Romancing the Scone: the affective history of the Stone of Scone
Alicia Marchant and Susan Broomhall

The Stone of Scone is a deeply contested object at the heart of Scottish and English political and cultural narratives. It was removed from Scone Abbey by the English king Edward I in 1296 as an act of colonialism and taken to Westminster Abbey, where it formed part of the chair used in coronations. The stone was thus sat on by a succession of English monarchs. The Stone is, however, beset by disagreements regarding its authenticity. There is a widespread theory in Scotland that the English never stole the ‘real’ Stone of Scone; rather, the English royal bottom graced a fake. Regardless, the removal of a key object of Scottish identity and emotional power, and its subordinate repositioning, was a potent sign of English hegemony. How does the Stone generate emotions? What are the past practices and processes by which it creates affective states? In this paper we will trace the long, affective history of this object by Scots and the English.

Christ’s Tears: Madame Sainte-Larme in Medieval and Early Modern England and France
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This paper is part of a wider project that investigates the historiography of the medieval and early modern cult of the Holy Tear, la Sainte-Larme. The history of la Sainte-Larme originates from John 11: 32-37 (RSV), which is the story of Lazarus’s death and resurrection. Jesus shed tears after seeing Mary Magdalene weeping at the sight of her brother’s empty grave. According to M. Pillon’s 1858 account, an angel caught one of the tears in a vial and gave it to Mary Magdalene for safekeeping. During the Crusades, Constantine brought the tear home from Jerusalem via Rome and gave it to Bernard of Soissons, lord of Moreuil. The tear remained in Picardy before it was transported to its more famous home in the Abbey of La Trinité, Vendôme, France. The endpoint for la Sainte-Larme’s fame is the French Revolution when the relic disappears.

While most studies of medieval relics stress their important role in attaining personal and communal piety, this project concentrates on the emotions associated with la Sainte-Larme, both in its story of origin and its later reception. Christ’s tear is the exemplary case because it encapsulates religious piety and feeling. An ephemeral bodily excretion, the tear is a particularly challenging object to ‘capture’ in material form. Nevertheless, the clerics responsible for and the worshippers of the Holy Tear produced unique reliquaries for their devotional object. The extant manuscript evidence: religious verses and poems, and archaeological evidence:
ampullae, seals and rock crystal casings, anticipate fruitful lines of enquiry to interrogate the emotional significance of the relic to its worshippers and the problematic role of divine tears.

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The Stuff of Miracles: The Clothing of the Virgin in Medieval Chartres and Beyond
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The cathedral of Notre Dame at Chartres holds as its most significant relic a textile believed to have been worn by the Virgin Mary. While the precise nature of this garment was fluid, described variously as a ‘veil’, ‘tunic’ or ‘chemise’, as a result of its concealment in a reliquary since the tenth century, in the Middle Ages it was venerated principally as the sainte chemise and understood as an undergarment, worn by the Virgin at the birth and possibly also the conception of Christ. However, other pilgrim sites around Europe also claimed garments of the Virgin as their principle attractions, including her cloak at Aachen, dress at Trier and girdles at Prato and Westminster.

The relic at Chartres prompted a number of material responses, some of them as a direct result of its inaccessibility. As well as the usual pilgrimage tokens, ex voto s and other donations, copies of the chemise were made and consecrated as contact relics, designed to be worn by the faithful seeking the Virgin’s protection or assistance in childbirth or conception. This paper examines the nature of these objects together with the ways that the clothing relics were venerated, reproduced and applied for various purposes, and the roles that they played in the emotional life of the medieval faithful.

De scheepskist van Dirk Hartog: (Dirk Hartog’s Sea Chest): Accidental objects of VOC colonialism on the West Australian coast
Susan Broomhall

In this paper, I examine objects that shape emotional dynamics in unintended (or serendipitous) colonial contexts. I explore firstly what objects the Dutch assumed would be useful to negotiate with indigenous people, and then focus on how a range of domestic objects and those intended for colonisation elsewhere (usually Batavia) became, through shipwreck, abandonment and exile, part of colonising practices on West Australian shores. I analyse a series of such seventeenth and eighteenth-century events in which VOC sailors arrived fortuitously on the West Australian coast, and in which everyday and often deeply emotional objects such as jugs, plates, glassware and tobacco boxes became embedded in negotiating colonial power over unfamiliar landscapes and with indigenous people for survival.
Emotional Debris in Early Modern Letters
Diana Barnes

A few of these lines are blurred by falling tears, tears which are as heavy as my words (“Brisies to Achilles” in Ovid, Heroides, ll. 3–4).

As Ovid’s heroine Brisies acknowledges, manuscript letters carry material traces of the emotions that motivated the hand of the writer. This may be true of any hand written document, but inevitably more so for those letters whose function is to stand in for face-to-face conversation with friends and intimates. Emotion may be suggested by a tremor in an upright line, an inadvertent blot of ink, a torn page, an abrupt rupture or closure, a coded sign, or a hurried scrawl. Nevertheless it is difficult to pin these material signs to a manifest emotion with certainty. The tremor in the hand, the blot of ink and the torn page may simply indicate that the writer or reader was bumped at an inopportune moment. And yet we should not disregard these traces altogether; they were part of an epistolary vocabulary familiar to early modern writers and readers. Reading early modern letters in edited transcriptions by experienced scholars, is certainly convenient, but there is a loss. The printed edition makes the content of the letter available and erases the trace of the hand. In this paper I will consider the emotions that ripple through a selection of manuscript letters: the formal hand Arbella Stuart (August 1609) used to thank a patron; the gripping tone of Lady Margaret Longueville’s letter to her mother Hester Sandys, Lady Temple (1631–7); the unusually rough hand Brilliana Harley used in writing a letter to her husband in April 1643 during the English Civil War; Charles I’s attempt to guarantee his wife Henrietta Maria’s reply by sending a trusted carrier; the blots in Beata Pope, Countess of Downe’s letters to her daughter Lady Frances North (1679); the two drafts of a letter Maria van Rensselaer, a Dutch woman living in New Netherlands, wrote to refuse the head of the family’s directions to send her son to Amsterdam.

Wampum --- objects, exchange and emotions in colonial in America
Jacqueline Van Gent

In a series of emotionally charged repatriation acts (the most recent in June 2012) American museums returned wampum belts to the Six Nations Iroquois Confederacy, where they were received with special home-coming ceremonies. Wampum are shells and were used by the Iroquois in ceremonial contexts (for example the opening and closing of chiefs’ council), as mnemonic devices, to ratify treaties, as part of dowries, mourning rituals and as personal adornment. In the early modern colonial period, the use of wampum belts was extended to the diplomatic exchanges with Europeans and formed part of ratifying agreements with them. Wampum were also used in other forms of Amerindian-European colonial exchanges, in particular Dutch colonists utilised them as a form of “primitive money” in the very lucrative trade of fur and beaver skins with the Iroquois. Peter Stuyvesant (the last Dutch governor of New York) called wampum “the source and
the mother of the beaver trade”, while other Dutch colonists referred to it as “devil’s money”. In this paper we explore the shifting meanings and narratives of emotions that were associated with the production, exchange and consumption of wampum in colonial America. How did the Dutch reflect on the production and the use of them? What narratives are associated with the exchange of wampum? How are they reflected on by the Dutch and by other European colonizers? Did the wampum, which represented “total social facts” to the Iroquois, ever become emotional objects to the Dutch?