



# Representation Of Womens Emotions In Medieval And Early Modern Culture

**Barbara H. Rosenwein, Riccardo  
Cristiani**



## **Representation Of Womens Emotions In Medieval And Early Modern Culture:**

**The Representation of Women's Emotions in Medieval and Early Modern Culture** Lisa Renée Perfetti, 2005 This collection investigates the social and cultural factors that shaped the representation of women's emotions in the medieval and early modern periods and explores the consequences of this representation for women's participation in public and private life. The essays focus on emotions such as sorrow, joy, love, anger, and shame as depicted in a range of texts including devotional literature, drama, chanson de geste, lyric, theological treatises, and legal texts. As a central component of human behavior and social interaction, emotion is a fundamental category of analysis for understanding cultures of the past. Teachers and scholars of medieval history, religion, and literature will find the questions raised by these essays to be of great value in guiding students to understand medieval culture on its own terms while appreciating the ways in which it continues to influence us today. An introduction synthesizes the findings of the individual essays, demonstrating how the representation of women's emotions is rooted in the medieval understanding of female embodiment, which means that emotions are virtually coded as sexual when they apply to women, although class and ethnicity are important factors that are shown to work in conjunction with gender in how emotions are represented. The introduction also lays out several helpful theoretical models of emotion used by anthropologists, psychologists, and social historians.

**A Cultural History of the Emotions in the Medieval Age** Juanita Ruys, Clare Monagle, 2020-08-20 Our period opens at the end of the Roman Empire when intellectual currents are indebted to the Greek philosophical inheritance of Plato and Aristotle as well as to a Romanized Stoicism. Into this mix entered the new and from 313 CE imperially sanctioned religion of Christianity. In art, literature, music, and drama we find an increasing emphasis on the arousal of individual emotions and their acceptance as a means towards devotion. In religion we see a move from the ascetic regulation of emotions to the affective piety of the later medieval period that valued the believer's identification with the Passion of Christ and the sorrow of Mary. In science and medicine the nature and causes of emotions, their role in constituting the human person, and their impact on the same became a subject of academic inquiry. Emotions also played an increasingly important public role evidenced in populace-wide events such as conversion and the strategies of rulership. Between 350 and 1300 emotions were transformed from something to be transcended into a location for meditation upon what it means to be human.

**Affective and Emotional Economies in Medieval and Early Modern Europe** Andreea Marculescu, Charles-Louis Morand Métiévier, 2017-11-05 This book analyzes how acts of feeling at a discursive, somatic, and rhetorical level were theorized and practiced in multiple medieval and early modern sources: literary, medical, theological, and archival. It covers a large chronological and geographical span from eleventh-century France to fifteenth-century Iberia and England, and ending with seventeenth-century Jesuit meditative literature. Essays in this book explore how particular emotional norms belonging to different socio-cultural communities: courtly, academic, urban elites, were subverted or re-shaped. Engage with the study of emotions as sudden but impactful bursts of sensory experience and feelings, and

analyze how emotions are filtered and negotiated through the prism of literary texts and the socio political status of their authors

**Emotions in Medieval Arthurian Literature** Frank Brandsma,Carolyn Larrington,Corinne J. Saunders,2015  
 Analysis of how emotion is pictured in Arthurian legend *Emotions and Gender in Byzantine Culture* Stavroula Constantinou,Mati Meyer,2018-09-17 This book examines the gendered dimensions of emotions and the emotional aspects of gender within Byzantine culture and suggests possible readings of such instances In so doing the volume celebrates the current breadth of Byzantine gender studies while at the same time contributing to the emerging field of Byzantine emotion studies It offers the reader an array of perspectives encompassing various sources and media including historiography hagiography theological writings epistolography erotic literature art objects and illuminated manuscripts The ten chapters cover a time span ranging from the early to the late Byzantine periods This diversity is secured by an expanded and enriched exploration of the collection s unifying theme of gendered emotions The scope and breadth of the chapters also reflect the ways in which Byzantine gender and emotion have been studied thus far while at the same time offering novel approaches that challenge established opinions in Byzantine studies

**Early Modern Emotions** Susan Broomhall,2016-12-08 Early Modern Emotions is a student friendly introduction to the concepts approaches and sources used to study emotions in early modern Europe and to the perspectives that analysis of the history of emotions can offer early modern studies more broadly The volume is divided into four sections that guide students through the key processes and practices employed in current research on the history of emotions The first explains how key terms and concepts in the study of emotions relate to early modern Europe while the second focuses on the unique ways in which emotions were conceptualized at the time The third section introduces a range of sources and methodologies that are used to analyse early modern emotions The final section includes a wide ranging selection of thematic topics covering war religion family politics art music literature and the non human world to show how analysis of emotions may offer new perspectives on the early modern period more broadly Each section offers bite sized accessible commentaries providing students new to the history of emotions with the tools to begin their own investigations Each entry is supported by annotated further reading recommendations pointing students to the latest research in that area and at the end of the book is a general bibliography which provides a comprehensive list of current scholarship This book is the perfect starting point for any student wishing to study emotions in early modern Europe

*Medieval Affect, Feeling, and Emotion* Glenn D. Burger,Holly A. Crocker,2019-04-11 Provides a new intersectional investigation of affects feelings and emotions in late Middle English literature Staging Women and the Soul-Body Dynamic in Early Modern England Sarah E. Johnson,2016-04-01 Though the gender coded soul body dynamic lies at the root of many negative and disempowering depictions of women Sarah Johnson here argues that it also functions as an effective tool for redefining gender expectations Building on past criticism that has concentrated on the debilitating cultural association of women with the body she investigates dramatic uses of the soul body dynamic that challenge the patriarchal

subordination of women Focusing on two tragedies two comedies and a small selection of masques from approximately 1592-1614 Johnson develops a case for the importance of drama to scholarly considerations of the soul/body dynamic which habitually turn to devotional works sermons and philosophical and religious treatises to elucidate this relationship Johnson structures her discussion around four theatrical relationships each of which is a gendered relationship analogous to the central soul/body dynamic puppeteer and puppet tamer and tamed ghost and haunted and observer and spectacle Through its thorough and nuanced readings this study redefines one of the period's most pervasive analogies for conceptualizing women and their relations to men as more complex and shifting than criticism has previously assumed It also opens a new interpretive framework for reading representations of women adding to the ongoing feminist re-evaluation of the kinds of power women might actually wield despite the patriarchal strictures of their culture

**Motherhood and Meaning in Medieval Sculpture** Marian Bleeker, 2017 An examination of women as mothers in medieval French sculpture What can medieval sculptural representations of women tell us about medieval women's experiences of motherhood Presumably the work of male sculptors working for clerical patrons these sculptures are unlikely to have been shaped by women's maternal experiences during their production Once produced however their beholders would have included women who were mothers and potential mothers thus opening a space between the sculptures' intended meanings and other meanings liable to be produced by these women as they brought their own interests and concerns to these works of art Building on theories of reception and response this book focuses on interactions between women as beholders and a range of sculptures made in France in the twelfth through sixteenth centuries aiming to provide insight into women's experiences of motherhood particular sculptures considered include the Annunciation and Visitation from Reims cathedral the *femme aux serpents* from Moissac the transi of Jeanne de Bourbon Vendôme the Eve from Autun and a number of French Gothic Virgin and Child sculptures Marian Bleeker is Associate Professor of Art History and Chair of the Department of Art and Design at Cleveland State University

**Emotions in a Crusading Context, 1095-1291** Stephen J. Spencer, 2019-11-28 Emotions in a Crusading Context is the first book-length study of the emotional rhetoric of crusading It investigates the ways in which a number of emotions and affective displays primarily fear anger and weeping were understood represented and utilized in twelfth and thirteenth-century western narratives of the crusades making use of a broad range of comparative material to gauge the distinctiveness of those texts crusader letters papal encyclicals model sermons chansons de geste lyrics and an array of theological and philosophical treatises In addition to charting continuities and changes over time in the emotional landscape of crusading this study identifies the underlying influences which shaped how medieval authors represented and used emotions analyzes the passions crusade participants were expected to embrace and reject and assesses whether the idea of crusading created a profoundly new set of attitudes towards emotions Emotions in a Crusading Context calls on scholars of the crusades to reject the traditional methodological approach of taking the emotional descriptions embedded

within historical narratives as straightforward reflections of protagonists lived feelings and in so doing challenges the long historiographical tradition of reconstructing participants beliefs and experiences from these texts Within the history of emotions Stephen J Spencer demonstrates that despite the ongoing drive to develop new methodologies for studying the emotional standards of the past typified by experiments in neurohistory the social constructionist or cultural historical approach still has much to offer the historian of medieval emotions [The Inner Life of Women in Medieval Romance Literature](#) J. Rider, J. Friedman, 2011-08-14 Exploration of the emotionologies of several medieval romance emotional communities through both fictional and non fictional narratives The contributors analyze texts from different linguistic traditions and different periods but they all focus on women characters **The Erotics of Grief** Megan Moore, 2021-09-15 The Erotics of Grief considers how emotions propagate power by exploring whose lives are grieved and what kinds of grief are valuable within and eroticized by medieval narratives Megan Moore argues that grief is not only routinely eroticized in medieval literature but that it is a foundational emotion of medieval elite culture Focusing on the concept of grief as desire Moore builds on the history of the emotions and Georges Bataille s theory of the erotic as the conflict between desire and death one that perversely builds a sense of community organized around a desire for death The link between desire and death serves as an affirmation of living communities Moore incorporates literary visual and codicological evidence in sources from across the Mediterranean from Old French chansons de geste such as the Song of Roland and La mort le roi Artu and romances such as Erec et Enide Philomena and Floire et Blancheflor to Byzantine and ancient Greek novels to Middle English travel narratives such as Mandeville s Travels In her reading of the performance of grief as one of community and remembrance Moore assesses why some lives are imagined as mattering more than others and explores how a language of grief becomes a common language of status among the medieval Mediterranean elite *Witchcraft, the Devil, and Emotions in Early Modern England* Charlotte-Rose Millar, 2017-07-14 This book represents the first systematic study of the role of the Devil in English witchcraft pamphlets for the entire period of state sanctioned witchcraft prosecutions 1563 1735 It provides a rereading of English witchcraft one which moves away from an older historiography which underplays the role of the Devil in English witchcraft and instead highlights the crucial role that the Devil often in the form of a familiar spirit took in English witchcraft belief One of the key ways in which this book explores the role of the Devil is through emotions Stories of witches were made up of a complex web of emotionally implicated accusers victims witnesses and supposed perpetrators They reveal a range of emotional experiences that do not just stem from malefic witchcraft but also and primarily from a witch s links with the Devil This book then has two main objectives First to suggest that English witchcraft pamphlets challenge our understanding of English witchcraft as a predominantly non diabolical crime and second to highlight how witchcraft narratives emphasized emotions as the primary motivation for witchcraft acts and accusations **Grief, Gender, and Identity in the Middle Ages**, 2021-12-20 This edited collection examines the ways in which medieval grief is both troubled

and troubling troubled in its representation troubling to categories such as gender identity hierarchy theology and history among others Investigating various instantiations of grief sorrow sadness and mourning weeping and lamentation spiritual and theological disorientation and confusion keening and the drinking of blood and grief madness through a number of theoretical lenses including feminist gender and queer theories as well as philosophical sociological and historical approaches to emotion the collected essays move beyond simply describing how men and women grieve in the Middle Ages and begin interrogating the ways grief intersects with and shapes gender identity Contributors are Kim Bergqvist Jim Casey Danielle Marie Cudmore Marjorie Housley Erin I Mann Inna Matyushina Drew Maxwell Kristen Mills Jeffery G Stoyanoff Lee Templeton and Kisha G Tracy

*What is the History of Emotions?* Barbara H. Rosenwein, Riccardo Cristiani, 2017-12-08

What Is the History of Emotions offers an accessible path through the thicket of approaches debates and past and current trends in the history of emotions Although historians have always talked about how people felt in the past it is only in the last two decades that they have found systematic and well grounded ways to treat the topic Rosenwein and Cristiani begin with the science of emotion explaining what contemporary psychologists and neuropsychologists think emotions are They continue with the major early foundational approaches to the history of emotions and they treat in depth new work that emphasizes the role of the body and its gestures Along the way they discuss how ideas about emotions and their history have been incorporated into modern literature and technology from children s books to videogames Students teachers and anyone else interested in emotions and how to think about them historically will find this book to be an indispensable and fascinating guide not only to the past but to what may lie ahead

**Mental (Dis)Order in Later Medieval Europe** ,2014-03-13 The boundaries between mental social and physical order and various states of disorder unexpected mood swings fury melancholy stress insomnia and demonic influence form the core of this compilation For medieval men and women religious rituals magic herbs dietary requirements as well as to scholastic medicine were a way to cope with the vagaries of mental wellbeing the focus of the articles is on the interaction and osmosis between lay and elite cultures as well as medical theological and political theories and practical experiences of daily life Time span of the volume is the later Middle Ages c 1300 1500 Geographically it covers Western Europe and the comparison between Mediterranean world and Northern Europe is an important constituent Contributors are Jussi Hanska Gerhard Jaritz Timo Joutsivuo Kirsi Kanerva Sari Katajala Peltomaa Marko Lamberg Iona McCleery Susanna Niiranen Sophie Oosterwijk and Catherine Rider

*Comic Provocations* H. Crocker, 2006-08-19 This collection explores how Old French fabliaux disrupt literal and figurative bodies Essays cover theoretical issues including fragmentation and multiplication social anxiety and excessive circulation performative productions and creative formations to trace the competing consequences that arise from this literary body s unsettling capacity

**The Cult of St. Anne in Medieval and Early Modern Europe** Jennifer Welsh, 2016-12-08 Dr Jennifer Welsh received her M A in Medieval Studies from Cornell University in 2000 and her M A and PhD in History from Duke University

in 2004 and 2009 Her dissertation dealt with the cult of St Anne in late medieval and early modern Europe After four years as a Visiting Assistant Professor at the College of Charleston in Charleston SC she started working as an Assistant Professor in the Department of History at Lindenwood University Belleville in Belleville IL in August of 2014 This is her first book

*Generations of Feeling* Barbara H. Rosenwein, 2016 An exploration of emotional life in the West considering the varieties transformations and constants of human emotions over eleven centuries

**Emotion in Old Norse Literature** Sif Ríkharðsdóttir, 2017 Draws on Old Norse literary heritage to explore questions of emotion as both a literary motif and as a social phenomenon Authors throughout history have relied on the emotional make up of their readers and audiences to make sense of the behaviours and actions of fictive characters But how can a narrative voice contained in a text evoke feelings that are ultimately never real or actual but a figment of a text a fictive reality created out of words How does one reconcile interiority a presumed modern conceptualisation with medieval emotionality The volume seeks to address these questions It positions itself within the larger context of the history of emotion offering a novel approach to the study of literary representations of emotionality and its staging through voice performativity and narrative manipulation probing how emotions are encoded in texts The author argues that the deceptively laconic portrayal of emotion in the Icelandic sagas and other literature reveals an emotive script that favours reticence over expressivity and exposes a narrative convention of emotional subterfuge through narrative silences and the masking of emotion Focusing on the ambivalent borders between prose and poetic language she suggests that poetic vocalisation may provide a literary space within which emotive interiority can be expressed The volume considers a wide range of Old Norse materials from translated romances through Eddic poetry and slendingas gur sagas of Icelanders to indigenous romance Sif Ríkharðsdóttir is Professor of Comparative Literature at the University of Iceland and Vice Chair of the Institute of Research in Literature and Visual Arts



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## **Representation Of Womens Emotions In Medieval And Early Modern Culture Introduction**

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