This conference addresses multiple challenges in the study of affect and emotion in the pre-modern period. To what extent can we assume commensurability between contemporary definitions and understandings of affect or emotion and earlier, pre-modern iterations? Can we historicize affect? How do we? One strategy is to read across the surface in pre-modern works, looking for the explicit naming of emotional states (for example, “anger” or “joy”) and the gestures and expressions associated with those states; but another might be to read between the lines and find less discursively obvious articulations of affect or emotion. How, for example, do we discern or quantify affect in a culture that might value understatement and reserve? How do we read the absence, or indeed, the extremes of emotional expression or affect in texts? How do cultural texts (artistic, literary, religious etc.) contribute to the history of emotions? And how do we account for emotional change across time?
### THURSDAY 29 SEPTEMBER 2016

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<th>Time</th>
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<tr>
<td>3:00-3:15pm</td>
<td>Arrival, Coffee and tea provided</td>
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<td>3:15-3:30pm</td>
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**SESSION #1: TEACHING AND LEARNING EMOTION**  
Patricia Dailey, Columbia University, moderator

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<th>Time</th>
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| 3:30-5:00pm  | • MONIKA OTTER, Dartmouth College, "Embarrassment: Losing Face in Rhetorical School Texts of the Central Middle Ages"  
|              | • JENNIFER A. LORDEN, University of California, Berkeley, "Swïðe swete to belcettan: Affective Eruptions in the Old English Boethius"  
|              | • THOMAS PRENDERGAST, College of Wooster, "Medieval Stupor"           |
| 5:00-5:15pm  | COFFEE BREAK                                                           |

**KEYNOTE LECTURE**

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| 5:15-7:00pm  | • FIONA SOMERSET, University of Connecticut, "Making Up People Between the Lines,"  
|              | Stephanie Trigg, University of Melbourne, introduction                |

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<th>Time</th>
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<tr>
<td>7:00-9:00pm</td>
<td>DINNER AT FACULTY HOUSE, RSVP'S REQUIRED BY SEPTEMBER 19TH</td>
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### FRIDAY 30 JUNE 2016

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<th>Time</th>
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<tr>
<td>8:15-8:45am</td>
<td>Arrival/Breakfast</td>
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<td>8:45-9:00am</td>
<td>Welcome</td>
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**SESSION #2: EMPATHY AND COMPASSION**  
Irina Dumitrescu, Rheinsche Friedrich-Wilhelms-Universität Bonn, moderator

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| 9:00-10:30am | • ANDREEA MARCULESCU, University of California, Irvine "Car je n’ay plus sens ne memoire: Feeling Other People’s Demons in Medieval French Theater"  
|              | • BEATRICE DELAURENTI, Ecole des Hautes Etudes en Sciences Sociale, "Emotional Contagion in the Middle Ages"  
|              | • GLENN BURGER, Queens College and CUNY Graduate Center, "Griselda’s Swoon: Historicizing Medieval Affect Alongside Emotion" |
| 10:30-10:45am| COFFEE BREAK                                                           |

**SESSION #3: IMAGES AND OBJECTS,**  
Lauren Mancia, Brooklyn College, City University of New York, moderator

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| 10:45am-12:15pm | • JULIA PERRATORE, Montclair State University, "Performing Emotion in the Sculpted Deposition"  
|              | • SHU-HAN LUO, Yale University, "Tears for Abraham? The Sacrifice of Isaac in Anglo-Saxon Imagination"  
|              | • SARA M. WEISWEAVER, University of Illinois at Urbana-Champaign "Feeling in the Margins in Fifteenth-Century Prayer Books" |
| 12:15-1:30pm  | LUNCH                                                                  |

**SESSION #4: AFFECTIONS IN COMMUNITY**  
Piroska Nagy, Université de Québec à Montréal, moderator

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| 1.30-3.00pm  | • KIM BERGQVIST, Stockholm University, "Private Emotions and Public Display: Normative Court Community in Castile-Leon, c. 1250-1350"  
|              | • TAMAR MENASHE, Columbia University, "Can Emotions Make Law?: Collective Trauma, Apostasy and Legal Responsiveness in Fifteenth Century Austrian Jewry"  
|              | • MARION H. KATZ, New York University "Jealousy (ghayra) in Pre-Modern Islamic Constructions of Masculinity" |
| 3:00-3:15pm  | BREAK                                                                  |

**SESSION #5: AFFECTIVE GENRES**  
Stephanie Trigg, University of Melbourne, moderator

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| 3:15-4:45pm  | • MANPREET KAUR, Columbia University, "The Abstemious Affect of the Couplet Genre in Early Modern South Asian Devotional Poetry"  
|              | • KSENIA CHIZHOVA, Princeton University, "Negative Interiority: Unruly Feelings in Premodern Korean Fiction"  
|              | • XAVIER BIRON-OUJELLET, Université de Québec à Montréal "Moving the Soul: Exegesis and Medieval Psychology in Simone Fidati’s De Gestis Domini Salvatoris" |
| 4:45-5:30pm  | Closing Discussion                                                     |
Embarrassment: Losing Face in Rhetorical School Texts of the Central Middle Ages

MONIKA OTTER
Dartmouth College

Embarrassment, failed performance, discomfiture play a significant role in several rhetorical texts associated with schools. Most often these texts are more or less parodic or comical, but they appear to address a serious aspect of rhetorical education and rhetorical performance that resonates deeply with many school-trained intellectuals of the central Middle Ages: the exposure and “nakedness” of the speaker and the competition for status and recognition; the oddity, even unnaturalness, of many scholastic and scholarly interactions; the power struggles, both serious and playful, between masters and students. My main texts will be Gunzo’s Letter to the Monks of Reichenau and Anselmo da Besate’s Rhetorimachia, two semi-satirical treatises by rhetoricians from Northern Italy from the 10th and 11th centuries; the episode in Otloh of St. Emmeram’s Life of St. Wolfgang that recounts an event similar to that of Gunzo’s letter; and the playlet “Delusor Terentii.”

Most literary studies that mention “embarrassment” at all quickly conflate it with “shame,” but I think embarrassment has a distinct profile that deserves a separate treatment. Goffman’s quicksilver conflation is, I think, my attempt to reorient embarrassment away from the power struggles, both serious and playful, between masters and students. My main texts will be Gunzo’s Letter to the Monks of Reichenau and Anselmo da Besate’s Rhetorimachia, two semi-satirical treatises by rhetoricians from Northern Italy from the 10th and 11th centuries; the episode in Otloh of St. Emmeram’s Life of St. Wolfgang that recounts an event similar to that of Gunzo’s letter; and the playlet “Delusor Terentii.”

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Medieval Stupor

THOMAS PRENDERGAST
College of Wooster

Medieval stupor hasn’t received a great deal of attention from historians of affect, but at least one commentator has claimed that the notion of medieval stupor is clear—it is the moment of hesitancy at the “wonder at what we cannot in any sense incorporate, or consume, or encompass in our mental categories” (Caroline Walker Bynum). In her reading, the purpose it serves is to provide a gateway to scientia or knowledge by enabling the medieval subject to encounter wonder and then use his or her reason to demystify it. This rather straightforward reading of stupor is appealing to an enlightenment sensibility, but it relies on a monolithic reading of medieval culture. Medieval sources are, in fact, remarkably unclear about what stupor was. Some characterized it as a pathological condition that shrank and immobilized the limbs. Trevisa and Bartholomew Anglicus claimed it was “a disese of þe soule . . . a blindenes of resoun” that was akin to sleep. Others characterized it as a mental illness affecting the posterior cell of the brain that contained the memorativa. It could be a temporary condition, or, if it was not treated, it could lead to more serious sicknesses of the head. Yet, if it was considered a pathology, stupor is also described as a more positive affective condition that enabled the subject to embrace wonder in a heightened mental state. The Mirror of Salvation uses the term to describe the crowd’s reaction at Pentecost: they “herde tonges of landis whare thi awe were borne And mereveilid in hoege stupour in thire thinges alle performe. And The Revelation to the Monk of Evesham identifies it as linked to “a wondyr of mynde”—here a mystical vision of Christ. This paper examines how stupor disables traditional binaries of imagination/reason, sleep/waking, blindness/sight, wonder and the quotidian to offer an affective state that makes the impossible possible and (potentially) undergirds an understanding of affective hierarchy.

Thomas Prendergast is a Professor of English at the College of Wooster. He is the author of Chaucer’s Dead Body: From Corpse to Corpus (Routledge, 2004) and Poetical Dust: Poets’ Corner and the Making of Britain (University of Pennsylvania Press, 2015).

"Swiðe sweate to belcettan: Affective Eruptions in the Old English Boethius"

JENNIFER A. LORDEN
University of California, Berkeley

In Book III of the Consolatio Philosophiae, Philosophy tells Boethius that her remaining teaching will sting when tasted yet grow sweet when ingested. When the Old English Boethius translates this section, however, Wisdom adds the further specification that this medicine will be swiðe sweate to belcettan—sweet to belch. Both versions offer metaphors for the affective reception of instruction, and in both, sweetness is more than the coating on a bitter pill—in fact the bitter experience must be borne for the sweetness to come about. Yet the Old English adds both a bodily specificity to the metaphor, and a further step: the bitter will not only sweeten but persist, and produce further sweetness. Wisdom’s metaphor of belching evokes breath but not speech. In this bold figure, teaching, which might be sweet but must be intelligible, is paired with a different pleasure: what comes into the world through belching is unintelligible, apparently pleasurable but not otherwise of practical use.

The addition of this figure epitomizes the commitments of the Old English translation more broadly. In the Old English Boethius, sweetness and positive affect are not merely instrumental to instruction; rather instruction must have sweetness as its proper end. Instruction and sweetness in this conception are neither exclusive nor fully distinct. The Old English translation hesitates to renounce the aesthetic appeals to affect that the Latin portrays as largely instrumental, and when the Latin Consolatio departs from appeals to affect and bodily sense, the Old English Boethius departs from the Latin Consolatio.

Jennifer Lorden is a PhD candidate at UC Berkeley. Her dissertation, entitled “Decor et dignitas: The Aesthetics of Affect in Anglo-Saxon Devotional Verse,” explores the importance of affect in pre-Conquest devotion and how the aesthetic strategies of Anglo-Saxon verse represent and engage the affects of its audience.
Making Up People Between the Lines

FIONA SOMERSET
University of Connecticut

At a roundtable on emotions and affect at Kalamazoo a few years ago, I suggested that we might profitably shift our attention from asking what emotions are or what they do, and thus providing a separatist account of human action, to considering what PEOPLE do. But of course as premodern scholars, our object of study is not people, but texts. Our people are made up. This symposium on affect and emotion, Between the Lines, prompts us to confront this difficulty by considering the variety of ways in which written sources make emotions available for our study, from naming and description through indirect implication. In my talk I will examine how the different approaches to making up people found in a sternly prescriptive work of spiritual advice, a despairing epistle, and a romance narrative might together provide insight into a distinctive late medieval English emotional style. What is more, they are each in different ways entirely conscious of that emotional style’s possibilities and limitations. Theories of the emotions, while they may not always be overtly expressed, are nothing new.

Fiona Somerset (Professor of English, University of Connecticut) has recently published Feeling Like Saints, a monograph on the writings of the lollard movement, and a collection of essays on medieval popular culture, Truth and Tales: Cultural Mobility and Medieval Media (with Nicholas Watson). Her forthcoming pieces include a short essay on “Masculinity and its Metonyms,” a long survey article on lollard writings, and a late flown for her new book, “Before and After Wyclif: consent to another’s sin in medieval Europe.” She is researching a new book on medieval social consent from 1100-1500: recent and upcoming lecture topics drawn from this work include Chaucer’s Clerk’s Tale, Anglo-Norman political poems, Mum and the Sothsegger, verses in canon law manuscripts in Italy, France, England, and Bohemia; Lawman’s Brut, Wyclif’s and lollad adaptations of canon law on consent; the Hussite defense of the Four Articles at the Council of Basel (1433), and Stephen Langton’s Letter to the English People. She has also recently been asked to speak on panels about medieval emotions, Jacques Le Goff, editorial emendation, and memory and the archive.

Car je n’ay plus sens ne memoire: Feeling Other People’s Demons in Medieval French Theater

ANDREEA MARCULESCU
University of California, Irvine

In their attempt to capture pre-modern emotional modes and systems of feelings, contemporary medievalists study emotions primarily as discursive entities that shape collective and individual subjectivities. However, emotions also encompass a sensorial aspect that simultaneously escapes being captured by the social while being constitutive of it. This is the special contribution of the affective “turn” in contemporary theory: the epistemological need to distinguish between emotions as discursive constructs, and affects as flashes of sensory experience and feelings. While the former possess a strong collective dimension, affects tend to be associated with the individual. The Western imaginary has traditionally privileged the self-contained individual who has a strong sense that affects and feelings are exclusively her own. Teresa Brennan is one of the first theorists to counter-act the “individualism” of affects by coining the term “transmission of affects.” Other people’s emotions and energies, argues Brennan, enter inside us and challenge imaginaries of self-containment. Concentrating on a series of religious plays produced in France throughout the 15th century (André de la Vigne’s Mystère de saint Martin, Jean Michel’s Mystère de la Passion, Arnoul Gréban’s Mystère de la Passion, Mystère de saint Didier, and Mystère de saint Remi) this paper will explore how the transmission of affect operates in relation to the medieval possess subject. The latter is a figure that directly challenges the fantasy of the self-contained subject given her inability to exert control over her own persona. Moreover, the presence of demons inside her body provokes strong somatic reactions manifested through shrieks of pain, physiological bodily changes, and snapshots of disarticulated language. Some of the questions I ask through an analysis of the plays are: how are witnesses of such performances affected by it? What kind of somatic perturbations do they suffer? To what extent do they absorb the demoniac’s own pain? Such questions provide the tools for a cartography of how pre-modern texts capture expressions of volatile affective patterns.

Andreea Marculescu is a Visiting Professor of French at the University of California, Irvine. She got her Ph.D. in French from Johns Hopkins University. In 2012-2014, Andreea was an ACLS New Faculty Fellow at Harvard University. She is currently completing on a book manuscript titled The Return of the Possessed: Demonic Women in Medieval French Drama (under contract with Peter Lang) that analyzes the array of collective emotions [hate, disgust, compassion] that the figure of the possessed receives from her community. She is presently co-editing with Charles-Louis Morand-Métivier a collection of essays titled Passionate Words: Affects and Emotions in Europe, 1100-1700. Andreea is interested in medieval drama, affect studies and emotions, history of psychiatry and narratives of mental illneses in medieval and early-modern literature. She has published several articles in Critique, Medievalia, Renaissance and Reformation, Literature Compass, Studies in Early Modern France and other collected volumes on the interconnection between medieval theater and the larger fields of medieval demonology (witchcraft, magic, demonic possession) and emotions.

Emotional contagion in the Middle Ages

BÉATRICE DELAURENTI
Ecole des Hautes Études en Sciences Sociales, Centre de Recherches Historiques (EHESS-CNRS), Groupe d’Anthropologie Scolastique

Yawning is contagious. In the same way, crying makes one cry, hearing chalk scraping a hard surface makes one shiver, observing someone eating makes one salivate, hearing running water makes one feel the need to urinate. These examples capture the contagion-like dimension of emotion, spreading rapidly among people with tangible behavioral manifestations. In medieval sources, there is a specific name for this contagion: compasion. The word covers two different meanings. In its common usage, compassion is an act or a state of mercy to another’s suffering, just as the term is used today. But it also has a mechanical meaning to designate the involuntary imitation of someone else or of the environment. Compassion is the fact to feel together a passion.

Medieval writers do not write about ‘emotion’, but rather about ‘passion’. The term denotes a passive affection: there are passions of the soul and passions of the body. It is a mixed emotion, at the same time psychological and physical. To study the notion in the Middle Ages, it is not relevant to separate these two aspects of the same emotion.

I propose to review the history of compassion, an extract from my recently published French book, La contagion des émotions. Compassio, une énigme médiévale (Paris, Classiques Garnier, 2016). The intent of this study is to take on the apparent universality of emotional contagion and show that compassion has a history. The notion occupied a particular place in medieval scientific discourse as an object of debate. It was developed during the XIVth century in some commentaries of Aristotle’s Problems. Beyond this textual community, scholars refused the label ‘compasion’. From a lexical standpoint, the medieval history of compassion is that of denial. However, the compassion-like mechanism interested medieval
Performing Emotion in the Sculpted Deposition

JULIA PERRATORE
Montclair State University

The monumental Deposition group, carved in wood and painted, was a free-standing ensemble of figures that enacted the removal of Christ’s body from the cross. The groups were most popular in the Iberian and Italian peninsulas, where they flourished from the twelfth to fourteenth centuries. These dynamic, theatrical groups are well known to modern scholars, but very little is understood of their original functions or significance. Though the groups were displayed in churches and during processions, and they seem to relate to religious drama, there survive no medieval accounts detailing their specific use. Nonetheless, the groups’ in-the-round carving, naturalistic rendering, and bodily interactions suggest they were created to encourage congregations’ somatic engagement with the Passion, which, in turn, could engender empathetic response. In this the Deposition group, like many medieval works of art, constitutes an affective text, the language of which is corporeal. The figures’ poses, gestures, and interactions offer a panorama of emotional experience, relying as much on the bodily potential for action as on action itself. The idea that medieval texts of all kinds performed emotion through codified, though potentially multivalent, gestures – for example, a hand to the side of the face – is well known, but the systematic identification of emotions with gestures, while useful, remains an incomplete approach to understanding the great affective weight images held for viewers of medieval art. Study of the Deposition groups, however, offers an opportunity to enhance this method of reading medieval emotions. In this paper, I aim to combine analysis of the Depositions’ sculptural body language, which includes a comparative study of different groups’ arrangements, interactions, and evocations of touch, with examination of their spatial deployment, allusions to religious drama, and parallels to liturgical ritual. In so doing, I seek to demonstrate that the groups performed a range of emotional stimuli for viewers, inspiring compassion, sorrow, anticipation, and fear, among many other possibilities. It is my contention that, far from simply miming basic emotional concepts, the Depositions affectively immersed communities of viewers in the experience of the Passion. Through my discussion, I aim to demonstrate how sculpture, as a three-dimensional text, contributes to our understanding of emotion’s role in communal Christian worship during the central Middle Ages.

A specialist of Romanesque sculpture, Julia Perratore focuses on the status of images in the medieval world, the dynamics of artistic exchange, and the nature of viewer response. She received her PhD in the History of Art from the University of Pennsylvania in 2012, with a dissertation on the role of images in community formation in a town in northern Spain, entitled, "Laity, Community and Architectural Sculpture in Romanesque Aragon: Santa María de Uncastillo.” She recently published an article on this in the Journal of Medieval Iberian Studies (“The Saint above the Door: Hagiographic Sculpture in Twelfth-Century Uncastillo,” online November 2015). Last year, she was the Andrew W. Mellon Fellow in Curatorial Practice at The Metropolitan Museum of Art, where she is working on a second book on the nature of affect in Romanesque art, using the carved Deposition group as a point of entry.
Tears for Abraham? The Sacrifice of Isaac in Anglo-Saxon Imagination

SHU-HAN LUO
Yale University

The Sacrifice of Isaac has an enduring presence in art and literature, compelling each age to grapple with the difficult filiation of emotion in relation to faith and obedience. While the fruit of such tensions flourished into some of the most studied and beloved works of late medieval English literature, the attitudes of their earlier and often more reticent counterparts remain difficult to interpret. Is there room for pain and sorrow in Abraham’s stiðhydig “resolute” mind? What terms can adequately communicate the emotional intensity of the task?

My paper probes an apparent glimmer of sentiment in the Old English Exodus, opening up a little-examined editorial disagreement over the appropriateness of Abraham’s tears. At the pyre, where scholarly editions show Abraham prepared to sacrifice Isaac with a “reddened sword” [ægum reodan], the manuscript reads “reddened eyes” [ægum reodon]—a reading recently championed by Daniel Anlezark for its emotional nuance. To assess the claims over this crux, I situate it within two contrastive fields: early English idioms of grief, and other iterations of the Sacrifice in Anglo-Saxon word and image.

I show that Abraham’s sorrow is seldom explicitly depicted, but rather is displaced onto poetic form and ornament. Consequently, Abraham’s emotions are revealed when the artistic experience is examined in its totality. Looking beyond the explicit naming of sentiment, I trace colors and visual puns in art, and lexical patterning and metrical variation in verse, that subtly cast the sentiment, I trace colors and visual puns in art, and lexical patterning and metrical variation in verse, that subtly cast the Sacrifice as a moment of rupture. These instances showcase efforts to manipulate the invested experience of audiences and beholders, while negotiating a delicate balance between grief and composure.

Methodologically, my paper also extends the study of Anglo-Saxon emotions from its current textual focus, into the rich spaces of visual and aural interactions.

Shu-han Luo is a third-year PhD student in English at Yale University. Her research interests include prosody and poetics, the history of emotions, word and image theory, language learning, childhood, and humor in the Middle Ages. She is also interested in the art of reticence, the understated and the unspoken in literature of all periods. Her dissertation explores emotions in medieval art and literature, with a focus on England in the Early and High Middle Ages.

Private Emotions and Public Display: Normative Court Community in Castile-León, c.1250–1350

KIM BERGQVIST
Stockholm University / Columbia University

This paper examines conceptions of private and public life and the role of emotional display, primarily through the analysis of historical works in Latin and the vernacular, produced in Castile and León in the period c. 1250 to 1350. The aim of the paper is to discover how emergent notions of private and public related to the regulation of proper emotional display. I will discuss whether specific emotions where indeed deemed appropriate only in certain spheres of life, whether it is possible to be sure which concepts and practices were considered “emotional” in medieval societies, and how communities that disparaged excessive emotional display handled affective responses that routinely went against theoretical understandings and ideals.

I will argue that the virtue of moderation [mesura] came to assume a great deal of sociopolitical significance in this period, partly through the attempts of Alfonso X the Learned (r. 1252–1284) to implement a courtly, aristocratic knighthood, partly by noble responses such as that of Don Juan Manuel (1282–1348), and partly through the historiographical discourse on a larger scale, that staged and represented this virtue in a particular manner that was arguably much more influential than any juridical doctrine or purely didactic work.

Can we consider chronicles then to teach the management of emotions, in the likeness of mirrors of princes? I would argue that the didactic qualities inherent in medieval history writing support such a perspective. Part of the paper will be aimed at examining the significance of the cross-cultural connections between Christian and Islamic societies in medieval Iberia. Contemporary Islamic historiography will be compared to the Castilian examples, in order to discuss whether attitudes to emotions and emotional display were shared between these two cultures that had been physically adjacent during many centuries, but the difference between which – in dogma and in mentality – is often assumed to be great.

Kim Bergqvist is a PhD Candidate in the Department of History at Stockholm University, Sweden, and Visiting Scholar in the Department of Latin American and Iberian Cultures at Columbia University, NY (fall semester 2016). He specializes in political, cultural, and comparative history, medieval history writing, and the history of gender and emotions.
Can Emotions Make Law? Collective Trauma, Apostasy and Legal Responsiveness in Fifteenth Century Austrian Jewry

TAMAR MENASHE
Columbia University

The eminent historian Salo Baron [d. 1989] is remembered for his call to rethink Jewish history in ways resisting the “lachrymose conceptions” which prevailed historiography at the time. Since then, medieval historians who followed Baron’s anti-lachrymose approach produced nuanced studies of European Jewries. Yet regrettably, this distancing led to dissociation with emotions altogether and thus to understudying of emotions as meaningful factors in medieval Jewish history and of Christians and Jews as neighboring emotional communities. My paper calls to undo this break with emotions. It does so by discussing a timely legal response to the collective trauma that Austrian Jewry faced during the persecutions of 1420-1421, which culminated in mass burning of hundreds of Jews who refused baptism. Other Jews, however, could not weather the pressure and converted. Jewish minors, too, were torn from their parents to receive christening. These canonically unlawful conversions had immediate emotional and legal ramifications on surviving Jewish families, especially on marital laws and customs. Drawing on various Jewish legal (halakhic) sources, Church records, and Austrian administrative registers, this paper is the first attempt to interpret the emotional aftermath of the persecutions and the Jewish legal and religious efforts to appease it. At the center of this paper are the writings of the leader of the Austrian Jewish community, Rabbi Israel Isserlin (1390-1460), who espoused innovative legal solutions in face of the agonizing conditions of his fock. Isserlin’s foremost responsive solution was marked by his practicing of conditional marriage: through an unprecedented legal fiction, Isserlin aimed at circumventing situations in which widows would seek annulment of levirate marriage from convert brothers of their deceased husbands. Contacting convert brothers under such circumstances risked the widows, their families, and the entire Jewish community. Through studying Isserlin’s abnormal practice of conditional marriage as an attuned legal response to collective trauma, and particularly to the emotional hardships that Jewish women faced, my paper highlights the power of emotions in the making and practicing of law and custom. It further seeks to underscore the long-enduring impact of Isserlin’s responsiveness on subsequent Jewish law makers, and through them on medieval and early modern Jewish history (summa cum laude). Before joining Columbia, she spent three semesters as a visiting graduate student in the Master’s program of the Spanish Monarchy at The Complutense University of Madrid, the Center for Jewish Studies at Humboldt University of Berlin, and The Department for Legal and Constitutional History at the University of Vienna.

Jealousy (ghayra) in Pre-Modern Islamic Conversion

MARION H. KATZ
New York University

Jealousy (ghayra) is arguably the most salient emotion in premodern Islamic constructions of masculinity. Deficient ghayra (associated with men’s failure to exert adequate control over their wives and daughters) is used in classical Islamic texts to articulate the morally inferior otherness of preislamic Arabs, of the Byzantines, and of Christian Europeans in the period of the Crusades. Conversely, appropriate ghayra is understood as the affective motivation for a pious man’s efforts to protect the modesty of his wife or daughter. However, classical Muslim scholars also saw excessive ghayra as a moral hazard that could lead to obsessive or delusional preoccupation with a woman’s misbehavior or to violence against wives or daughters. Thus, the parameters of ethicoreligiously appropriate ghayra were a minor but widely-distributed concern in their discussion of men’s role in regulating the public activities of their female kin. Ghayra in the broader sense of zeal to protect one’s nonssexual prerogatives was extended theologically to the prerogatives of God, creating a strong but ambiguous relationship between personal passion and the divinely-mandated social order.

Despite its relevance to our understanding of premodern Islamic constructions of masculinity and of normative responses to both domestic violence and what are now (controversially) known as “honor killings,” ghayra is only tangentially discussed in the secondary literature. This paper explores the parameters and complexities of ghayra across multiple genres, focusing on fourteenth-century Damascus and the work of Ibn Qayyim al-Jawziya [d. 1350]. It juxtaposes his ethicolegal discussion of the gendered virtues cultivated within the family with the relevant material from his famous work on love theology. It then uses narratives revolving around ghayra from Arabic popular epics (identified through Lyons’ motif index) to suggest how the scripts associated with ghayra in Islamic scholarly literature relate to (and contrast with) those produced in a more vernacular register.


The abstemious affect of the couplet genre in early modern South Asian devotional poetry

MANPREET KAUR
Columbia University

The form of the couplet found favor with many early modern [first half of the second millennium] poet-singers in South Asia who have been retrospectively put under the umbrella term ‘Bhakti poets’. This paper takes as its departure the markedly human
emotions of these pious saintly figures, and attempts to look at the expression of these emotions – desire and longing prominent among them – within the generic parameters of the couplet and its performance over time. For this, it will primarily look at the poetry of the 13th century Sufi called Baba Farid found in the Sikh devotional anthology Guru Granth, but also bring it to focus through comparison with the constellation of poeticsaints who write couplets in response to him (also compiled in the Guru Granth).

The couplets of Baba Farid work in multiple ways – as a riddle (question and answer), where the first line presents a conundrum, and the second resolves it, or offers conditions that explain it, as a conversation (call and response), where we notice two distinct voices, or as a capsule of time (then and now), where the first line represents a younger self has learned and grown who by the time the second line is uttered. Each of these ways puts emotion in the service of mode of learning or even ascetic practice, but this condensation in couplet form also requires that said emotion be evoked through pointed metaphors. As this paper will show, these metaphors, mobilized from nature and domestic life on one hand and supernatural or metaphysical imagination on the other, point to the specific position of the poet-singer. Farid is a prescient observer of earthly sentiments as he walks on a village road, even if he may not participate in them, and he freely associates them with the idioms present in transcendental texts with which he is familiarized through his training in a Sufi khanqah. In this paper, I will look at this genre’s performance history in Sufi and Sikh devotional contexts as a way to discuss the emotion inherent to the composition of the metaphor and the affect involved in the coterminous practices of reading, singing, and listening to these couplets.

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Negative Interiority: Unruly Feelings in Premodern Korean Fiction

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This paper investigates the intersection between unruly feelings, interiority, and exteriority in the Korean lineage novel (kamun sos) that formed the core of elite women’s literature from the seventeenth to the early twentieth century. Lineage novels look into the emotional contours of people’s relationships in populous domestic communities and these texts seek to inscribe unruly feelings into the rigid relational hierarchies that formed the ethical underpinning of the social life in premodern Korea. While unruly feelings of jealousy, defiance, and disgruntlement are given due prominence as marks of authentic, powerful personality, lineage novels also pose the problem of “negative interiority” that consists in dissemblance of inner intent and its outward manifestation. Hidden feelings, in short, constitute limits for the project of relatability, and interiority, unlike its modern understanding, signifies a barrier rather than deepening of the subject. This reading of interiority and emotion in premodern Korean novel rethinks the hitherto unchallenged assumption that the discourse of feelings emerges in Korean literature only in the early twentieth century, following Korea’s encounter with the western novel, itself mediated by the country’s colonial experience as part of the Japanese empire (1910-1945).

Ksenia Chizhova holds a Ph.D. in East Asian Literatures and Cultures from Columbia University (2015) and her dissertation is entitled The Subject of Feelings, Kinship, Fiction, Emotion and Women’s Culture in Korea, Late 17th—Early 20th Centuries. On the basis of her thesis, Ksenia is now working on a book project that looks into the literary elaboration of unruly feelings in premodern Korea and traces the contours of women’s calligraphic and literary culture that assumed a status of prestige in the intensely patriarchal society of the time. After holding a postdoctoral fellowship at Australian National University (2015-16), Ksenia will begin her tenure as Assistant Professor of Korean Literature at Princeton University in Fall 2016.

Moving the Soul: Exegesis and Medieval Psychology in Simone Fidati’s De Gesti Domini Salvatoris

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Just like our contemporary emotion, medieval emotion is a manifold phenomenon. Although words like passio, affectus and motus animi all refer to what we consider today as an emotion, each of these words can have specific meaning depending on their textual context.

In religious texts, I think the best way to understand and discern emotion is to consider it as a spiritual movement. The idea of “pedes affectus” is a common place in religious thinking, referring to this very notion of movement of the soul.

In this paper, I would like to argue that the spiritual activity of reading could be considered as an emotion itself as it seeks to move the soul towards love of God. Since spiritual lectio is a practice deeply structured by rhetoric, it is possible to understand how a text is constructed as a path for the soul, not only leading the reader to understanding, but also feeling according to the classical definition of rhetoric: delectare-docere-movere.

More precisely, I intend to show how a text like the commentary on the Gospels of the Italian Augustinian hermit Simone Fidati da Cascia (†11348) serves as a path to salvation, a path best represented by the life of Christ. The via Christi, as Augustine says in his Doctina christianana (I,17), is a path made of affects, not of places. Thus, an exegetical text implies a rhetorical compositio in which affects are loci through which the soul must rightly progress in a spiritual journey toward love of God and salvation.

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