the British Academy, the Bodleian Library, the Getty Research Institute, and the Internationales Kolleg für Kulturtechnikforschung und Medienphilosophie (IKKM) at the Bauhaus-Universität Weimar.

## Johanna Scheel

Philipps-University Marburg

### Reflective Meditation: Mirroring the Self in the Late Middle Ages

Seeing oneself is strongly linked to self-knowledge, as can be traced through written sources from Antiquity to the late Middle Ages. The concepts of self-knowledge naturally vary and develop over this huge span of time, but these strands come together again and are integrated into the theology of the Modern Devotion in fifteenth-century Netherlands. Self-examination (of the outer and inner man) now forms an essential part of the techniques of daily prayer and meditation; it is the key to the ability to shape the right emotions through this process. Early Netherlandish art reflects on this, presenting the praying beholder with role models to catalyse this process – the donor portrait is just one of these. This discourse also ‘rubs off’ on real objects for personal use like the mirror; if such an object is also represented in works of art it conveys this metaphorical meaning and capacity. I will show that the mirror is a metaphor and device for gaining emotional self-knowledge through devout exercises – and as such it has a prominent place in late medieval theological and moral treatises, in instructions for meditation and in fifteenth-century prayer texts that originate in the Burgundian Netherlands.

JOHANNA SCHEEL is an Assistant Professor at the Institute of Art History at the Philipps-University in Marburg, Germany. Prior to that she was a researcher for three years at the Institute of Art History at the Goethe-University in Frankfurt, where she was also part of a DFG (German Research Council) research group concerned with the history of emotions: ‘Fühlen und Erkennen (Feeling and Knowing)’. In 2014, she published her doctoral thesis, ‘Donor Portraits in the later Middle Ages. Emotional Strategies of Seeing and Self-knowledge’, on the function of the depicted donor as a role model for the praying beholder in his devout exercises and emotions. Scheel is currently working on a habilitation thesis on images and imagery of the apocalypse in the Middle Ages.

## Patricia Simons

University of Michigan, Ann Arbor

### ‘Kiss the Feet of the Infant Jesus’: The Emotional Efficacy of Christ Child Sculptures in Early Renaissance Italy

Overly sentimentalised and naturalised in the past, regarded only as objects used by bourgeois newlyweds and frustrated nuns, this paper argues that so-called ‘holy dolls’ representing the Christ Child in life-size form had much richer and widespread effects, emotive and

devotional, in early Renaissance Italy. Engaging viewers in the passion, reality, and thus enduring truth of their faith was an essential function of Christian visual culture. Three-dimensional objects of the Child reinforced pious conviction not only about the particular narrative of birth but also about the fundamental theological tenet of Incarnation, of the divine word being miraculously enfolded in human form.

Both the details of the tale and its awe-inspiring, celebratory import are vividly encapsulated in crèche scenes, usually consisting of polychromed terracotta statues. These ensembles began with a Christmas Eve mass arranged by St Francis at Greccio in 1223, in which a knight experienced a vision of the Christ Child. My paper examines the role and emotional impact of actualised figures of the Child during the Advent calendar, in relation to public practices such as liturgical drama, crèche scenes and confraternal plays that urged members to kiss the newborn’s feet. The paper also pays attention to a range of viewers, including men and children.

PATRICIA SIMONS is a Professor in the Department of History of Art at the University of Michigan, Ann Arbor. Her books include *The Sex of Men in Premodern Europe: A Cultural History* (Cambridge University Press, 2011) and the co-edited *Patronage, Art, and Society in Renaissance Italy* (Clarendon Press, 1987). She has published in numerous anthologies and peer-reviewed journals, with essays ranging over such subjects as female and male homoeroticism, gender and portraiture, the cultural role of humour, and the visual dynamics of secrecy and of scandal. She is currently working on a book-length analysis of the visual and cultural history of beards in early modern Europe.

## Jenny Spinks

The University of Melbourne

### Wondrous Objects: Visionary Signs of Christ’s Passion in the Skies of Early Modern Germany

From blazing comets to extraordinary battle scenes, the early modern sky was the locus of signs that were both visionary and tangibly embodied. While these signs were a frequent feature of life in early modern Europe, they took on many different forms and existed on a spectrum of causation. They fostered a complex range of reactions including piety, fear, awe and delight.

Wondrous signs were reported with exceptional frequency in German-speaking lands. This paper will examine broadsheets, pamphlets, paintings, manuscripts and printed books in order to track the rise and fall of one particular form of visionary sign: the instruments of Christ’s Passion emblazoned across the heavens. What emotions was the spectator encouraged to feel upon seeing these signs, which were simultaneously devotional objects? How was their waxing and waning in popularity across the sixteenth century connected to religious reform, to the status of relics and rituals, and to the significance of Passion piety in early modern German religious life? By tracking the changing status of visionary instruments of the Passion, this paper aims to explore the relationship of these devotional ‘objects’ to the emotional dynamics of religious reform.

JENNY SPINKS is Hansen Senior Lecturer in History at The University of Melbourne. She works on German, French and Dutch history in the sixteenth and seventeenth centuries, and topics including religious conflict and printed propaganda. She has co-curated exhibitions on early modern apocalyptic and supernatural beliefs, and her publications include *Monstrous Births and Visual Culture in Sixteenth-Century Germany* (Pickering and Chatto, 2009) and *Disaster, Death and the Emotions in the Shadow of the Apocalypse, 1400–1700*, co-edited with Charles Zika (Palgrave Macmillan, 2016).

## Ulrike Strasser

University of California, San Diego

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### Braving the Waves with Francis Xavier: Fear and the Making of Jesuit Manhood

While Ignatius of Loyola created a new template for missionary manhood through his Society of Jesus, the founder of the Jesuit order never travelled beyond Europe. The role of fleshing out the meaning of missionary manhood in the extra-European world first fell to Francis Xavier, whose sojourns to non-Christians lands became an inspiration for generations of Jesuits. This paper explores a pivotal moment in both Jesuit mobility and the making of the missionary: the transoceanic journey and the emotional states it sparked. At the beginning of these Jesuit journeys, a religious man impelled to spread the gospel abroad boards a ship in Europe. At the journey's end, a true missionary lands on foreign shores, his faith deepened and his character seasoned by the experience of surviving the moral and physical perils of the high seas. This paper examines how Xavier and other Jesuits managed the tensest moments of their journeys, when mast-breaking, sail-lacerating winds struck fear into the hearts of all men on board. The paper traces how Jesuits set themselves apart from other men on board through modulating the affect of fear, their own and that of others, towards proper fear of God. Transoceanic voyages, while neglected in mission historiography, thus marked a crucial rite of passage in the formation of Jesuit male identity that deserves further exploration.

ULRIKE STRASSER is a Professor of History at the University of California, San Diego. She held previous appointments at the University of California at Irvine and as a Clark Professor at UCLA. She is the author of the award-winning monograph, *State of Virginity: Gender, Politics, and Religion in a Catholic State* (Michigan Publishing, 2004; paperback 2007) and, most recently, a co-editor of *Cultures of Communication, Theologies of Media in Early Modern Europe and Beyond* (University of Toronto Press, 2017). She is currently finishing a monograph titled *Missionary Men and Pacific Journeys in the Early Modern World: German Jesuits and Gender*.

## Jacqueline Van Gent

The University of Western Australia

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### Love Feasts and Moravian Communal Devotion

During the eighteenth century, the newly established Moravian Church developed a strong affective devotional cycle which covered almost all aspects of daily and ritual life and which was consciously designed to integrate men, women and children into a new emotional community of believers.

Moravian devotional life focused strongly on Christ's suffering and pain, with a special emphasis on Christ's blood and wounds – so much so, that the intensity with which Moravians worshipped blood and side wounds disgusted many contemporaries. The sexual connotations of Moravian devotional imagery of 'nestling in Christ's side wound' was repeatedly condemned by other religious denominations, especially those who competed directly with Moravians for the heart and souls of settlers, slaves and indigenous people in the Atlantic world.

This paper will discuss the extent to which the affective Moravian devotional practice of love feasts confirmed and reinforced their specific communal life forms of gender-segregated choirs, and in what ways these served as important emotional and social practices for creating a separate Moravian identity.

JACQUELINE VAN GENT is an early modern historian at The University of Western Australia and a Chief Investigator with the ARC Centre of Excellence for the History of Emotions. Her recent publications include: 'Emotions and Conversion', a special issue of *Journal of Religious History* (co-edited with Spencer Young), December 2015; 'Gender, Objects and Emotions in Scandinavian History', a special issue of the *Journal of Scandinavian History* (co-edited with Raisa Maria Toivo), 2016. She also co-authored, with Susan Broomhall, *Gender, Power and Identity in the Early Modern House of Orange-Nassau* (Routledge, 2016) and *Dynastic Colonialism: Gender, Materiality and the Early Modern House of Orange-Nassau* (Routledge, 2016). Her current research concerns emotions, materiality and colonial encounters in the context of Moravian missions.

## Claire Walker

The University of Adelaide

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### Crowns, Marzipan Hearts and the Great Crucifix in the Garden: Devotional Objects, Spaces and Emotion in Early Modern Exiled Convents

In September 1729 the exiled English Augustinian Convent of Nazareth in Bruges celebrated the jubilee of its foundation. Among numerous liturgical and social celebrations, the community gathered at the great crucifix in the garden where 10 nuns dressed as guardian angels, representing the cloister's 10 founding sisters, recited verses extolling the founders' virtues before singing hymns and distributing crowns and marzipan hearts. The hearts denoted the prioress's affection for her nuns and the crowns were to remind them of those they would receive in heaven if they earned salvation. The garden ceremony in Bruges highlights the interconnectivity of objects, space, performance and emotion. David Morgan has suggested that people 'exist within landscapes of feeling' and that belief takes shape within the 'objects, spaces, practices, and ideas' of religious material culture. In this paper, I want to consider the gifting of devotional objects in the exiled convents. An analysis of the artefacts, their placement in monastic space and the donors, can map not only devotions and the spiritual geography of the cloister, but also the community of feeling which united the nuns within the enclosure to their patrons beyond its walls.

CLAIRE WALKER is a Senior Lecturer in early modern history at The University of Adelaide and an Associate Investigator with the ARC Centre of Excellence for the History of Emotions. She has published extensively on early modern exiled nuns and is the author of *Gender and Politics in Early Modern Europe: English Convents in France and the Low Countries* (Palgrave Macmillan, 2003). Claire is currently researching the religious materiality of exile, and her most recent publication 'The Experience of Exile in Early Modern English Convents' appears in the latest issue of *Parergon*.

## Anna Welch

State Library Victoria

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### '...inwardly inflaming you and outwardly signing you': The Stigmata in Late Medieval Devotion

The experience of individuals who exhibit the stigmata – the wounds of Christ's crucifixion – is one extreme example of the affective spirituality that characterises European devotional practice in the medieval and early modern periods. These wounds are a physical manifestation of the spectrum of emotions associated with the Passion: suffering, distress, pity, hope and love. Famously received by St Francis of Assisi in 1224 and a key aspect of Franciscan spirituality, the stigmata have since taken many forms – both visible and invisible – with men and women often experiencing the stigmata differently. Manifestations of the stigmata are also intimately connected to vision: what is represented in images of the crucifixion (and previous stigmatics) tends to be what is experienced by stigmatics.

This paper treats the stigmatic body and its visual representation in art as related devotional objects, and explores the notion of an atemporal 'emotional community' formed by those who experience and exhibit stigmatic wounds. This exploration will be grounded in St Francis's experience and the treatment that his deceased body received as an object of veneration and public display – the conscious 'textualising' of his body by generations of Franciscan authors and artists. I will then look at the relationships – textual, visual, emotional, geographical and demographical – between stigmatics from the thirteenth to fifteenth centuries, focusing on St Catherine of Siena.

ANNA WELCH (PhD, University of Divinity, 2011) works in the History of the Book team at State Library Victoria, where she is co-curator of the ongoing 'World of the Book' exhibition. Her research interests include book history, marginalia, Franciscan spirituality, the history of ideas, identity theory and ritual studies. Her first monograph, *Liturgy, Books and Franciscan Identity in Medieval Umbria* was published by Brill in 2015. Anna also holds Masters degrees in Cultural Heritage (Deakin University, 2012) and Information Management (RMIT University, 2017).

## Charles Zika - Introduction

The University of Melbourne

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CHARLES ZIKA is Professorial Fellow in History at The University of Melbourne and a Chief Investigator with the ARC Centre of Excellence for the History of Emotions. His interests lie in the intersection of religion, emotion, visual culture and print in early modern Europe. His recent books include *Love: Art of Emotion 1400–1800*, co-edited with Angela Hesson and Matthew Martin (National Gallery of Victoria, 2017); *Disaster, Death and the Emotions in the Shadow of the Apocalypse, 1400–1700*, co-edited with Jennifer Spinks (Palgrave Macmillan, 2016); and *The Appearance of Witchcraft: Print and Visual Culture in Sixteenth-Century Europe* (Routledge, 2007). His recent articles explore pilgrimage, carnival, the witch of Endor and seventeenth-century witchcraft imagery.

# EMOTIONS MAKE HISTORY

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