

# **Embodied Histories: Cultural History of, in, and through the Human Body**

16th Annual Conference of the International Society for Cultural  
History

04.-06. September 2024

University of Potsdam, Germany

## **Conference Book**



## TABLE OF CONTENTS

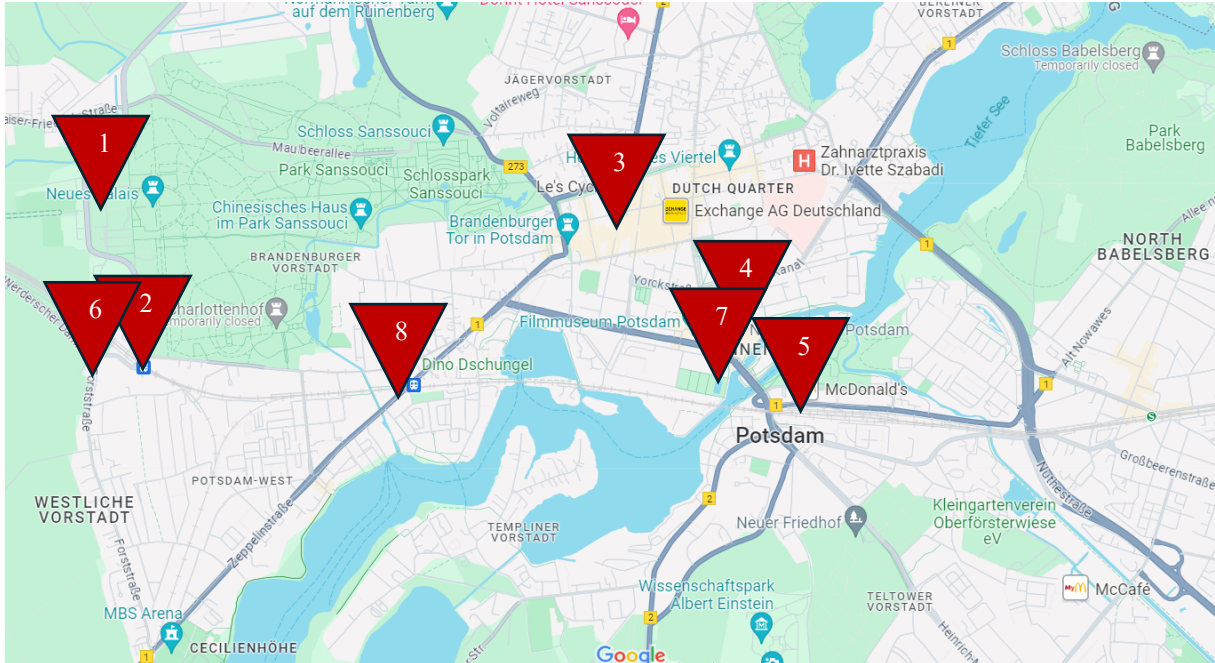
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Potsdam Map.....	3
University of Potsdam, Campus “Neues Palais”.....	4
Short Programme.....	5
Detailed Conference Programme .....	23
Keynote Speakers.....	23
Panels and Sessions.....	25
Embodied Research Writing workshops .....	223
ISCH Prize Competition for Cultural Historians .....	224
Publishers’ Room .....	224
Social Programme .....	225
Practical Information.....	228

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# Potsdam Map

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1. University of Potsdam, Campus “Neues Palais”
  2. Potsdam Park Sanssouci Bahnhof
  3. Gedenkstätte Lindenstraße
  4. Potsdam Museum – Forum für Kunst und Geschichte
  5. Potsdam Main Station
  6. Hotel Wyndham Garden
  7. Hotel Mercure
  8. Elisapart - Apartments am Sommerschloss

# University of Potsdam, Campus “Neues Palais”

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Rooms in the university are marked with a combination of four numbers, e.g. 1.09.2.05 (1. - Campus Neues Palais; 09. - house 9; 2. - 2nd floor; 05. - room 5)

1. house 9 – location for the panels
2. house 8 – location for the panels and lectures  
registration room (1.08.0.56) and Audimax (1.08.1.45)
3. Mensa (conference dinner)
4. Cafeteria
5. Visitors Centre at the Neues Palais (Meeting Point Postcolonial Potsdam Tour)

## Short Programme

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### Tuesday, September 3, 2024

16.00-18.00	Registration (room 1.08.0.56)
17.00	Postcolonial Potsdam Tour

### Wednesday, September 4, 2024

8.30	Coffee and Registration (room 1.08.0.56)
9.00 – 10.45	<p><b>Plenary Lecture</b>            Montserrat Cabré i Pairet (Universidad de Cantabria)  <i>The ‘Women’s Question’: Gendered Experiences and Women’s Thinking on the Body in the Renaissance</i></p> <p><u>Room 1.08.1.45 (Audimax)</u></p> <p>Moderation: Jörg Rogge</p>

### 11. – 13.00 Panel Session 1

Room	Panel	Presentations
<u>1.09.2.05</u>	<p><b>Panel 1: The Sporting Body in Media and Film</b></p> <p>Chair: Fiona Spotswood</p>	<p><b>Martin Hurcombe:</b> Inventing the Sports Journalist: The First Tours de France and the Embodied Practice of Sports Writing</p> <p><b>Olaf Stieglitz:</b> “Kicking a ball is just as natural for a girl as for a boy” – Ambiguities in Representing Women’s Team Sports in Early 20th Century U.S. Media</p>

		<p><b>Jonathan Ervine:</b> Hard Work: Endurance and the Body in French Sports Films</p> <p><b>Abish Jebeshy:</b> Mat Warriors: Navigating “Space In” and “Space Off” – Unravelling Gender Dynamics in Indian Wrestling Narratives</p>
<u>1.08.1.45</u>	<p><b>Panel 2: Disability and Life Writing</b></p> <p>Chair: Christian Laes</p>	<p><b>Fatima Borrman:</b> Disability and Disease in Weimar Women’s Fiction</p> <p><b>Sigurður Gylfi Magnússon:</b> The Textual Embodiment and the Counter-Archive of Bíbí in Berlín</p> <p><b>Robert Jones:</b> The Emergence of Personal Tragedy Theory and Its Effect on Disability History</p>
<u>1.09.2.03</u>	<p><b>Panel 3: Gendered Jewish Bodies in Eastern Europe (1880s-1930s)</b></p> <p>Chair: Florian Freitag</p>	<p><b>Sari Bajari-Ahola:</b> Bodily Performances and Practices in Photography of the <i>carte de visites</i></p> <p><b>Mariusz Kalczewiak:</b> Showcasing Jewish Bodies: Shapsel Rotholc, Zisha Breitbart and Politics of Jewish Male Corporeality in Interwar Poland</p> <p><b>Zuzanna Kołodziejska-Smagala:</b> Discourses on Body in Polish-Jewish Press between 1880 and 1939</p>
<u>1.09.2.06</u>	<p><b>Panel 4: Shared Bodies</b></p> <p>Chair: Hanna Weslau</p>	<p><b>Bernadett Bigalke:</b> It’s in My Fingertips: Writing Experiments with Otto Dalberg</p> <p><b>Leonardo Rossi:</b> ‘And God became a body’: Incarnate Divinity and Corporeal Wonders under the Pontificate of Pius XII (1939-58)</p> <p><b>Tine Van Osselaer:</b> Sharing is Caring? Embodying the Suffering of Others in Catholic Devotional Culture</p> <p><b>Kristof Smeyers:</b> Bodies Besieged: Possession and Exorcism in Modern Flanders</p>
<u>1.09.2.13</u>	<p><b>Panel 5: Conceptualizing the Body in Magical Practice</b></p> <p>Chair: Sara Chiarini</p>	<p><b>Federico Barbierato:</b> Books to Practise. The Role of the Body in Some Manuscripts of Magic and Popular Venetian Magical Practices between the 17th and 18th Centuries</p> <p><b>Michaela Valente:</b> The Body and the Soul of the Witch: Johann Wier and Jean Bodin</p> <p><b>Irene Salvo:</b> Embodied Knowledge and the Evil Eye in the Ancient Mediterranean</p> <p><b>Mette Moesgaard Andersen:</b> The Magic Body: Body Parts Used as Ingredients in Magic Rituals During the 17th-20th Century Denmark</p>

		<b>Ane Ohrvik:</b> Space, Temporality, and the Magical Body in Early Modern Magical Practices
<u>1.09.2.12</u>	<b>Panel 6: Public Images of the Aged Body in Ancient Rome</b>  Chair: Jasmin Lukkari	<b>Borja Méndez Santiago:</b> The Body of the Elderly in Plutarch's Lives <b>Pepa Castillo Pascual / Sara Casamayor Mancisidor:</b> The Political Advantage of an Old Capax Imperii: the Cases of Galba, Nerva and Pertinax <b>Andrés Mánguez Tomás:</b> Ista Cano Saeculo: "Christian Old Age" in Late Antiquity (5th-7th century)
<u>1.09.2.04</u>	<b>Panel 7: Limits of the Body and the Mind</b>  Chair: Katharina Wesselmann	<b>Elina Pyy:</b> Metamorphoses of St Sebastian: Multiple Masculinities in Ancient and Early Modern European Art <b>Ville Hakanen:</b> Achillean Aspirations: the Classical Body in the Construction of Cultural and Gender Identities in 18th Century Sweden <b>Bernardo Mota / David Mesquita:</b> The Anatomy of Pleasure: Medical Insights on Gendered Sexual Experiences <b>Cristina Pinheiro:</b> What's in a Human: Describing the Limits of Human Nature in Lusitani Medical Authors
<u>1.09.1.12</u>	<b>Panel 8: The Imprisoned and Enclosed Body</b>  Chair: Nicole Waller	<b>Tania Arcimovich:</b> The Body and Political Violence, or Approaching 'the Art of Regime' <b>Sofie Fingado:</b> Interrelated Bodies in the Peripheries of Captivity <b>Eva Raynal:</b> Embodied History: Deported Body and Nazi Heroic Body <b>Florin Țurcanu:</b> War Culture and Prisoners' Bodies: Romanian Prisoners of War in Bulgaria, 1916–1918
<u>1.12.1.01</u>	<b>Panel 9: Methodologies for a Cultural History of and through the Body</b>  Chair: Christopher Forth	<b>Eino Heikkilä:</b> Bodily Experiences in Ethnographic Writing <b>Maximilian Tarik Orliczek:</b> Archaeokinetics. A new Methodological Approach to Reconstructing Ancient Athletics <b>Marina Sahnwaldt:</b> KLANGSPORT. For an Audible Cultural History of the Body
<u>1.08.0.64</u>	<b>Writing Workshop</b>	

## 14.30 - 16.30: Panel Session 2

Room	Panel	Presentations
<u>1.09.2.05</u>	<p><b>Panel 10: The Female Body and Sporting Practice</b></p> <p>Chair: Martin Hurcombe</p>	<p><b>Ayşenur Dağlı:</b> Shaping Ottoman Muslim Women: The Discourse of Physical Culturalists in the Late Ottoman Empire on Gendered Practices of Exercise and Physical Training</p> <p><b>Manuel Morales Fontanilla:</b> An Uncontested Victory: Liberal Reformism and Women’s Physical Education in Colombia, 1930 — 1946</p> <p><b>Kate Rice:</b> The Beginning of Greatness: The Development of High-Performance Women’s Ice Hockey at the Canada Games</p> <p><b>Fiona Spotswood:</b> The Evolution of Regimes of Meaning in UK Mountain Biking: from “Hunt the Fox” to “Sisters of Send”</p>
<u>1.08.1.45</u>	<p><b>Panel 11: Disability and Society</b></p> <p>Chair: Jörg Rogge</p>	<p><b>Chae-Lin Kim:</b> Deaf Body as the Norm: Performance of Berlin Sign Choir</p> <p><b>Olga Okhotnikova:</b> “Not only hide the injury, but restore the disabled's ability to work”: Prosthetics for Russian Military Invalids during the First World War</p> <p><b>Sofia Vierula:</b> Excluded Bodies by Undervalued Authors - Women’s Insights into Illness and Disability in the Roman Republic and Empire</p>
<u>1.09.2.03</u>	<p><b>Panel 12: Tattoos</b></p> <p>Chair: Irene Salvo</p>	<p><b>Robin Gerst:</b> Inked Bodies - the Materiality of Prehistoric Tattoos found on Andean mummies; Experiences from an Ongoing Doctoral Project</p> <p><b>Jacqueline Holler:</b> This Tattoo Knows You Cheat: Sacred, Medical, and Supernatural Skin Markings in Early- to Mid-Colonial New Spain</p> <p><b>Elizabeth Umoh Adetola:</b> Art of Facial Tribal Mark, Scarification and The Yoruba People</p>
<u>1.09.2.06</u>	<p><b>Panel 13: The Body and Christianity</b></p> <p>Chair: Marc Tipold</p>	<p><b>Helena Queirós:</b> New Perspectives on Early Modern Devout Biographies: Embodied Subject and Agency in the Female Monastic World (Portugal, 18<sup>th</sup> Century)</p> <p><b>Päivi Räisänen-Schröder:</b> Embodied Dissidence: Bodies and Bodily Experience in 16th century Anabaptist Lived Religion</p> <p><b>Luana Salvarani:</b> Anatomy for a New Religion: Medical Teaching in Wittenberg and the Reformation Culture of the Body</p>



		<b>Jonathan Wilby:</b> Embodied Gender Transformations in Early Christian Ascetic Practices
<u>1.09.2.13</u>	<b>Panel 14: Beyond the Human Body</b>  Chair: Alessandro Arcangeli	<b>Alejandro Cadenas González:</b> The Body beyond the Body: Images as an Extension of the Corporeal and the Divine <b>Johanna J. Damaris:</b> The Preternatural Body in Early Modern English Witchcraft
<u>1.09.2.12</u>	<b>Panel 15: Madness and The Early Modern Body</b>  Chair: Julia Heinemann	<b>Catherine Beck:</b> Broken Heads and Lonely Bodies: Eighteenth-Century Sailors' (Dis)Embodied Experiences of Mental difference, Disorder and Distress <b>Philippa Carter:</b> Diagnosing Frenzy in Early Modern England <b>Vera Faßhauer:</b> The Devil in the Flesh: Radical Pietist Concepts of Madness and Bodily Obsession in Early Modern Germany <b>Riikka Miettinen:</b> Mad bodies in Early Modern Sweden: Between 'Full' Derangement and 'Weaknesses of the Head.'
<u>1.09.2.04</u>	<b>Panel 16: The Ancient Greek Body in Context</b>  Chair: Katharina Wesselmann	<b>Alexandra Litu:</b> Narratives of Body and Status in Homer's Odyssey <b>Ricarda Meisl:</b> Balancing on the Edge: Mobility Impairments as Counternarratives to the Classical Ideal Body? <b>Marta Nicolás-Muelas:</b> Moving Female Chorus: Public Spaces Configuration in Ancient Greece
<u>1.09.1.12</u>	<b>Panel 17: Enslaved Bodies</b>  Chair: Nicole Waller	<b>Gianni Gaia:</b> Enslaved Nursing Women in Roman Society: Oppression and Resistance through Breastmilk <b>Eva Marie Lehner:</b> Colonial Body Politics: Exploring the Experiences and Agency of Enslaved and Indigenous Women in Eighteenth-Century South Africa <b>Samuel Uwem Umoh:</b> Paradox, Palace and Pleasure in Sokoto Caliphate 19th century Colonial Northern Kano

<p><u>1.12.1.01</u></p>	<p><b>Panel 18: Photographing the Human Body</b></p> <p>Chair: Florian Freitag</p>	<p><b>Vladimir Constantin Crețulescu:</b> Picturing the Aromanian Armatole (1903-1913): On the Aesthetics and Ideology of Photographing Political Bandits, in the Early 20th Century Balkans – a Case Study</p> <p><b>Ciaran Hervás:</b> Unruly Forms: Photographic Reimaginings of Sexed Embodiment between Surrealism and Sexology</p> <p><b>Firenze Leem:</b> Interpretation of Body and Identity from Female Photographers: Cindy Sherman’s Bus Riders</p> <p><b>Mauricio Sánchez-Menchero:</b> Disproportionate Bodies, Photographic Materiality, and Exhibition Regime (19th-20th centuries)</p>
<p><u>1.08.0.64</u></p>	<p><b>Panel 19: Fatness and its Representations</b></p> <p>Chair: Christopher Forth</p>	<p><b>Lisa Hecht:</b> Queering the Fat Child’s Body in Early Modern Art</p> <p><b>Irene Santoro:</b> Knowledge and the Female Fat Body: Exploring the Historical Intersection of Ableism, Sexism and Racism in Fatphobia</p> <p><b>Satu Sorvali:</b> The media debate on women's fatness in modern Finland: the case study 1960s and 1970s debate on “madam fashion”</p>

<p>16:45 – 18:30</p>	<p><b>Plenary Lecture:</b> Christian Laes (University of Manchester), <i>Disabilities and the Disabled in the Ancient World. A Social and Cultural History</i></p> <p><u>Room 1.08.1.45 (Audimax)</u></p> <p>Moderation: Filippo Carlà-Uhink</p>
<p>19.00</p>	<p>Conference Dinner</p>

**Thursday, September 5, 2024**

8.30	Registration (room 1.08.0.56)
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**9.00 - 11.00: Panel Session 3**

Room	Panel	Presentations
<u>1.09.1.12</u>	<p><b>Panel 20: War, Violence and the Human Body</b></p> <p>Chair: Ecaterina Lung</p>	<p><b>Barbaros Köksal:</b> Illegitimate Military Violence Against Human Bodies in the Ottoman Empire (1683-1718): Cultural, Legal, and Societal Perspectives</p> <p><b>Marco Kollenberg:</b> Legitimate and Illegitimate Military Violence against the ‚Human Body‘ in the Habsburg-Imperial Army during the Great Turkish War (1683-1699)</p> <p><b>Jörg Rogge:</b> Royal Bodies on Late Medieval Battelfields: Purpose, Performance, and Outcome</p>
<u>1.09.2.05</u>	<p><b>Panel 21: Ancient Female Bodies in Reception</b></p> <p>Chair: Giulia Maria Chesi</p>	<p><b>Pasquale Ferrara:</b> Physical Dionysian Pluralities: Maenadic Bodies over Time</p> <p><b>Sara Palermo:</b> Amazon Warriors: Bodies of Desire, beyond Gender and Sexuality</p> <p><b>Anna Chiara Corradino:</b> Facing the Goddesses: body, Gender, and Desire in Contemporary Reception of Female Epiphany</p> <p><b>Cinzia Tuena:</b> Till Death Do us Part and beyond: Artemisia’s Transgressive Grief in Literature and Art</p>
<u>1.09.2.06</u>	<p><b>Panel 22: Historical Anatomical Collections and Museums</b></p> <p>Chair: Alessandro Arcangeli</p>	<p><b>Michael Sappol:</b> Endangered Specimens. Unaccountable Objects: Medico-historical Collections and Human Biomaterial: Competing Ethical Claims, Aesthetic Effects and the Historical Commons</p> <p><b>Rainer Brömer:</b> Sensitive Dead Bodies in Anatomical Collections</p> <p><b>Sarah Fründt:</b> Dealing with Ancestral Remains from Colonial Contexts in Museums and Collections</p> <p><b>Tricia Close-Koenig:</b> Skeletons in the Closet. Human Remains, Material Sources and the Cultural History of Medicine</p>

<p><u>1.09.2.03</u></p>	<p><b>Panel 23: Body and Mind in Ancient and Medieval Philosophy</b></p> <p>Chair: Katharina Wesselmann</p>	<p><b>Aleksandar Anđelović:</b> “I am a Soul Making Use of a Body”: Michael Psellos’ Views on the Symphony of Body and Soul Between Neoplatonism, Christianity, and Renaissance</p> <p><b>Michele Ambrogio Lanza:</b> The Philosopher as an Athlete of the Mind Body-Mind Relationships in Plutarch’s De Tuenda sanitae praecepta</p> <p><b>Elena Limongelli:</b> The Embodied Mind and its Manifestations in Early Greece and in the Ancient Near East</p>
<p><u>1.12.1.01</u></p>	<p><b>Panel 24: Bodily Performances as Knowledge in Belgium</b></p> <p>Chair: Florian Freitag</p>	<p><b>Evelien Jonckheere:</b> The So-Called ‘Indian’: Construction and Appropriation of a ‘Reframed Body’ in Buffalo Bill’s Wild West Show</p> <p><b>Gitte Samoy:</b> From Spectacle to Specimen. Extraordinary Bodies on Display in Nineteenth-century Belgium</p> <p><b>Hannah Welslau:</b> Sensing the Supernatural: The Embodied Experience of the Spiritist Séance</p> <p><b>Kaat Wils:</b> Spectacular Bodies from the Theatre to the Academic Journal. Joseph Delboeuf, Hypnosis and Stage Magnetism in Late 19th century Belgium</p>
<p><u>1.09.2.04</u></p>	<p><b>Panel 25: Bodies and Nations</b></p> <p>Chair: Filippo Carlà-Uhink</p>	<p><b>Georgeta Fodor:</b> The Burden of Representation: (Re)Imagining the Female Body in the Context of the Nation-Building Process at the Romanians from Transylvania</p> <p><b>Lina Hall:</b> "We will build up the country through strength and beauty." The Role of Physical Education in the Vision of the National State of Lithuania 1918-1940</p> <p><b>Petros Koris:</b> "Hunchbacks, people with malformed limbs, prostitutes, prostitutes, prostitutes": Perceiving Interwar Deutschtum through the "decadent" Body in Greek Public Discourse (1919-1933)</p> <p><b>Daniel Gicu:</b> The Beautiful Body in Romanian Popular Culture at the End of the Nineteenth and the Beginning of the Twentieth Century</p>
<p><u>1.09.2.12</u></p>	<p><b>Panel 26: The Human Body between Nature and Culture</b></p>	<p><b>Laura Cremer:</b> Reclaiming Eden, Selling Apples: The Business of Bodily Transformation in Turn-of-the-Century Natural Healing Movements</p>

	Chair: Patricia Gwozdz	<b>Quim Solias:</b> “Flowery and beautiful:” The Metaphor of Seville as a Body in Rodrigo Caro’s Antigüedades (1634) in Contrast with its Islamic past
<u>1.08.0.64</u>	<b>Panel 27: Hair and Hairlessness</b>  Chair: Nicole Waller	<b>Hanne Østhus:</b> Wigmakers in Trouble: Keeping a Profession Afloat in a Time of Trouble <b>Emma Kalb:</b> Beardless Men: From Handsome Youth to Virile Emperor <b>Julia Winnebeck:</b> The Role of Hair for Penance and Punishment in Late Antiquity and the Early Middle Ages <b>Sinah Kloß:</b> Sensitive and Permeable Bodies: Hair, Ritual Shaving and Birth in Hindu Suriname <b>Oluwadunni Talabi:</b> Spectres of (De)Regulatory Practices in the Desirability of Black Natural Hair: Colonialism, Christianity, and Black Renaissance in Postcolonial Nigeria

#### 11.15 – 13.15: Panel Session 4

Room	Panel	Presentations
<u>1.09.1.12</u>	<b>Panel 28: Beauty and Beauty Standards</b>  Chair: Christopher Forth	<b>Cláudia de Oliveira:</b> From “Obscene Monsters” to Real Women: the Female Nude of Brazilian painter Angelina Agostini (1916) <b>Paula Guerra:</b> Body, Punk, Grunge and Carnivalization of Fashion in Contemporary Society <b>Júlia Mello:</b> Flesh and Blood, Art and Medicine: from Anatomical Venus to Contemporary Grotesque Bodies <b>Voica Pușcașiu:</b> Feminine Aesthetics in the Field of Art History <b>Angels Bronsoms:</b> Rethinking Rebellion: Dandyism’s Legacy on Punk Aesthetics
<u>1.08.1.45</u>	<b>Panel 29: Women and Gender in War</b>  Chair: Irene Salvo	<b>Dirk Modler:</b> Worked, Sickened and Died – Female Caretakers in Early Modern Military Hospitals <b>Cathleen Sarti:</b> Women and Siege Warfare <b>Lara Luisa Schott-Storch de Gracia:</b> Mater et Rex - The Representation of Maria Theresa's Body in Contemporary Portraits

<p><u>1.09.2.05</u></p>	<p><b>Panel 30: The Ancient Roman Female Body in Context</b></p> <p>Chair: Jasmin Lukkari</p>	<p><b>Johanna Kaiser:</b> Intersectionally Unappealing: Unpacking the Vetula in Roman Satire  <b>Leire Lizarategui Elu:</b> Commanding Concordia. The Authority of the Roman Female Body in Conflictive Situations  <b>Camilla Marraccini:</b> Women Bodies and Images in Funerary Landscapes of the Late Antique Oecumene. An analysis of Women Representation Between Idealized Pagan Antecedents and Concrete Female Power within Christian Communities  <b>Linda McGuire:</b> Methodologies for Interpreting Female-Authored Pompeian Graffiti: CIL IV.10231</p>
<p><u>1.09.2.06</u></p>	<p><b>Panel 31: Embodying Greco-Roman Anatomy through Modern Eyes and Technologies</b></p> <p>Chair: Orly Lewis</p>	<p><b>Premshay Hermon:</b> Interacting with the Internal Historical Body: A Digital Exploration  <b>Marco Vespa / Dmitry Ezrohi:</b> Giving Words a Body: From Ancient Texts to 3D Models  <b>Andrés Pelvaski Atlas:</b> Deconstructing Embodied Histories: Re-enacting Ancient Dissection Practices  <b>Gideon Manelis:</b> Borders and Topography in and of the Body, and beyond – through the Eyes of the Machine</p>
<p><u>1.09.2.13</u></p>	<p><b>Panel 32: Ideas as Acting Bodies</b></p> <p>Chair: Filippo Carlà-Uhink</p>	<p><b>Burkhard Emme:</b> The Abstract and the Anthropomorphic – Exploring the Origins of Personifications in Greek Visual Arts  <b>Lorenz Winkler-Horače:</b> The Emperor's Health and the Healing of the Sick: Salus and Aesculap in the 2nd Century CE  <b>Annegret Klünker:</b> On Personifications and Gendered Political Bodies  <b>Vivian Jin:</b> Anthropomorphized Abstractions and Literary Imagination of Female Body</p>
<p><u>1.09.2.03</u></p>	<p><b>Panel 33: The Broken Body-as-Text of Imperial Latin Literature</b></p> <p>Chair: Katharina Wesselmann</p>	<p><b>Anke Walter:</b> Vergil's Emotional Bodies: Corporeality and the Site of Feelings in the Aeneid  <b>Simona Martoran:</b> Bodies, Disease, and Metamorphosis: Corporeal and Ontological Fluidity in Ovid's Plague of Aegina (Met. 7)  <b>Elaine Sanderson:</b> Broken Yet Emboldened: Paradoxes of Wounding in Lucan's Bellum Civile  <b>India Watkins Nattermann:</b> Illegible Bodies: The Broken Body-as-Text in Seneca's Oedipus  <b>Mairéad McAuley:</b> Grabbing Back: Hands and the Embodied Prehistory of Violence in Ovid and Statius</p>

<p><u>1.12.1.01</u></p>	<p><b>Panel 34: Bodies Histories in Mexico</b></p> <p>Chair: Nicole Waller</p>	<p><b>Genevieve Galán Tamés:</b> Female Bodies and Physical Education in Mexico, 1875-1915</p> <p><b>Francisco Robles Gil Martínez del Río:</b> Insurgent Corporality: The Case of <i>Movimiento de Acción Revolucionaria</i></p> <p><b>Pamela Loera:</b> Descriptions and Observations of Violence in Children’s Bodies (1870-1930)</p> <p><b>Adriana Maza Pesqueira:</b> <i>Modesty</i> (Pudor) in the Discourse of 19th Century Mexican Medicine</p>
<p><u>1.09.2.04</u></p>	<p><b>Panel 35: Sports, History and Culture</b></p> <p>Chair: Martin Hurcombe</p>	<p><b>Reinhild Kreis:</b> A Training Ground for Performance: Youth Competitions and the Habitualization of Competitiveness in 20th Century Germany</p> <p><b>Constantin Pompiliu-Nicolae:</b> Altering the Body for Medals? Doping and Anti-Doping in Romanian Sports During Communism</p> <p><b>Emma Pihl Skoog:</b> The Bodily Materialisation of Class in Boxing and StrengthSports, 1910–1960</p> <p><b>Lufeng Xu:</b> Modernisation without Occidentalisation? The Politics of Body in the Sportification of Shaolin Kung-fu in Early 20th Century China</p>
<p><u>1.09.2.12</u></p>	<p><b>Panel 36: Representing, Understanding and Healing Illness</b></p> <p>Chair: Alessandro Arcangeli</p>	<p><b>Alessandro Bencivenga / Gianluca Di Luigi:</b> Earthenware Anatomical Ex-Votos as Diagnostic Instruments: a Case Study From Castelli</p> <p><b>Sophie Mann:</b> Double Nature, Double Care: Bodies and Regimens in Early Modern England</p> <p><b>Anca Elisabeta Tatay:</b> Elements of Medicine (Disease, Remedy, Personalities) Reflected in the Graphics of Early Romanian Books (18th-19th century)</p> <p><b>Sarah Wobick-Segev:</b> A Balsam for their Wounds: Illness in Nineteenth-Century Jewish prayerbooks</p>
<p>1.08.0.64</p>	<p><b>Writing Workshop</b></p>	

14.30 – 16.15	<p><b>Plenary Lecture:</b> Änne Söll (Ruhr Universität Bochum), <i>Bodies/Sex/Folklore: Graffiti as Intimate Ethnology in 1920s and 1930s Avantgarde Art</i></p> <p><u>Room 1.08.1.45 (Audimax)</u></p> <p>Moderation: Florian Freitag</p>
16.30 – 18.30	<p>ISCH Annual General Meeting</p> <p><u>Room 1.08.1.45 (Audimax)</u></p>
19.00	<p>Guided Tour of the Gedenkstätte Lindenstraße</p>



**Friday, September 6, 2024**

8.00	Coffee
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**9.00-11.00: Panel Session 5**

Room	Panel	Presentations
<u>1.12.1.01</u>	<p><b>Panel 37: Medical Electricity and Embodied Knowledge</b></p> <p>Chair: Soile Ylivuori</p>	<p><b>Annika Raapke:</b> A Most Unusual Rumbling and Pinching in the legs”: Electricity and flowing Matter in 18th-Century Swedish Bodies</p> <p><b>Stefan Schröder:</b> Experimenting with Electrotherapy: Embodied Experiences within Doctor-Patient Relations in the Mid-Eighteenth Century</p> <p><b>Edna Huotari:</b> A Perfect Storm: Electricity, Mental Illness and Women’s Sexuality in the Treatment of Nymphomania between 1740-1840</p>
<u>1.08.0.64</u>	<p><b>Panel 38: Dancing Bodies 1</b></p> <p>Chair: Alessandro Arcangeli</p>	<p><b>Kate Kelley:</b> Shaping Socialist Bodies: Training Young Ballet Dancers in the GDR</p> <p><b>Eléa Lauret-Baussay:</b> The Reception and Perception of Italian Ballerinas' Bodies: Visible Bodies, Hidden Bodies, Political Bodies? (Europe, 1838-1910)</p> <p><b>Maria Venuso:</b> Hybrid Bodies for the Reenactment of a Transcultural Process: the Semantics of the Vergilian Aeneid in 20th Century Culture</p>
<u>1.09.1.12</u>	<p><b>Panel 39: Colonialism and the Body</b></p> <p>Chair: Nicole Waller</p>	<p><b>Henry Ibáñez:</b> Intelligibility of Bodies and Societal Negotiations in Armas Antárticas by Juan de Miramontes: Exploring Corporeal Representations in Colonial Epic Narrative</p> <p><b>Dipika Nadkarni:</b> Bodies as Objects: Indian Ethnographic Models as Colonial Commodities</p> <p><b>Daniela Ruiz:</b> The Female Body in Peruvian colonial Theatre: Representations of Desired and Desiring Bodies in the Work of Juan de Espinosa Medrano</p>

<p><u>1.09.2.04</u></p>	<p><b>Panel 40: The Dead Body and Societal Interactions with it</b></p> <p>Chair: Jörg Rogge</p>	<p><b>Csaba Katona:</b> The Dead Body as a Political Force. Reburials in 19th and 20th Century Hungary  <b>Hannah Jingwen Lee:</b> Re-Populating the Heroon of the Crossroads: A ‘Body-Up’ Approach to the Process of Heroisation  <b>Rebekka Pabst:</b> The Healed Sick – Remarks on an ancient Egyptian Concept of the Corpse  <b>Martina Sochin-D’Elia:</b> “[...] an einem vorhandenen Leben gänzlich nit zweifelte». Rituals, Practices and Beliefs Surrounding the Dead Child’s Body  <b>Franceska-Cristina Ştirbu / Gabriel Vasile:</b> Nemo nisi mors: Revealing the Social and Biological Implications of Double Burials in a Mediaeval Context from Wallachia</p>
<p><u>1.09.2.13</u></p>	<p><b>Panel 41: The Peasant Body</b></p> <p>Chair: Florian Freitag</p>	<p><b>Johann Reusch:</b> Racialization and Othering as Identification Frameworks for the Colonizing Ethnography of Rural Peasants in Early Industrial Germany  <b>Josefine Sjöberg:</b> Writing Forgeries on the Move: Mobility and False Identity Papers in Finland 1828-1850  <b>Tomasz Wiślicz:</b> Peasant Body in Eastern Europe: Distinction, Abjection, and Desire</p>
<p><u>1.09.2.12</u></p>	<p><b>Panel 42: Vulnerability of Pregnant Bodies</b></p> <p>Chair: Patricia Gwozdz</p>	<p><b>Birgit Nemeč / Jesse Olszynko-Gryn:</b> Stories of Disability, Guilt, and Perseverance: Using Oral History to Reconsider a Transnational Case of Drug-Related Risks in Pregnancy from the Perspectives of Patient-Campaigners  <b>Mareike Haley:</b> Mothers are the Countries We Come From  <b>Yanara Schmacks:</b> The Maternal Body and Feminist Motherhood: Sensuality, Ecology, and the Past  <b>Sophia König:</b> The Maternal and the Infant Body - Debates and Reforms Concerning Maternal Care and Infant Mortality in Germany 1910-1933</p>
<p><u>1.08.1.45</u></p>	<p><b>Panel 43: Queer and Trans Approaches to the Body</b></p>	<p><b>Ana Bessa Carvalho:</b> Bodies in Transit(ion) in Rabih Alameddine’s The Wrong End of the Telescope  <b>Max Hunter:</b> Glitter and the Grotesque: Camp and the Spectacularization of Temporarily Bound Bodies</p>

	Chair: Irene Salvo	<b>Jessica Walter:</b> Touch Cedes the Limits of the Body: Tactility, Legibility and Queer Diasporic Subjectivities in Shani Mootoo's <i>Cereus Blooms at Night</i>
<u>1.09.2.03</u>	<b>Panel 44: Ideal Bodies, Deviant Bodies</b>  Chair: Christopher Forth	<b>Elena Aksamentova:</b> Ideal Sculpture and the Sculptural Body: Conceptualization of the Human Form in Russian Sculptural Discourse of the First Half of the 19th Century <b>Kobus du Pisani:</b> Repugnant adversaries: Body language in the work of selected South African political cartoonists <b>Paula Muhr:</b> (Re)Constructing the Hysterical Body Through Artistic Research
<u>1.09.2.05</u>	<b>Panel 45: Refugees' Bodies</b>  Chair: Mara Matta	<b>Raluca Alexandresu:</b> Narratives of Physical Endurance in Adventurous Border Crossing: Fleeing Political Persecutions and Seeking Safe Haven in Central-Eastern Europe: (18-19 centuries) <b>Harmeet Kaur Kinot:</b> The Female Body and Warfare: Violence Against Women During India's Partition of 1947 <b>Mara Matta:</b> "I buried myself with my own diary in the soil of my land." Silenced Voices and Absented Bodies in the Memories of Bangladeshi and Afghan Migrants in Rome <b>Anna-Leena Perämäki:</b> Writing and Dreaming about Bodily Encounters: Body in the Wartime Diary and Letters of a Young Austrian Jew Ruth Maier in German-Occupied Norway
<u>1.09.2.06</u>	<b>Panel 46: Dissident Bodies and Sexualities in BDSM Practices</b>  Chair: Anna Chiara Corradino	<b>Charlotte Goldthorpe:</b> Old rubber: the Ageing Body in the Fetish Community <b>Serena Guarracino:</b> Capsizing History: BDSM Imagery and Collective Trauma in Contemporary Video Art <b>Virginia Niri:</b> "Power without privilege": BDSM as Anti-Capitalist Sexual Dissidence

## 11.15-13.15: Panel Session 6

Room	Panel	Presentations
<u>1.12.1.01</u>	<p><b>Panel 47: Pain and the Embodied Emotion</b></p> <p>Chair: Annika Raapke</p>	<p><b>Eva Johanna Holmberg:</b> Starving Times c. 1610-1620: Accessing Mediated Experiences of Suffering in the Early Jamestown and Bermuda Colonies</p> <p><b>Soile Ylivuori:</b> “Not benefited, as he would not persevere”: Reading Pain in Eighteenth-Century Medical Electricity Casebooks</p> <p><b>Clarice Säävälä:</b> “Fiercer than the Spartan fox”: Intersectional Pain in Victorian Egodocuments</p> <p><b>Jeroen Dekker:</b> The Embodiment of Children’s Death: the Emotional Space of the Family in Early Modern Europe</p>
<u>1.08.0.64</u>	<p><b>Panel 48: Dancing Bodies 2</b></p> <p>Chair: Patricia Gwozdz</p>	<p><b>Carmen Dexl:</b> Digitally Enhanced Bodies on Stage: New Technology in the Dance Works of Merce Cunningham</p> <p><b>Mihaela Alexandra Pop:</b> Post-Avant-Gardist Aspects of Art and the Phenomenological Concept of “bodily-being-in-the-world”</p> <p><b>Astrid Schwenke:</b> Le Cirque (1972): an Analysis of the Use of the Body in Presumably the First Ballet to Portray Apartheid in South Africa</p>
<u>1.09.1.12</u>	<p><b>Panel 49: Racialized Representations and Perceptions of the Body</b></p> <p>Chair: Nicole Waller</p>	<p><b>Frederick Gooding:</b> Canvassing: Using Black Bodies to Paint Portraits of Lesser Value at the Movies</p> <p><b>Anell Stacey Daries:</b> Building Bodies and Making Men: The History of the Physical Training Battalion</p> <p><b>Sandra Waller:</b> Visual Stereotypes of Race in Swedish Language Theatre in Finland 1900–1930</p>
<u>1.09.2.04</u>	<p><b>Panel 50: Moribund Bodies in Antiquity</b></p> <p>Chair: Karolina Sekita</p>	<p><b>Bernadette Descharmes:</b> Naevia tussit. On Fever, Coughs and Legacy Hunting</p> <p><b>Dagmar Hofmann:</b> Dying Bodies of (Female) Martyrs</p> <p><b>Rafal Matuszewski:</b> Departing Life and Coming Back. Apparent Death in Classical Antiquity</p> <p><b>Klaus Freitag:</b> The Dying Body in the Corpus Hippocraticum: Some “Cultural-Historical” Considerations</p>

<p><u>1.09.2.13</u></p>	<p><b>Panel 51: The Body within Social Class Distinction</b></p> <p>Chair: Jörg Rogge</p>	<p><b>Mari Eyice:</b> Poor Bodies in 17th- and 18th century Stockholm</p> <p><b>Aino Kirjonen:</b> Embodied Human Progress in US Higher Education, 1890–1914</p> <p><b>Melinda Susanto:</b> Body Politic/s in the Early Modern Dutch Empire</p> <p><b>Evelina Wilson:</b> From Weak Chests to Throat Operations – Noble Women and their Perceptions of Health and Illness in Finland during the Long 19th Century</p>
<p><u>1.08.1.45</u></p>	<p><b>Panel 52: Masculinities in Discussion</b></p> <p>Chair: Mariusz Kalczewiak</p>	<p><b>Pietro Galeotti:</b> „He gives the typical impression of a homosexual“. Judging Queer Wehrmacht’s Soldiers: Medical Knowledge, Cultural, and Racial Stereotypes in the Military</p> <p><b>Valeria Infantino:</b> A pinky finger gave you away: Dangers and Joys of Embodying Femininity among Pakistani Gay Refugees in Italy</p> <p><b>Mar Rodda:</b> Pregnant Gods, Pregnant Men? Pregnancy, Masculinity, and Disability in Lucian of Samosata</p> <p><b>Samson Dittrich:</b> Perfect Male Bodies: Racialised Hierarchies, Whiteness and Neoclassical Embodiment in Duncan Grant’s Erotic Drawings</p>
<p><u>1.09.2.03</u></p>	<p><b>Panel 53: The Body of the Ruler</b></p> <p>Chair: Cathleen Sarti</p>	<p><b>Manuela Dobre:</b> Healthy Body - Sick Body in Michael Psellos’ Chronographia</p> <p><b>Natascha Joselita Kröcker:</b> Covers of their Time: The American First Lady and American Magazines 1933 – 2023</p> <p><b>Ecaterina Lung:</b> Stephen the Great Portraits: Visual Representations of a Late Medieval Romanian Prince and their Avatars</p> <p><b>Darja Šterbenc Erker:</b> Cultural History of the Body and Politics of the Principate</p> <p><b>Mari Tiihonen:</b> Politics of the Body – King’s Body in the Trial of Louis XVI</p>
<p><u>1.09.2.05</u></p>	<p><b>Panel 54: The Exceptional Body in Late Antiquity</b></p> <p>Chair: Filippo Carlà-Uhink</p>	<p><b>Nina Van der Syke:</b> “Tam praeclarum quam male nutat opus!”: Embodied Older Age in Maximianus’ Elegiae (sixth century AD) as Metaphor for Late Antiquity?</p> <p><b>Leila Williamson:</b> Naturae Fraudes, or Nature’s Trick : Exceptional Bodies in Ennodius’ Epigrams (sixth century AD)</p>

		<p><b>Francesca Benvenuti:</b> Describing the Emperor's Body in the Panegyrici Latini</p> <p><b>Sonsoles Costero-Quiroga:</b> Mens sana in corpore sano: Examining Exceptionality in the Bodies of Philosophers according to Neoplatonism</p>
1.09.2.06	<p><b>Panel 55: A Renaissance of Gesture?</b></p> <p>Chair: Luana Salvarani</p>	<p><b>Laura Madella:</b> Controlling Gesture</p> <p><b>Alessandro Arcangeli:</b> Dreaming Gesture</p> <p><b>Giulia Zanon:</b> The Gestures of the Saints: Narratives and Representations of Miracles in Counter-Reformation Italy</p> <p><b>Elisa Frei:</b> Gestures of Psychophysical Wellbeing on Board: Ilarione Sala's Journey from Europe through Brazil to China</p>

14.30 – 16.15	<p><b>Plenary Lecture:</b> Christopher E. Forth (The University of Kansas), <i>Revolts Against the Modern World: Masculinity, Modernity, and Far-Right Body Politics</i></p> <p><u>Room 1.08.1.45 (Audimax)</u></p> <p>Moderation: Alessandro Arcangeli</p>
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### Saturday, September 7, 2024

9.30	Potsdam Museum – Forum für Kunst und Geschichte
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# Detailed Conference Programme

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## Keynote Speakers

All keynote lectures can also be viewed online via the following Zoom link:

<https://uni-potsdam.zoom-x.de/j/64734735280>

Meeting-ID: 647 3473 5280

Kenncode: 52620145

**Montserrat Cabré i Pairet (Universidad de Cantabria): *The ‘Women’s Question’: Gendered Experiences and Women’s Thinking on the Body in the Renaissance***

Wednesday, September 4, 9.00–10.45,

Room 1.08.1.45 (Audimax)

Scholarship on the history of women's thinking often analyses the ideas of individual authors and the extent to which they threatened -or not- the impositions of regulatory gender regimes. By addressing the early stages of the history of women’s formal contributions to the ‘women’s question’, my presentation seeks to contrast their views on the significance of the female body in relation to women’s virtues and public appearance. I will analyse the divergent perspectives of Renaissance women who developed irreconcilable political discourses on the female body while sharing a strong commitment to defend women’s learning abilities and their civic contributions to society.

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**Christian Laes (The University of Manchester): *Disabilities and the Disabled in the Ancient World. A Social and Cultural History***

Wednesday, September 4, 16.45–18.30

Room 1.08.1.45 (Audimax)

Almost fifteen per cent of the world’s population today experiences some form of mental or physical disability and society tries to accommodate their needs. But what was the situation in the Roman world? Was there a concept of disability? How were the disabled treated? How did they manage in their daily lives? What answers did medical doctors, philosophers and patristic writers give for their problems? In this presentation, I first discuss the chances of survival for those who were born with a handicap. I then cover: mental problems, blindness, deafness and

deaf-muteness, speech impairment and mobility impairment. For each disability, a famous 'icon' of the Graeco-Roman world will be highlighted.

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**Änne Söll (Ruhr Universität Bochum): *Bodies/Sex/Folklore: Graffiti as Intimate Ethnology in 1920s and 1930s Avantgarde Art***

Thursday, September 5, 14.30–16.15

Room 1.08.1.45 (Audimax)

Graffiti has been the focus of artistic and ethnological interest starting around 1900. Besides well-known artists such as Picasso, Grosz and Brassai who photographed and copied graffiti of Berlin and Parisian walls, the Austrian artist Rudolf Wacker (1893-1939) copied and collected sexually explicit graffiti he found in public urinals and bathrooms in Vienna and other Austrian towns. The lecture will analyze Wacker's sexually explicit graffiti notebook in order to tease out the connections between artistic practices and interest in ethnological as well as sexological approaches to human sexuality-approaches inspired and sustained by non-European sculptures in the Berliner Völkerkunde Museum, and a budding sexual science movement. How are bodies, sexual acts, and bodily fluids drawn, collected and arranged to show us Wacker's vision of a sexual world free of moral judgement?

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**Christopher Forth (The University of Kansas): *Revolts Against the Modern World: Masculinity, Modernity, and Far-Right Body Politics***

Friday, September 6, 14.30–16.15

Room 1.08.1.45 (Audimax)

This presentation explores how the fascist writer Julius Evola's 1934 call to 'revolt against the modern world' resonates in select countercultures of the Euro-American far right. By focusing on a range of bodily practices promoted by extremist groups, from countercultural musical scenes, exercise regimens, and fashion brands to neofascist 'fight clubs', I argue that far-right dreams of a regenerated white masculinity find their deeper sources in perennial male complaints about a materialist and secular modern world that is often derided as decadent, feminizing, and meaningless. To 'revolt against the modern world' may be thus considered an embodied countercultural project ushering in the kind of 'anthropological revolution' observed by historians of fascism like Emilio Gentile and Roger Griffin.

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## Panels and Sessions

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### **Panel 1: The Sporting Body in Media and Film**

Wednesday, September 4, 11.00-13.00

Room: [1.09.2.05](#)

Panel Chair: Fiona Spotswood

Sports historians have often used a wide range of media in order to interpret and understand particular sports cultures of the modern era. Newspaper coverage has regularly been used, for example, in order to understand the spread and development of sports such as football, rugby and cycling within particular national contexts. Images (ranging from lithographs representing early sports events to stills drawn from newsreels and documentaries) are often used to illustrate articles and books by sports historians. Analysis of textual and visual practices has therefore been not only key to our understanding of sports history, but to the development of sports history as a sub-discipline. This is because the media is a privileged site for sports historians in which debates, ideas and issues relating to particular sports are played out. Indeed, the media is much more than a passive reflection of sports cultures; it is through the representational practices of a range of media that individual sports cultures are constructed and take form.

Media depictions and representations of the sporting body have played a central role in articulating the values and ideals associated with individual sports cultures. It is through these representations that particular forms of (physical) prowess are captured and aggrandized, often through their association with individual 'heroic' sporting performances. Masculinity studies has especially drawn our attention to this practice and the ways in which male sporting bodies are mobilized in order to give form to idealized versions of masculinity. The media has therefore played a leading role in creating hegemonic and restricted forms of masculinity, to which most men can only aspire and from which women and non-binary athletes are entirely excluded.

Moreover, the mediatized sporting body has increasingly become a commodity through the representational practices associated with particular sports and the promotion of their associated products. And yet, media practices (and especially new, more democratic media practices), as the very means through which sports cultures are constructed, nonetheless offer the opportunity to challenge the status quo. In particular, the increased visibility and participation of women in sport at all levels since the late twentieth century has begun to challenge earlier representational practices. More recently still, debates around the representation of trans and non-binary athletes in competitive sports have brought the construction and consolidation of binary gender identities through sport to the fore. Consequently, the established representational practices of the broadcast media and the press are also coming under increased scrutiny both from academics and the wider public. This panel will seek to explore the complex history of the

relationship between the media and film, on the one hand, and sports cultures on the other through four papers (each lasting 20 minutes). At the heart of each paper lies an interrogation of the body's relationship to sporting practice and the media's attempt to capture and relay this in its complexity.

**Martin Hurcombe: *Inventing the Sports Journalist: The First Tours de France and the Embodied Practice of Sports Writing***

This paper will explore the rise to prominence of the sports journalist as a distinct, specialist sub-category of journalist in the context of road cycling. Focusing on the earliest editions of the Tour de France, cycling's first multi-stage endurance event established in 1903, and the pioneering journalists of L'Auto (France's leading national sports daily), it will demonstrate how the sports journalist was constructed through processes of witnessing and authoring the drama of the road race that relied both on the journalist's physical presence within the race itself and on his engagement with a range of facilitating technologies. In particular, this paper will consider how the sports journalist's constant quest for original and distinctive coverage informed a series of narrative innovations that were enabled and fuelled by technological developments such as the telephone, the car and the motorcycle. It will demonstrate how these new technologies allowed journalists to gain greater proximity to events, how they offered new perspectives on the sport and its participants, and how consequently the technologies themselves shaped nascent sports writing practices. It will show how greater proximity to and new perspectives upon sporting action placed the sports journalist as an intermediary body between competitors, on the one hand, and those readers, on the other, who admired and were enthralled by their exploits. Through his embrace of new technologies and the bodily experience of pursuing the race, the sports journalist emerges as both a technical specialist within the broader field of journalism and a prominent character in the drama he seeks to represent. Narratives of the Tour de France, it will be argued, thus became a process through which the modern sports journalist came to be associated with a certain performance of masculinity that would define the profession throughout and beyond the twentieth century.

Martin Hurcombe is Professor of French Studies at the University of Bristol, UK. He is a specialist in early twentieth-century French culture, history, and politics and is the author of *Novelists in Conflict: Ideology and the Absurd in the French Combat Novel of the Great War* (Rodopi, 2004) and *France and the Spanish Civil War: Cultural Representations of the War next Door, 1936–45* (Ashgate, 2011). His most recent book, co-written with Martyn Cornick and Angela Kershaw, is *French Political Travel Writing in the Inter-War Years: Radical Departures* (Routledge, 2017). His current work explores the history of the French sports press and publication industry through its relationship to road cycling.

**Olaf Stieglitz: “Kicking a ball is just as natural for a girl as for a boy” – *Ambiguities in Representing Women’s Team Sports in Early 20<sup>th</sup> Century U.S. Media***

In the history of U.S. sports in the first four decades of the twentieth century, three trends combined to form a particularly new constellation: first, the establishment of an enthusiasm for sports that now transcended class and regional barriers; second, the slowly but recognizably increasing role of women in this still primarily male-dominated world of sports; and third, the rapid multiplication of media and, not least, visual representations of sports and sporting bodies. Sport became omnipresent in the modern, urban and increasingly dynamic years between the 1900s and 1930s, an era which also saw an increase in female participation. This paper addresses the representation of women's team sports in the United States over the course of these years. Initially often branded as 'unfeminine' because supposedly 'too aggressive' and 'too competitive,' sports such as basketball, field hockey, volleyball, and soccer nevertheless gained an established place in the sports programs of many universities and also became an integral part of the YWCA's athletic activities. The paper argues that the new, dynamic media setting of these years provided space not only to stabilize notions of (white, urban, middle-class) femininity and body images commonly marked as feminine in and through sports, but also to productively question them. In this context, team sports played a special role, because they provided an ideal arena to discuss both the supposed dangers of sports for women as well as opportunities. The paper analyses its research question on the basis of contemporary texts, especially from advice literature for both experts and athletes, as well as from popular magazines and newspapers. A special emphasis though rests on visual representations, on photography, graphic illustrations, and film, arguing that these images were particularly open to different and often conflicting readings of women's athletic bodies.

Olaf Stieglitz is Professor for American Cultural History at the University of Leipzig. His research interests include gender history and the history of bodies; sport history as cultural history; memory studies; visual culture. His current project is entitled: *Modernity in Motion – Visualizing Athletic Bodies, 1890-1930s*, and it asks how 'modern' notions of human bodies were negotiated in sport photography and early film.

**Jonathan Ervine: *Hard work: Endurance and the Body in French Sports Films***

This paper will analyse representations of the male body in contemporary French sports films that focus on endurance events such as triathlons and long-distance cycle races. It will discuss Laurent Tuel's *La Grande Boucle* (Tour de Force, 2013), Nils Tavernier's *De Toutes nos Forces* (The Finishers, 2013) and Pascal Rabaté's *Du Goudron et des Plumes* (Patchwork Family, 2014). Although endurance events take their toll on the body and are very tiring, the motivations for participating in them that are visible within contemporary French sports films paradoxically often stem from weariness. This weariness often stems from frustration about work and struggles to maintain functioning family relationships. The films this paper examines involve

protagonists embarking on novelty pursuits that can be located within field of recreational amateur sport rather than elite professional sport. Crucially, they provide an outlet from frustrations linked to work or family. However, such quests often have more to do with work than one might think. As I demonstrated in a 2021 article (co-authored with Hugh Dauncey) about the centenarian cyclist Robert Marchand, exploits in what initially appear to be novelty events are often situated within discourses that are highly relevant to work. Furthermore, Jürgen Martschukat's *Age of Fitness* reminds us that working towards a fit body can involve aspiring towards ideals of productivity that are strongly associated with modern capitalism. This paper will explore the extent to which a group of French sports films focus on the male sporting bodies in ways that are informed by discourses associated with work. It will also examine the importance of factors such as race, class, and disability when it comes to defining who can compete and how they can do so.

Jonathan Ervine is Senior Lecturer in French and Francophone Studies at Bangor University, and a specialist in French culture and society. He is the author of two books; *Humour in Contemporary France: Controversy, Consensus and Contradictions* (Liverpool University Press, 2019) and *Cinema and the Republic: Filming on the Margins in Contemporary France* (University of Wales Press, 2013). He has published a range of articles and book chapters about sport, cinema, and humour in France and is currently writing a book about depictions of masculinity in French sports films.

**Abish Jebeshy: *Mat Warriors: Navigating “Space In” and “Space Off” – Unravelling Gender Dynamics in Indian Wrestling Narratives***

Teresa de Lauretis' concept of 'space in' and 'space off' theory, as outlined in her work on film theory, can be applied to the context of Indian wrestling to explore the dynamics of representation and power. De Lauretis suggests that 'space in' refers to the narrative or diegetic space within the film, while 'space off' encompasses the real-world space outside the narrative. Applying this theory to Indian wrestling involves analysing how the representation of wrestlers in media (space in) intersects with the actual experiences and societal expectations of wrestlers in India (space off). In the context of Indian wrestling, the representation of male and female wrestlers in media (space in) often perpetuates traditional gender norms and expectations. This research, influenced by de Lauretis' theory, aims to critically examine the narratives within the diegetic space of wrestling discourse. Simultaneously, it seeks to understand how these representations have impacted the lived experiences and identities of wrestlers outside the narrative (space off) over the years. By analysing media portrayals, interviews, and cultural perceptions (space in), the study will uncover the ways in which gender dynamics have been constructed within the wrestling narrative. Concurrently, it will explore how these representations have influenced societal attitudes, expectations, and the real-world experiences of male and female wrestlers in India (space off). This dual analysis will contribute to a more

comprehensive understanding of the complex interplay between media representations and the lived realities of wrestlers in the Indian context.

Abish Jebeshy is a Junior Research Fellow (JRF scholar) at the Department of English Studies, School of Humanities and Social Sciences, Central University of Tamil Nadu, Thiruvarur, India. She completed her Master's in English Language and Literature in 2021, with first-class distinction from Manonmaniam Sundaranar University, Tirunelveli, Tamil Nadu, India. Her primary area of research is gender and sporting spaces in India. She is a professional cricketer and a badminton player who represents both these games at the university level.

## Panel 2: Disability and Life Writing

Wednesday, September 4, 11.00-13.00

Room: [1.08.1.45](#)

Panel Chair: Christian Laes

### **Fatima Borrmann: *Disability and Disease in Weimar Women's Fiction***

Within cultural memory, ideas of racial purity, ideal bodies, genetic superiority and selective breeding are inextricably linked to Nazi atrocities. Yet claims about the 'improvement' of the humankind circulated much more widely in scientific discourses, health manuals, political debates, social institutions, cultural practices and literary texts of the late-nineteenth. It was during the early years of the Weimar Republic, however, that an unparalleled spread of eugenic institutionalisation and policies took place. Germany's defeat in WWI gave German eugenicists an ideal opportunity to enact their national reconstruction ambitions. In addition, there existed an overall spirit of reform and rejuvenation that found expression in the Weimar Körperkultur, a movement that had direct ties with eugenic and racial hygiene discourses. Weimar culture overflowed with visual representations of perfect, muscular and normative bodies. These developments, however, did not remain unchallenged.

While Weimar women writers did participate in the Weimar Körperkultur, many moved away from the identification of healthy bodies with morality. They also rejected contemporary discourses on the 'unworthy' life of the disabled and diseased. This rejection is most evident in the foregrounding of ill and disabled characters. In this paper, I consider three fictional texts, namely Lilli Haller's *Die Stufe* (1923), Vicki Baum's *Ulle, der Zwerg* (1924) and Clara Viebig's *Die Passion* (1925). I will situate these novels both to the contemporary Weimar culture and to turn of the century feminist activism and fiction. A significant change to the pre-war women's fiction, I claim, is a shift from women's rights towards a general human rights approach. Ultimately, I argue that Weimar women writers were critically reassessing the eugenic body ideal.

Dr Fatima Borrmann is a postdoctoral researcher at the KU Leuven. She obtained her doctorate in 2023 with a thesis titled "Plotting Eugenics: Fiction by German and British Women Writers 1880-1937". She has published in a number of scholarly journals such as *Cahier voor Literatuurwetenschap*, *Women's Writing* and *Orbis Litterarum*. Her current research inspects multi-generational works by European women writers during the first half of the twentieth century. Her research interests include science in literature, primarily concerning biology, evolution, genetics, medicine and eugenics.

### **Sigurður Gylfi Magnússon: *The Textual Embodiment and the Counter-Archive of Bíbí in Berlín***

The the source material that belonged to Bíbí in Berlín (Bjarney Kristjánsdóttir 1927–1999) is filled with personal descriptions of her life. For example in her autobiography she writes about the life on the farm, which was called Berlín, both her childhood and her adult years in another location (she moved into an old age home at the age of 30). She also writes about her family and neighbours with a great sense of humour and irony. Bíbí wrote her autobiography, keeping it secret from her family and neighbours. Very few of them even knew that she could read and write, because after all she was from an early age labeled an “idiot”. The text is unusual and are mostly written in pencil and the words have been retraced so many times like she was trying to make sure that her story would not be forgotten. Bíbí’s story, both her autobiography and other kind of sources, will be analysed based on two research disciplines, the critical disability studies, and the methods of microhistory. The plan is to treat a very devalued source material that was part of Bíbí’s world as a counter-archive; political, resourceful, resistant, and community-based. Her counter-archive is embodied differently than regular archives and disrupt conventional national narrative. It is treated like a constructive critique that debunks hegemony and builds up or puts together a comprehensive understanding of the world. Her counter-archive is part of a defragmenting histories of her oppression.

Sigurður Gylfi Magnússon (Historian – Ph.D.) is currently Professor of Cultural History (see: [www.sgm.hi.is](http://www.sgm.hi.is)). He is furthermore chair of the Centre for Microhistorical Research. He has written twenty-nine books published in Iceland and abroad. His latest books in English are: *Minor Knowledge and Microhistory. Manuscript Culture in the Nineteenth Century* (London: Routledge, 2017), co-authored with Davíð Ólafsson; *Emotional Experience and Microhistory. A Life Story of a Destitute Pauper Poet in the 19th Century* (London: Routledge, 2020); *Archive, Slow Ideology and Egodocuments as Microhistorical Autobiography: Potential History* (London: Routledge, 2021), and *Autobiographical Traditions in Egodocuments. Icelandic Literacy Practices* (London: Bloomsbury, 2023). He is a co-editor with István M. Szigjártó of a book series, *Microhistories*, published by Routledge. IABA (International Auto/Biography Association) World Conference 2024 in collaboration with the Centre for Studies in Memory and Literature, University of Iceland Reykjavik, 12-15 June 2024.

### **Robert Jones: *The Emergence of Personal Tragedy Theory and its Effect on Disability History***

The term “disability” is imbued with cultural meaning that goes far beyond its dictionary definition. When applied to people in a contemporary context, the term often carries with it a sense of personal tragedy whereby the individual is envisioned as a victim of unfortunate circumstances that are rooted in impairment. However, toward the end of the twentieth century, disability activists began to challenge the discourse surrounding “disability”, as they felt that it

was society, rather than impairment, that was the disabling force in people's lives. Despite the challenges to personal tragedy theory and the evidence suggesting that this view of impairment only emerged as a consequence of the industrial revolution, our understanding of "disability" history is still predominantly governed by personal tragedy theory, and it incorrectly affects our views on impairment in pre-industrial societies, as modern prejudices are anachronistically transferred onto the scant source material. In this paper, I analyse the emergence of personal tragedy theory, revealing how the industrial revolution led to the segregation of people with impairments into a distinct "disabled" class which subsequently became subject to the tragic gaze. By doing this, I hope to highlight the anachronism inherent in a personal tragedy approach to history. I, then, take classical Athens as a case study, showing that Athenian society was more accommodating toward people with impairments than is allowed for by our current understanding. To do this, a blend of primary and secondary sources will be used to reconstruct Athenian society. Furthermore, Lysias 24, *On the Refusal of a Pension*, will be a key source for my analysis. While it is not my intention to present classical Athens as a utopia, this paper will bring into question the extreme negativity with which the lives of people with impairments in the classical period have been associated, paving the way for an innovative approach to disability studies in the ancient world at large.

Robert Jones is a PhD student and tutor in Ancient History at Manchester Metropolitan University. He has received a Bachelor's degree in History from Manchester Metropolitan University, and a Master of Arts in Classics from the University of Manchester. His current research project is entitled: *Impairment and Citizenship in Classical Athens*. His interests span the history of disability, with a focus on the ancient world, particularly classical Athens.



### **Panel 3: Gendered Jewish Bodies in Eastern Europe (1880s-1930s)**

Wednesday, September 4, 11.00-13.00

Room: 1.09.2.03

Panel Chair: Daniel Wildmann

Body in Eastern European Jewish cultures was an important field of social and cultural debates and social and cultural shifts impacted how Jews approached their bodies and constructed body conceptions. The last two decades of the nineteenth century brought a set of social changes such as industrialization, urbanization and labor transformation, the emergence of women's rights movements, transatlantic migration, rise of popular culture and new political ideologies. Focusing on the time between 1880 and 1939, this panel will discuss three areas that allow for the exploration of gendered body conceptions in Eastern Europe: women's bodies as commodities in labour, fit male bodies and modelling of Jewish masculinities beyond Zionism, and changing press discourses on female body. This panel brings together scholars whose research reaches beyond prevailing paradigms and assumptions about Jewish bodies in Eastern Europe, highlighting aspects of Eastern European Jewry that have been hitherto overlooked or misunderstood. Exploring the entanglement of Jewish-produced body concepts and gender orders, this panel opens new vistas not only in the study of Eastern European societies, but also in European social history in general.

#### **Sari Bajari-Ahola: *Bodily performances and practices in photography of the carte de visites***

In this paper I will discuss bodily performances and practices in turn of the 19th and 20th - century portrait photography. I research photographs from the archive of Finnish Jews during the final decades of autonomous Grand Duchy of Russia. The Jewish archive in the National Archives of Finland contains hundreds of photographs from this period, which are mainly so-called carte de visites. These small photos (10.5 cm x 6.4 cm), glued on cardboard, were popular worldwide because they were relatively cheap to print in sets of dozen. This also allowed the common people to take numerous photos of themselves to share with friends and store in albums. Carte de visites were portraits in which people were in full- and half-length, bust and face portraits. I approach the performances and practices of the human body through photographic examples of various Jewish portraits. The aim of this study is to discuss, how the performance of the body and its parts were used to build identity, show a person's value or status, and what kind of bodily practices were used in photographs. The body languages and positions the Jewish portrait themselves in is evaluated with theories of Peter K. Anderson (2018) and Geoffrey Batchen (2009). In their theories they study how body language can be a tool to present ones' identity. In addition to the theoretical analysis my knowledge of visual history and historical context of the era brings a clear conclusion to the study. According to my interpretation, carte de visites were indeed bodily performances and practices of their time.

Sari Bajari-Ahola (MA in History) is a doctoral student in History and Cultural Heritage at the University of Helsinki. She is preparing her PhD-dissertation: “Images of Belonging: The Identity of the Finnish Jewish Diaspora Community 1860-1917”. Her research interest includes interdisciplinary approach in cultural history combining cultural geography, sociology, and visual history, especially focusing on the culture of photography. The interdisciplinary approach has its background in her previous education as a Master of Fine Arts and profession as a visual artist, and the dissertation combines both of her master’s degrees. Her PhD-research is funded by Finnish Cultural Foundation.

**Mariusz Kalczewiak: *Showcasing Jewish Bodies: Shapsel Rotholc, Zisha Breitbart and Politics of Jewish Male Corporeality in Interwar Poland***

The 1920s and 1930s physical strength stabilized as a valid concept for defining Jewish masculinities in interwar Poland, particularly among the working classes. Polish-Jewish men represented masculinities much more diverse than the binary notions of the new secular Palestine-directed Zionist muscle Jewry and weak and unmasculine, weak, diaspora Talmud Jewry. In the 1920s and 1930s Jewish men have constructed their body-centered masculine identities not only in relation to women but also under the eyes of other (Jewish and non-Jewish) men: fathers, childhood friends, army comrades or workplace colleagues, bosses. Drawing on memoirs and Jewish press in Yiddish and Polish, this paper will discuss two Jewish figures who defined physical power and its public exposure and as central for stabilizing Jewish masculine identities in interwar Poland. Focusing on strongman Zisha Breitbart (1883-1925) and boxer Shapsel Rotholc (1913-1996), and exploring how regular men reacted to Breitbart’s and Rotholc’s masculinities centered around performance of physical power, I show how many Polish-Jewish men defined physical power as central to their masculinity and compatible with the local notions of Jewishness. This paper challenges earlier theorizations of Jewish masculinities as quintessentially different from non-Jewish ones. In contrast to the earlier approach that explored Jewish masculinities from the perspective of non-Jewish societies among whom Jews lived, the paper suggests focusing on how Jewish men themselves not only conceptualized, but also performed their masculinities.

Mariusz Kalczewiak, Ph.D. is a historian of Modern Jewish History and Alexander von Humboldt Fellow at the University of Southern California in Los Angeles and a senior research associate at the University of Potsdam. Mariusz’s first book “Polacos in Argentina. Polish Jews, Interwar Migration, and the Emergence of Transatlantic Jewish Culture” appeared in 2020 with Alabama University Press and won the 2020 Best Book Award of Latin American Jewish Studies Association. His second book “Man of Valor and Anxiety. Polish-Jewish Masculinities and the Challenge of Modernity” is under review at Indiana University Press.

**Zuzanna Kołodziejska-Smagala: *Discourses on Body in Polish-Jewish Press between 1880 and 1939***

Although after WWI the idea of integration with non-Jewish majority failed, the number of Jewish periodicals and literary texts in Polish was higher than before 1914. The interwar period was a time of rapid development of Jewish press in Poland. It was then when the only Jewish female magazine in Polish appeared. Since female body in Judaism was under strict religious control, social changes that started at the end of the nineteenth century, particularly the women's rights movement and secularisation, deeply impacted the discourses on female body in Polish-Jewish interwar press. The aim of the paper is to track those changes on the example of press articles, adverts, letters to the editors etc., that were shaping contemporary perception of human body. The paper will seek to answer such questions as how those discourses in Polish-Jewish press differed from discourses on female body in non-Jewish press at the time, what was the impact of WWI and the shift in gender roles on those discourses; and whether rising antisemitism in the 1930s influenced the discourses on female body in Polish-Jewish press.

Zuzanna Kołodziejska-Smagala PhD. ORCID: 0000-0002-2119-7549. From September 2023 she leads a project: Discourses on Body in Jewish Culture in the Polish Lands between 1880 and 1939 funded by the NCN (National Science Center). Between 2020-2023, at the Faculty of History, University of Warsaw, she led a project on Polish-Jewish female discourses on body and sexuality between 1891 and 1918, funded by the NCN. She is an author of three books in Polish: *Izraelita (1866-1915). Cultural and Literary Importance of the Weekly* (Kraków, 2014); *Polish-Jewish Literature 1861-1918. Anthology* (Kraków, 2017), *Polish-Jewish Literature 1861-1918. Studies and Sketches* (Kraków, 2018).

## **Panel 4: Shared Bodies: an intersubjective approach to the supernatural**

Wednesday, September 4, 11.00-13.00

Room: 1.09.2.06

Panel Chair: Hanna Weslau

Stimulated by the studies on lived religion by sociologists (McGuire; Ammerman) and the work of anthropologists on the senses in religious practices (Morgan; Meyer), the history of religious experiences of the body in the nineteenth and twentieth century has made important steps forward. However, as Mary Dunn and Brenna Moore recently stressed (2020), what Constance M. Furey already indicated in 2012, still seems to hold true today: in our attempt to better understand subjectivity, we have isolated the subject. Stressing this relational element, our panel aims to study subjects as part of a network of human and divine beings (Orsi, 2005) in which the human body can function as entry point to and vessel of the supernatural world. More in particular, our focus is on human bodies that were shared (willingly or unwillingly) with spirits and divine beings (e.g. possession, shared pain, automatic writing). Studying these cases we explore what they tell us about conceptions and experiences of the body and its porosity, how bodies were trained (or not) to accommodate and recognize the transcendent, and whether or not the (temporary loss of) control over one's own body equaled (the loss of) agency.

### **Bernadett Bigalke: *It's in my Fingertips: Writing Experiments with Otto Dalberg***

The writer Clara Blütghen began her media experiments with the spirit Otto around 1900 in the Province of Brandenburg in Prussia, in Bad Freienwalde. He writes poems, draws and communicates through her. Clara's body develops a specific sensorium for Otto's presence. Her index finger seems to take on a life of its own when he tries to make contact with his "beloved Clara". The archived estate of Victor and Clara Blütghen contains a great rarity: a box with dozens of sheets of paper that bear witness to this intensive practice of mediumistic writing. Unfortunately, there are no first-person documents that make Clara's voice audible in these writing experiments. The novel "The Spiritualists" (ca. 1901) by her husband Victor is therefore used to trace this corporeal interaction between spirit and medium. Victor used this episode in his wife's life, about which he must have had the most detailed information, as the model for the novel. The book received considerable media coverage in its day. From the perspective of lived religion, the case study focuses on Clara's experiments of making her body an instrument for the haptic sensation of the spirits of the dead. It focusses on the medium's attention to ephemeral sensations that define the spirit's presence.

Bernadett Bigalke is Junior Professor for the Study of Religion at Leipzig University. She specialises in the history of religion in modern Europe and North America. Her research focus is on Esotericism and Catholicism since the 19th century. She is particularly interested in the

nature of the relationship between the fields of religion and medicine, and the role of the human body in the religious history of modernity. She studies religion from the perspective of lived religion with a focus on the history of emotions, gender and class.

**Leonardo Rossi: *'And God became a body': Incarnate Divinity and Corporeal Wonders Under the Pontificate of Pius XII (1939-58)***

This presentation aims to investigate supernatural events and corporeal phenomena (stigmata, possessions, miraculous healings, and above all, incarnations) which led groups of faithful to identify their bearers not as 'living saints' but as corporeal personifications of the divine and provoked heated condemnation from religious and civil authorities. The context of the study is twentieth-century Italy, particularly the decades of the pontificate of Pius XII (1939-58), years with which scholars have only recently begun to focus. Thanks to the opening of the Vatican archives up to 1958 (spring 2020), the strong concern of the Catholic Church towards alleged mystics, popularly elected saints, and a new heresy (that is the incarnation of the humanity of Christ by 'demigods') has emerged. If the Holy Office has been fighting aspiring saints since the sixteenth century, countering hundreds of cases, episodes of alleged divinity represent rare and isolated exceptions over the centuries (Biondi, 1991; Malena, 2003). However, something seemed to change under the pontificate of Pius XII, a period in which two 'demigods' divided Italian Catholic society. In January 1943, the seer Maria Miana proclaimed herself the new Virgin Mary, destined to give birth to the modern Messiah. In 1947 the nun Teodorina D'Agnano claimed to be the physical incarnation of Christ and that she spoke on behalf of the Lord. According to the mystics themselves and their supporters, being the incarnation of Mary or Christ, they had closer proximity with the divine, thus surpassing every other saint and religious authority on earth. Through these two case studies, I will investigate the importance of the body and corporeal charisms in creating religious authority and public fame in contemporary Italy.

Leonardo Rossi is a postdoc researcher at the Ruusbroec Institute, Antwerp University (Belgium). His research focuses on bodies and relics, Catholic mysticism and 'living saints', popular practices and devotions in nineteenth and twentieth-century Italy.

**Tine Van Osselaer: *Sharing is Caring? Embodying the Suffering of Others in Catholic Devotional Culture***

Suffering on behalf of others is a dominant theme within Catholic teaching on the Passion of Christ. Historians like Thomas Kselman and Richard Burton have shown how this shared pain model (Glücklich) gained new traction in the nineteenth and early twentieth century with the rise of Christocentric devotions and of so-called 'victim souls' like stigmatics (who bore the

wounds of Christ). However, Christ's suffering was not the only pain that was incorporated by others. One of the fascinating mystical epiphenomena of the time was that heroic sufferers could also embody the ailments and afflictions of fellow devotees. This paper discusses how the embodiment could take on various forms (past or present pain e.g.) and had different reasons. Exploring cases from Belgium and Germany, we study how it helped some of the mystics build a network and gain religious authority, while others suffered in private and for personal reasons. While all of the mystics identified as Catholic, the diversity of their stories and phenomena offers us a glimpse at the variety of religious movements in the margins of Catholicism and at the central role the body could play in building and strengthening relationships in the network of human and divine beings.

Tine Van Osselaer (PhD, 2009), Ruusbroec Institute, University of Antwerp, is Associate Professor in the history of spirituality, devotion and mysticism. Her research focuses on religion and gender, the history of emotions, the mediatisation of religion and the history of pain.

### **Kristof Smeyers: *Bodies Besieged: Possession and Exorcism in Modern Flanders***

Who exactly lays claim to the body of the possessed during an exorcism?

Contrary to what is commonly assumed, diabolic, demonic and spirit possessions did not disappear in Western Europe after the Enlightenment. In Flanders, too, the Devil and his cohorts did not retire. As a consequence, exorcism maintained its relevance as a rite with which to remedy the evil within as the world outside went through profound change. At its centre is always a body, around which a variety of actors gathered to stake different claims: the possessed, the exorcist and the demon, but also the family and bystanders, the Church and the press. Focusing on the practices and materiality of several exorcism cases in nineteenth- and twentieth-century Flanders, I centre the issue of bodily possession to ask how these actors claim the body of the possessed – and, by extension, the truth of the event? This question relates concerns about bodily autonomy and selfhood to contemporary debates about the supernatural, the nature of evil, and the value of empirical evidence. It also speaks to the issue of performativity and, increasingly, to social expectations and cultural representations of the possessed body.

Kristof Smeyers is the Patria Research Fellow at KADOC-KU Leuven. He is particularly interested in histories of the supernatural, science, religion, and folklore. He has written articles on mystical bodies, occult sciences, enchanted economies, and lived experiences of the supernatural. His book *Supernatural bodies: stigmata in modern Britain and Ireland* will be published with Manchester University Press in 2024.

## **Panel 5: Embodied knowledge: Conceptualizing the Body in Magical Practice**

Wednesday, September 4, 11.00-13.00

Room: 1.09.2.13

Panel Chair: Sara Chiarini

Magical practices throughout history serve as central sources to conceptions concerning the body. Whether as detailed instructions in magical manuscripts, reports from inquisitions or witchcraft trails, or other historical sources, magical practices can reveal a wide variety of bodily conceptualizations. They articulate how and why the body is used in performative ways through speech and movement. Additionally, magical practices may function as a link between the material world, and transcendental spheres, and the divine, challenging conventional notions of materiality. Furthermore, these practices unveil specific power relations and transformations of bodies, including individual bodily parts. Essentially, magical practices involve the conceptualization of the body. In this panel, our objective is to explore how the body is reflected in magical knowledge. Papers presented may discuss magical practices from any historical period, area, and source.

### **Federico Barbierato: *Books to Practise. The Role of the Body in Some Manuscripts of Magic and Popular Venetian Magical Practices Between the 17th and 18th Centuries***

The body is at the centre of attention in the magic texts that circulated in Europe in the early modern age. In this paper I will focus on some of these manuscripts, of Venetian provenance, emphasising their contents relating to the body (healing, well-being, sexual satisfaction, the possibility of causing illness and death, etc.) and at the same time showing how these texts were material elements that often had to be used in connection with the body itself: they were in fact worn, touched, swallowed and were at the centre of a complex system of relations with the body in general.

Federico Barbierato is Professor of Early Modern History and Historical Anthropology at the University of Verona and the University of Italian Switzerland in Lugano. His interests focus in particular on the cultural history of magical practices, the circulation of forbidden books, unbelief and the Inquisition in early modern Italy. His publications include: *Nella stanza dei circoli. Clavicula Salomonis e libri di magia a Venezia nei secoli XVII e XVIII* (Bonnard, 2002) and *The Inquisitor in the Hat Shop: Inquisition, Forbidden Books and Unbelief in Early Modern Venice* (Routledge, 2012). He is currently writing a book on some cases of collective demonic possession in the 18th century Republic of Venice.

**Michaela Valente: *The Body and the Soul of the Witch: Johann Wier and Jean Bodin***

Through some demonological treatises, especially Johann Wier's *De praestigiis daemonum* and Jean Bodin's *Démonomanie des sorcieres*, we intend to examine the descriptions of the witch's body and that of the demon-possessed woman. The gaze of a physician and a jurist on the female body will thus be compared.

Michaela Valente was awarded her Ph.D. at the University of Rome in the year 2000. From 2005 to 2021 she was Associate Professor in Early Modern History at the University of Molise. Since 2021 she teaches at Sapienza, Università di Roma. She has collaborated in a number of research initiatives among which Cost Action 18140 People in Motion: Entangled Histories of Displacement across the Mediterranean, or PIMo2019-2023. She is member of the Editorial Staff of “Bruniana e Campanelliana”, «Riforma e movimenti religiosi»; and «Archivio Storico Italiano». Her research is focused on the demonological debate and on the Roman Inquisition. Her latest book is *Johann Wier. Debating the devil and Witches* (Amsterdam, 2022). Research interests: cultural history and circulation of ideas.

**Irene Salvo: *Embodied Knowledge and the Evil Eye in the Ancient Mediterranean***

There are words that have the power of apotropaic objects because they have been reified through the written material on which they were engraved. In the ancient Greek Mediterranean, especially from the fourth century BCE until Late Antiquity, building and mosaic inscriptions were widely set up to ward off evil and malevolent intruders, sometimes accompanied by a visual representation of the destruction of the personification of the Evil Eye. Furthermore, interrelated emotions like envy, Schadenfreude, and fear of the Evil Eye emerge in grave epigrams, curse tablets, and amulets. This material attests to the prominence of the fear of being envied.

This paper intends to analyse how knowledge about Evil Eye worked in relation to the bodies of the various agents involved in the process, i.e. those who were trying to avert Evil Eye, those who were sending the aggressive attack in forms of illnesses and mishaps, and those who were around them. Transhistorically, the paper will ask how the notion of corporeity – of agents and objects – can influence intersubjectivity in situations of fear and danger of Evil Eye. The examination of the cognitive, neural, and cultural elements of envious and malicious magic will be further supported by comparing ancient artefacts with ritual practices in use in southern Italy and Greece of the twentieth century.

Irene Salvo is Lecturer in Ancient Greek History at the University of Verona (Italy). Her area of expertise is History of the Ancient Mediterranean, with a focus on religions, material culture, and cognitive psychology. Her research investigates purity and pollution, gender and queerness, minds and bodies in magic, health and healing rituals, emotion, embodied cognition, history of knowledge and education, neuropsychology. She is Editor-in-Chief of



the Journal of Cognitive Historiography (for which she has co-edited with E. Eidinow the 2023 issue on ‘Cognitive Explorations of Magic in the Ancient World’).

**Mette Moesgaard Andersen: *The Magic Body: Body Parts Used as Ingredients in Magic Rituals During the 17th-20th Century Denmark***

After the last witch trial in Denmark in 1693, it remained a common belief that witches and witchcrafts posed a threat to societal order. Their presence in society was manifested through problems concerning everyday life, such as sickness in humans and animals, lost objects, and poor harvests. When household remedies failed to treat the problem, people sought help from the Wise Folks, a group of practitioners of alternative medicine, including magic. The Wise Folks’ knowledge of magical practices was transmitted orally and through writing, leaving behind a repertoire of magic rituals (including spells, recipes, and actions) in what we with a collective name call Black Books. Human body parts were often used as ingredients in these magical rituals, however, due to the lack of research on the Danish Black Books since the early 20th century, this topic remains largely unstudied.

This paper explores the use of body parts as ingredients in magical rituals found in selected Danish Black Books dating back to the 18th till 20th century. Frequently, the body parts are treated in a specific way – burned, swallowed, carried – suggesting that the use of body parts serves a certain function in the magical ritual, possibly concerning the transfer of magical essence. This contribution has a focus on the various body parts that is used, their function and position in the ritual and their connection to the aim of the ritual. This paper will contribute to the understanding of how the body is conceptualized through magical knowledge.

This paper will serve as part of my Ph.D. thesis (in progress) with the tentative name: *Between Babel and Blasphemy: A Study of the Role of Magic in 17th-20th Century Denmark*.

Mette Moesgaard Andersen is a Ph.D. student from the Department of Science of Religion at Aarhus University, Denmark. She holds a master’s degree in the Science of Religion and Museology, also from Aarhus University. Her primary research focus has been folk beliefs in 18th till 20th-century Denmark, where her approach has been shaped by both theories and methods from the field of Science of Religion, as well as her interest in archival processes. In her thesis, she examines Danish 'Sortebøger' (Black Books), emphasizing the belief systems expressed in magical formulas and the social spheres to which these formulas are directed.

***Ane Ohrvik: Space, Temporality, and the Magical Body in Early Modern Magical Practices***

Magical practices often demand a specific performative interplay among various elements, including the senses, bodily movements, the utilization of objects and speech, geographical considerations, and temporal factors, all arranged to attain a successful outcome. Particularly, the magical body is frequently associated with complex and challenging spatial and temporal settings, at least relative to the material world. In this paper, I will discuss the relationship between space, temporality, and the magical body in magical practices. How do magical practices use space and temporality to realize their objectives? To what extent is the magic itself conditioned by these elements. As primary sources, I will draw upon Norwegian magical manuscripts, commonly referred to as ‘Black Books’, originating from the early modern period. These manuscripts are replete with magical formulas and detailed instructions for bodily movements and actions.

Ane Ohrvik is Professor of Cultural History at the University of Oslo, Norway. Specializing in the history of knowledge in early modern Europe and contemporary pilgrimage in Northern Europe, her publications include topics relating to the cultural history of magic and witchcraft, history of medicine, rituals, book and manuscript history, heritage, and folk religion. Her publications include *Medicine, Magic and Art in Early Modern Norway* (Palgrave Macmillan 2018) and “Reframing Pilgrimage in Northern Europe”, a co-edited special issue of *Numen* (2020). Ohrvik is currently working on a monograph titled *Witchcraft in Norway* appearing for Routledge.

## **Panel 6: Public Images of the Aged Body in Ancient Rome**

Wednesday, September 4, 11.00-13.00

Room: [1.09.2.12](#)

Panel Chair: Jasmin Lukkari

Ancient Rome is sometimes thought of as a gerontocratic society, in which the aged were revered and ran the state. But is this a realistic image? This panel aims to delve into the representations of the aged body in Rome and their political and cultural repercussions. The panel is composed of four papers that address public images of the ageing body in various periods of the history of ancient Rome, taking different sources as a starting point. However, they all start from a common idea: how the public representation of the ageing body, whether in literature, statues, or coins, has been culturally interpreted. Two of the contributions address how the physical characteristics of old age were used to characterise rulers as good or bad. The third paper also delves into issues related to politics but focuses on how a person's physical features can be deliberately manipulated to embody certain desired characteristics, in this case related to old age. Finally, the fourth contribution, the latest in terms of chronology, analyses the role that Christianity played in the conceptualisation of the ageing body. The content of the contributions is detailed below.

### **Borja Méndez Santiago: *The Body of the Elderly in Plutarch's Lives***

This paper aims to constitute a first approach to the different representations of the aging body in Plutarch's *Parallel Lives*, the most famous collection of biographies written in ancient times. Our communication will begin by presenting some of the main features (both physical and psychological) associated by Plutarch to old age. In doing so, we will not only want to recognize Plutarch's great debt to the general image of the elderly delineated by Aristotle in some of his works, especially in his very influential *Rhetoric*, but also show how hard he thought about how old age posed a challenge to the rulers in Antiquity. The central part of the paper seeks to determine whether, for Plutarch, the mere aging of the body is a sufficient criterion to delegitimize the aged ruler. Through an analysis of selected cases, in which we will focus on the physical and moral requirements to be met by the figure of the ruler, we will demonstrate how Plutarch, although not having a clear and consistent answer to this question, seems to place moral strength above the inevitable bodily decrepitude that comes with aging and/or disability. Thus, while individuals such as Lycurgus, Camillus or Phocion could be considered "exemplary rulers" until the very end of their lives, the governments of other individuals who died at a much younger age (e.g. Gaius Marius) are completely discredited by our biographer because of the pernicious effects that aging had on the individual, both from a physical and moral point of view.

Borja Méndez Santiago, BA. in History and PhD in Gender and Diversity (2022), is a Margarita Salas' Postdoctoral Fellow at the University of Oviedo (Spain). In his thesis he studied the intersection of age and masculinity in Plutarch's *Parallel Lives*. He is currently working, under the supervision of Christian Laes and Rosa María Cid López, on a research project titled "Ageing and Disability in the Roman Empire (ca. 100-500 CE)". His research expertise includes gender history, the history of the life-stages (childhood, youth, old age), and the history of disabilities. He has recently co-edited a book titled *Cuerpos que envejecen. Familias, dependencia, vulnerabilidad y cuidados en la Antigüedad* (Dykinson, 2023), next to a chapter about the *vetulae* in the works of Martial and Juvenal (Gerion, 2024).

**Pepa Castillo Pascual & Sara Casamayor Mancisidor: *The Political Advantage of an Old Capax Imperii: the Cases of Galba, Nerva and Pertinax***

This proposal aims to demonstrate that the advanced age of Galba, Nerva and Pertinax was the main factor that determined their choice. The death of their predecessors meant the end of a dynasty, and now a candidate who would be accepted by the majority had to be chosen. It was necessary to ensure a smooth dynastic change, that is, without confrontation between two or more candidates and their corresponding factions. It was also necessary to ensure the continuity of the figure who watched over the eternity of Rome because the emperor was the only one who could ensure both things through the favour and protection of the gods. In this context, these three *capaces imperii* were a short-term solution due to their advanced age that did not predict a long reign. If they did not meet the expectations of those who pulled the strings of power, it was a matter of waiting for nature to free them from chosen *capax imperii* without resorting to another assassination. With this aim, we address how the old age of these emperors is represented in literary and iconographic sources, focusing on the aged body, and we analyse the political interpretations of these images. Thus, we ask which features of the aged body are most emphasised in the sources, whether the physical changes due to age were used to characterise the emperors as good or bad rulers, or how the author's intentionality or the expected audience affects the representation of old age.

Pepa Castillo Pascual is Professor of Ancient History at Universidad de la Rioja from 1992. In 1993, she received a doctorate with a thesis on Roman spatial planning from Universität Heidelberg and Universidad de la Rioja. Since then her research has focused on the study of Roman spatial planning and land surveying treatise. She was Senior Fellow of the interdisciplinary project Topoi (The Formation and Transformation of Space and Knowledge in Ancient Civilizations) from 2010 to 2019. She is a member of Images-Project, an international and cross-disciplinary research network focusing on modern receptions of Antiquity in the visual and performing arts. Her subject areas under investigation include Baroque opera, Theatre and comics. She was a member of ANIHO-Project from 2013 to 2019, whose objective was the study of the political appropriation of Greco-Roman Antiquity. She

has been the principal researcher of archaeological research projects in the Ebro Valley, for example, in Vareia (Logroño), the Roman villa of Velilla de Aracanta (Agoncillo), the Calagurris Iulia (Calahorra, La Rioja), etc. In recent years, her research has focused on the role played by navigable rivers in territorial planning, mainly in the relationship between rivers and Roman roads. She is currently the principal researcher of the project “History of a navigable river landscape: the Ebro River”, granted by the Spanish Ministry of Science and Innovation.

Sara Casamayor Mancisidor is PhD from the University of Salamanca with a dissertation on women’s old age in ancient Rome. She is currently a Substitute Teacher at the University of Salamanca. Previously, she has been teacher and researcher at the University of Cantabria, the European Scientific Institute, and the University of La Rioja. Her research approaches Roman antiquity from two main axes: gender and old age. Following these lines of research, she has published works on ancient femininity and masculinity, the relationship between old age and dependence, and the didactics of history with a gender perspective.

**Andrés Mánguez Tomás: *Ista Cano Saeculo: "Christian old age" in Late Antiquity (5th-7th century)***

With the spread of Christianity from the Eastern Mediterranean, convictions and moral values about "senectitude" varied from the classical duality that observed it as a "time of disease" (Aristotle) and a "time of praise" (Cicero). As the Roman Empire was disintegrating in its western half, various authors theorised about this last stage of human life. In this talk, we explore the concept of "old age" in a Christian model of life: What was the role of the "old" in this society? What moral guidelines restricted the sexuality of the elderly? Were the Church and monasteries "white-haired" institutions? Examining sources (councils, rules) and authors (Augustine, Caesar of Arles, Maximianus Etruscus) from the 5th to 7th centuries, we seek to answer these questions in order to situate the object of study in the image of the elderly and their representation in the written sources of Late Antiquity. Understanding this period in the Mediterranean West as a Roman legacy and precursor of the Middle Ages, we can observe the "image" that was forged of the elderly in these centuries, which has permeated all subsequent medieval historiography and, consequently, has come down to the present day.

Andrés Mánguez Tomás is a doctoral student in “Sciences of Antiquity” at the University of Salamanca, under the direction of Dr. Díaz Martínez. He graduated from the University of Zaragoza. His research areas include various cultural studies related to the spread of Christianity by the Western Roman Empire and its influence on Late Antique Society. Recently, his work has focused on the Christianisation of families in post-roman Europe and the role of churches in Visigothic landscapes, examining them as elements which organize both space and populations. He has also explored the meaning of Late Antiquity in the Spanish historiography.

## **Panel 7: Limits of the Body and the Mind. Gender Transformations, Continuity and Change**

Wednesday, September 4, 11.00-13.00

Room: 1.09.2.04

Panel Chair: Katharina Wesselmann

A classical education was the shared background that united the intellectuals of Europe until the 18th century, which explains why the classical ideas concerning the body, mind and gender left such a deep mark in both art and science. It comes as no surprise that both physicians and artists refashioned classical myths, artwork, and science to communicate perceptions of masculinity and femininity. This panel focuses on how they constructed ideas of gendered bodies and minds, which reflected and shaped the beliefs of their societies. Some central questions addressed include: How did artists and physicians use the classical conceptions of the body? What were their aims? What values and beliefs inherent to their societies are implicit in their works? Ultimately, by offering a diachronic and diatopic perspective that extends from Classical Antiquity to the eighteenth century and from the Iberian Peninsula to Northern Europe, the panel shows how learned people until the eighteenth century were attached to classical models and used them to express the societal tensions of their time regarding the self, the body and the mind.

4 talks of 25 minutes each + a 20-minute discussion.

### ***Elina Pyy: Metamorphoses of St Sebastian: Multiple Masculinities in Ancient and Early Modern European Art***

Elina Pyy discusses how bodily pain was used to construct and deconstruct gender in classical and early modern art. She focuses on two Roman sculpture types: the flaying of Marsyas and the slaughter of Niobe's children. Both types represent bodies in pain on the threshold of death, but their models of masculinity are very different. Pyy discusses the influence of these sculptures on early modern variants of St Sebastian: Dürer's etching (1501) shows Sebastian as a Marsyas-style, robust bearded man, whereas Sodoma's oil painting (1527) depicts a more conventional, delicate and ephobic Sebastian, who recalls the Niobid tradition. Through these examples, Pyy examines the communicative power of pain in constructing fluid gender performances.

Elina Pyy is an ancient historian based at the University of Helsinki. She is currently leading a research project that examines the influence of antiquity on portrayals of pain and gender in Western art and culture. Previously, she has served as the Vice Director of the Finnish Institute

in Rome (2019-2023) and as Visiting Scholar in the School of Classics, University of St Andrews (2015-2016). Pyy's research interests cover ancient gender studies, classical reception studies, and applications of modern critical theory to ancient sources. She has published two monographs, *The Semiotics of Caesar Augustus* (2018) and *Women and War in Roman Epic* (2020), and several peer-reviewed articles.

**Ville Hakanen: *Achillean Aspirations: the Classical Body in the Construction of Cultural and Gender Identities in 18th Century Sweden***

In the 18th century Swedish art, the classical body embodied the ideal man and the discrepancy between the perfect, masculine, virtuous Greeks, and the allegedly corrupt, feminized Northern Europe of the time. In his paper, Ville Hakanen studies how the classical nude was used by artists, patrons and intellectuals to construct personal, yet allegedly objectively "true", identities and body images at the time of paradigmatic shifts regarding the conceptions of the self and sex-gender. The masculine ideal could be appropriated by women, but a commoner with an actually Achillean physique merely took advantage of its halo demonstrating the limits of the elite discourse.

Ville Hakanen is a postdoctoral researcher in the University of Helsinki. In his 2022 dissertation Hakanen analyzed ancient Roman experiences of erotic art within the frameworks of ancient norms of selfhood and sex-gender through the example of Pompeian representations of Ganymede. At the moment, Hakanen studies the use of ancient Greek and Roman imagery in Swedish-Finnish art from the late 18<sup>th</sup> century onward. The research focuses on the discursive construction of personal identities through images within changing conceptual landscapes.

**Bernardo Mota & David Mesquita: *The Anatomy of Pleasure: Medical Insights on Gendered Sexual Experiences***

The medical authors of the 17th century debate whether women or men feel more pleasure in intercourse. In the argument, they often resume the story of Tiresias, who was born a man but was transformed into a woman and into a man again according to Ovid (*Metamorphoses* 3.316ss.). Bernardo Mota and David Mesquita explore what the doctors claim about this different perception of the sexual experience in masculine and feminine bodies, and study the significance of the myth of Tiresias in that context. Ultimately, the example points to the difficulty of accurately communicating and understanding bodily experiences, and of attaining a perfect knowledge of how a different body perceives the world.

Bernardo Mota (PhD: ULisboa 2008) is a Professor and Researcher of Classical Studies at the University of Lisbon. With Cristina Pinheiro, he has led a research project about gynecology in the early modern period. Previously, he was a Postdoctoral Fellow of the Alexander von Humboldt Foundation at the TU Berlin (2009-2011) and at the Max Planck Institute for the History of Science (05- 09.2011). His research focusses on the Aristotelean model of science, Euclidean optics, and the history of medicine. He has published several books, including editions, translations and monographs, and peer-reviewed articles.

David Mesquita is a PhD candidate at the University of Lisbon, a researcher at the Centre for Classical Studies and an FCT Fellow. His ongoing research project lies at the intersection of Philosophy, History of Medicine, Classical and Early Modern Studies, and is titled “Estêvão Rodrigues de Castro (1559-1638) as a Liber scriptor neque ex Galeni servis in the controversies of his time”. It explores a series of medical disputes of the sixteenth and seventeenth centuries using Castro as a starting point. David’s research interests include the history of medicine and of ideas, classical reception studies, and textual transmission.

***Cristina Pinheiro: What’s in a Human: Describing the Limits of Human Nature in Lusitani Medical Authors***

Early modern medical texts explore very often the anomalies of generation and the birth of monsters and hermaphrodites, as well as the possibility of sex- changes, following a tradition that goes back at least to Hippocratic medicine and Aristotelian biology. By analyzing the perspective of three Portuguese medical writers of Jewish descent – Rodrigo de Castro Lusitano (1546?-1627?), Estêvão Rodrigo de Castro (1559-1638) and Zacuto Lusitano (1575-1642) – on these topics, different conceptualizations of boundaries seem to arise: human/non-human, human being/animal, sensitive/non-sensitive, male/female. The blurring of these limits is a source of polemics and distress and, as can be seen in some representations of bearded women in Iberian art, calls for a reappraisal of tradition and science. Pinheiro discusses how the work of these authors, deeply rooted in tradition but facing the concrete cases described in medical texts, convey an apparently solid system of beliefs, while still showing hesitation and discomfort with otherness.

Cristina Pinheiro (PhD: University of Madeira 2009) is a Professor in the University of Madeira and a Researcher at the Centre for Classical Studies at the University of Lisbon. With Bernardo Mota as co-PI, she led the research project “Gynecia: Rodrigo de Castro Lusitano and the ancient medical tradition about gynaecology and embryology”. Her research interests include Gender Studies, Women and children in Ancient Greece and Rome, and Ancient and Early Modern medical texts on women’s diseases. She has published books, book chapters and articles on these topics.



## **Panel 8: The Imprisoned and Enclosed Body**

Wednesday, September 4, 11.00-13.00

Room: 1.09.1.12

Panel Chair: Nicole Waller

### **Tania Arcimovich: *The Body and Political Violence, or Approaching ‘the Art of Regime’***

August 2020, Minsk. A few days after the presidential elections, hundreds of people detained during the protest demonstrations of August 9 to 12 were released from jails around the country. Their bodies and minds had experienced an incredible level of violence during those days. Several days later, a group of Belarusian artists gathered near the Palace of Arts in Minsk to crusade against violence in the action titled “The Art of Regime.” They held up photos of people whose bodies had been injured (bloodied, bruised, maimed) by the state military forces. One artist flaunted his own beaten body, turning it into an ‘art object’. Unfolding the context of “The Art of Regime” action, the paper explores ‘violence’ in contemporary performance and art, asking about how violence (with its invisible contexts and European history) is written and narrated within/by artistic performative practices through the body. Based on new materialism approaches (as a transdisciplinary field), the paper asks about how the concept of violence correlates with the realm of political violence – as an (individual versus universal, Adorno 2001) experience of the body, emotions, and mentality in the context of human rights (Wilcox 2015; Selnes and Ohldieck 2020). This ‘how’ also refers to the question of the aesthetics of violence and its embodiments in those artworks which allude to political violence and its invisible forms.

Tania Arcimovich is a PhD Candidate at the International Centre for the Study of Culture (Justus-Liebig-Universität, Germany) with the project entitled “‘We are like the Foremothers’. Traces of the Avant-gardes in Soviet Belarus” (submitted 12.12.23; estimated date of the defence 18.04.24). She graduated from the Belarusian State Academy of Arts in Minsk (Department History of Theatre) and received a Master in Sociology (Cultural Studies) from the European Humanities University (Vilnius). She is an author of the book ‘Belarusian Experimental Theatre in the Thaw period. Between Modernism and Avant-garde’ (in Russian, Vilnius, European Humanities University, 2020).

### **Sofie Fingado: *Interrelated Bodies in the Peripheries of Captivity***

Located in the context of an industrialized prison and detention complex, my paper will depart from the cultural and “carceral imaginary” of a body trapped in a “one-person cage” (Dylan Rodriguez), materializing an idea of bodily “separability” (Denise Ferreira da Silva). Hereby carceral spaces are understood as “places designed to separate [prisoners] from their

communities and families” (Angela Davis), and as producing powerful cultural imaginaries of individualized bodies and of targeted and operative penal violence. Following abolitionist endeavors, the paper will aim at questioning this cultural imaginary and will build a case for abolition from both a (theoretical) conception of bodily interrelationality (Judith Butler) and from extending research interests to the peripheries of these penal spaces. Here, my paper will center the work of British journalist Victoria Brittain who has worked extensively with families of “War on Terror” detainees, in order to trace the extensions of carceral immobilization and terror beyond prison walls and into domestic spheres, social bonds, affective relations and (kin) structures. The interviews conducted by Brittain tell of affected communities, of electronic surveillance and shackles which extend carcerality into civil and domestic spaces, of carceral violence affecting relations, children and kin. By virtue of turning the attention to these carceral peripheries, bodies as objects of cultural historical analysis appear as radically interrelated, and offer an analysis not only of tentacular violence always already directed against social relations but of “a radical methodology of imprisonment” (Avery Gordon). Accounts from carceral peripheries, the paper suggests, may offer a differentiated understanding of bodies and their interrelationality, a critique of the violence directed against them, and an understanding of the ways bodily entanglements at the same time provide the grounds for and the condition of “human life, kinship, and survival” in the face of displacement, isolation, and violence (Katherine McKittrick, Ruth Wilson Gilmore).

Sofie Fingado studied Cultural History and Theory at Humboldt University of Berlin and its partner universities in Tel Aviv and Copenhagen. She is currently a PhD candidate with the research training group minor cosmopolitanisms at the Universities of Potsdam and Melbourne. Her research interests include carcerality, as well as abolitionist potentialities of care, (collective) survival, relationality and kinship. In her PhD project, she is working on resistant practices of affiliation in the U.S. prison and detention complex.

### **Eva Raynal: *Embodied History: Deported Body and Nazi Heroic Body***

No body in Europe has been more affected by history than the concentration camp body. From 1933, when the first Nazi concentration camp was opened, to 1945, when the last Lagers were liberated, there was approximately 40,000 works of concentration art created during imprisonment. Throughout Europe, a few drawings escaped the eye of the executioners and were saved by their creators and fellow deportees. These productions focused on the main - and in the end only - object presented to them: the body. Starved, beaten, exhausted, sick, tattooed, sometimes dissected, the concentration camp body was opposed to the Aryan and Fascist representation of heroic art, and was in contradiction with the ideal representation of a healthy, harmonious body in fine arts. Indeed, in the millennium Reich project, body and art were closely linked, since the aim was to develop a racialist didactic, condemning avant-garde representations of the body, grouped together as Degenerate Art (Entartete Kunst). Within

society, the Nazi state valorised the Aryan, heroic, Nordic body, characterized by harmony, symmetry, and heterosexism, while in camps, it destroyed bodies in order to recreate. The abused body of the deportee became the repoussoir of the Übermensch (Overman). After the war, the deported body continued to leave its mark on visual arts, whether in painting, contemporary performance, or cinema. As a result, the "clandestine images" of concentration camp bodies are capable to emerge at any time and in any form of art (O. Levy). Concentration art and its bodies are thus at the heart of history, but at the same time on the margins of art history and cultural history. And yet, works produced in the Lager are part of a real horizontal artistic process (P. Piotrowski), in contrast to the absolute verticality of Nazi domination. This communication wants to present that this horizontality, never theorized or asserted by survivors, should nevertheless have its place within the universal history of art and the field of cultural studies.

Eva Raynal is associate professor (MCF) in comparative literature at the University of Mayotte and a research member of Paul Valéry University, Montpellier (laboratory: RIRRA 21). She also holds a Master's degree in Art History from Jean Jaurès University (Toulouse). Her research focuses on traumatic displacements (deportation, exile, clandestinity) within European & extra-European literature after 1945. She also interested in women's traumatic narratives, in children's literature, in the iconography of the alienated body, especially during genocide events, and more generally speaking in identity and memory issues.

Published : *Aller-Retour*, Tirésias, 2021 and *Regards croisés sur les mobilités et l'altérité : Recherche et action* (collective), Presses Universitaires de Provence, 2022.

### **Florin Țurcanu: *War Culture and Prisoners' Bodies: Romanian Prisoners of War in Bulgaria, 1916–1918***

Taking as my starting point the studies of the French historian of the Great War, Stéphane Audoin-Rouzeau, on a necessary history of the bodily dimension of combat experience, I propose to examine the bodily dimension of the experience of captivity of prisoners of war, which follows the ordeal of combat. The physical violence of warfare gives way to the unique physical brutality of captivity, and the two forms and phases of this war violence can be studied in terms of their articulation and continuity. Studying wartime imprisonment is another means to obtain access to this "war culture," insofar as war itself is a "cultural act" or "total social fact," producing a "war culture" that dictates the general functioning of societies and states. Using archival sources and testimonies on the captivity of some 30,000 Romanian soldiers in Bulgaria during the First World War, I propose to examine how the experience of captivity, by affecting the body in a new way, becomes the expression of a treatment of these prisoners that reflects the representations of those who detain them and, more generally, a point of entry into Bulgarian war culture. Exploring the gestures of violence and the practices of body management in the various phases and situations of captivity (prisoner convoys, housing conditions, forced

labor, punishments, illnesses, burials) enables us to identify the elements of a cultural language through which those who hold prisoners continue the war against them with other means - degrading ethnic hierarchies and national debasement, denial of the right to medical care and hygiene, denial of officers' social status through bodily violence or, quite simply, the use of captives' bodies for material and logistical purposes in a conflict where prisoners are transformed into a resource at the service of the enemy's war effort.

Florin Țurcanu is a historian, professor of contemporary history at the University of Bucharest, Faculty of Political Science. He has been visiting professor or researcher at EHESS-Paris (2005; 2014), Ecole Normale Supérieure (Paris - 2006), Maison des Sciences de l'Homme (Paris - 2006), Université Lyon 3 (2017), Université Bordeaux-Montaigne (2018). His publications include: *Mircea Eliade. Le prisonnier de l'histoire*, La Découverte, Paris, 2003; *Intellectuels, Histoire et Mémoire en Roumanie. De l'entre-deux-guerres à l'après- communisme*, Bucharest, 2007; *La Grande Guerre - histoire et mémoire collective en France et en Roumanie*, Bucharest, 2010 (co-ed. with Christophe Prochasson); *La Grande Guerre dans les Balkans - regards croisés, perspectives comparées*, Sofia, 2018 (co-ed. with Jean-Noël Grandhomme).

## **Panel 9: Methodologies for a Cultural History of and through the Body**

Wednesday, September 4, 11.00-13.00

Room: [1.12.1.01](#)

Panel Chair: Christopher Forth

### **Eino Heikkilä: *Bodily Experiences in Ethnographic Writing***

In ethnography, especially in recent decades, the experiential nature of fieldwork and the importance of reflecting on bodily feelings in the formation of knowledge have begun to be emphasized. Sarah Pink has developed the methodology of sensory ethnography with the idea that sensing and critical reflection of experiential knowledge opens pathways for a new kind of knowledge that cannot be accessed only through external observation or by interviewing.

According to Pink, it is essential in sensory ethnography to locate the knowledge and the sense making in action and bodily interaction. It has been suggested that bodily and emotional sensitivity to observe and sense events in the field and the ability to interpret non-verbal information are an inseparable part of the ethnographer's toolbox. These skills are connected to the concept of corporeal (bodily) knowledge, which is a central but rather difficult to reach and verbalize in ethnography.

In my presentation, I outline how the tacit and experiential knowledge formed in the ethnographic research process is filtered and verbalized into ethnographic research texts, and based on that, what can be said about the meaning of bodily knowledge in ethnography. The first aspect of this is related to the question of how language can convey feelings or experiences in general. According to Merleau-Ponty, the starting point of linguistic creativity is corporeality, which in this context means the holistic presence of a person. In this sense, language is not a collection of signs detached from ourselves, but rather an expression that is attached to our very being. This, I argue, is also at the core of ethnographic writing. My presentation is based on my dissertation published in 2023 (at the University of Helsinki, Finland), where I examined the role and meaning of the researcher in Finnish ethnographic research literature of the 2010s.

I'm an ethnologist (PhD), graduated from the University of Helsinki 2023. My research interests are ethnography, philosophy of knowledge, phenomenology, narratology among others. In my dissertation I examined the role and the meaning of the researcher in Finnish ethnography of the 2010s. I'm currently working on a research project about communal living in elderly group housing.

**Maximilian Tarik Orliczek: *Archaeokinetics A New Methodological Approach to Reconstructing Ancient Athletics***

Drawing on practical experiences from didactic and educational settings (Orliczek 2024 [in print]; Orliczek/Priebe 2022 and 2023), this presentation aims to highlight the previously neglected potential that is gained by focussing on the process of learning movement. It posits a new methodological approach for reconstructing and re-enacting ancient sports.

Until now, a significant amount of modern sports history research has been considered “event-oriented” (Kyle 2015, 3), the approach of Archaeokinetics attempts to contribute to the investigation of the “innewohnenden Sinnmuster” (Pyta 2009, 12) of sports by placing actual movement practice at the centre of the study. Although sensory approaches have recently emerged in archaeology (e.g. Agnew/Lamb/Tomann 2020; Skeates/Day 2020), they still seem largely underrepresented in sport historical research that focuses on the reconstruction of techniques.<sup>1</sup> Likewise, little attention has been devoted to a lived-bodily dimension in sensory archaeology, apart from the five human senses. Therefore, this presentation emphasizes the potential of a bodily-aesthetic perspective using ancient athletics as a case study. It critically assesses reconstructions of ancient disciplines from a cultural-historical viewpoint, challenging some of the widely accepted proposals that imply a single technique persisted for approximately 1,200 years in ancient sports (e.g. Mouratidis 2012). Instead, it argues for a dynamic technique development akin to the process seen in contemporary sports, suggesting an evolving learning process that could only be reconstructed as embodied. The approach of Archaeokinetics, therefore, attempts to reconstruct ancient sports from the learner’s perspective over a prolonged period, and acknowledges the development of multiple functional techniques. It combines standard philological, archaeological (primarily experimental), autoethnographic and sensory methodologies using triangulation. A pilot project was carried out in 2022. Since then, the approach has been further developed and is open to feedback and discussion.

M. Tarik Orliczek studied Latin Philology and Sports Science at the Philipps-University of Marburg (Germany). He is a PhD student at the Institute of Human Movement Sciences, Sport, and Health of the University of Graz (Austria). He currently works at the Department of Sport and Movement Pedagogy at the University of Marburg and as a part-time school teacher. His research focuses on didactic approaches to teaching (ancient) sports history and the history of sports science, with specific interest in the questions surrounding the reconstructions and reception of ancient Greek athletics and its pedagogy.

**Marina Sahnwaldt: *KLANGSPORT. For an Audible Cultural History of the Body***

In our cultural sphere, the cultural history of the body is predominantly told visually. Accordingly, practices of seeing are familiar to us, while a well-founded listening is less developed.

Although auditory phenomena have taken a firm place in science with the curricular anchoring of Sound Studies, sounds still play a subordinate role beyond disciplinary boundaries. There is also no culturally and historically developed discourse order in the cultural history of the body. However, the body has always been surrounded by acoustic phenomena. Every movement we make leaves acoustic traces, which are evidence of body techniques and practices, and refer to movement patterns and behavior.

In the context of the conference, I would like to stimulate the question: How can we learn to read the acoustic dimension of the moving body? With my work, established under the name "Klangsport", I am stimulating an audible cultural and knowledge history of the body. The focus is on the soundscapes of bodies in motion. In an empirical process, audio-visual recordings of athletes were made. In the process, the acoustic traces of performance and elite athletes were recorded. In contrast to simple sports fun or everyday movement, significant sound parameters are evident in athletically trained movement. The focus is on standard situations, which can be attributed to body techniques and practices that go back far into the history of sports disciplines. The lay-up in basketball, the athlete's turn around his own axis, when he gets momentum for the throw of the discus, etc. The collection chive was developed to document the material. The process is based on the standardised practices of museum practice.

Marina Sahnwaldt is a sound curator, cultural scientist and art director of klangsport, based in Hamburg. In 2009 she initiated the first encounters between athletes and musicians, produces a first klangsport Revue and a music education program, which received the Junge Ohren Preis in 2011. In the course of her cultural studies at the Leuphana University of Lüneburg, she increasingly used scientific methods and theoretical spaces of reflection for the further development of the project. In 2016, her work was awarded the Lower Saxony Science Prize in the Student category. The KLANGSPORT archive is the result of her master's thesis. Sahnwaldt initiates acoustic journeys of discovery in various cultural contexts. Since 2022, she has also been the director of the Hamburg Audience Academy at TONALi.

## **Panel 10: The Female Body and Sporting Practice**

Wednesday, September 4, 14.30 - 16.30

Room: 1.09.2.05

Panel Chair: Martin Hurcombe

The relationship between sporting practices and gender is apparently well established. Much has been written, for example, about the role that team sports (and notably various football codes) played in the construction of a particularly virile form of masculinity in the late nineteenth and early twentieth century. (See, for example, Varda Burtsyn's *The Rites of Men* (1999).) Other forms of sporting practices of this era, such as athletics, shooting, horse riding and gymnastics, have been considered intrinsic to the development of martial masculinity in a range of national contexts. The use of gymnastics in Prussian military training in the nineteenth century, for example, was credited by many French intellectuals, journalists and politicians for Prussia's victory over France in 1870-71. The sport was thus co-opted not only as a means of improving the fitness of French troops, but as a way of remedying a pervasive sense of masculinity in crisis. Numerous studies of other national and international contexts have explored the theme of war and sport and therefore of the relationship of sport to idealised forms of masculinity and the male body; recent examples in this area include Peter Donaldson's *Sport, War and the British* (2020) and the edited volumes *Sport, War and Society in Australia and New Zealand* (Crotty and Hess, 2016) and *Sport and the Pursuit of War and Peace from the Nineteenth Century to the Present: War Minus the Shooting?* (Hurcombe and Dine, 2023). Representational practices have been central to many attempts to define often idealised forms of masculinity and the male body; in so doing, they have also served to constrain or even prevent women's participation in a range of sports. Thus, historically, while representations of the male sporting body might signify strength and speed, representations of female sporting bodies might signify grace and elegance. Many representational practices of sporting bodies have therefore tended to support an established and binary gender order, subordinating the female sporting body to a supposedly superior and idealised male counterpart.

The increased visibility and participation of women in sport at all levels since the late twentieth century has begun to challenge earlier representational practices. It has also prompted a new generation of scholars to seek out the often-obscured history of women's sport. This panel will take the form of four papers (each lasting 20 minutes) exploring the ways in which women's bodies have sometimes been constrained by, but have also sometimes resisted, the gendered hierarchy of certain sports practices and cultures. It thus considers how physical education was (in two national contexts) a gendered experience designed to help to put the female body at the service of the modern nation. Yet it also considers, through the analysis of women's experiences and their own representational practices, how sport has become a site of resistance for female athletes through which they embody an alternative way of experiencing particular sports. The panel thus spans the nineteenth century to the present and moves beyond, through its focus on the female body and sporting practice, earlier interest in sport as a site in which masculinity is imposed.



**Ayşenur Dağlı: *Shaping Ottoman Muslim Women: The Discourse of Physical Culturalists in the Late Ottoman Empire on Gendered Practices of Exercise and Physical Training***

This paper will examine the discourse of physical culturalists, presented in late Ottoman newspapers and magazines, about gendered practices of exercise and physical training. It will argue that: (1) physical culturalists saw women's social and physical conditions as an obstacle to modernization; (2) they embarked on a mission to persuade Ottoman Muslim women to exercise in a specific way in order to become better mothers; and (3) they used 'beauty' as a bargaining chip. According to these physical culturalists, Ottoman Muslim women were psychologically hysterical, physically inactive and unhealthy; hence they were deemed inadequate mothers to their children and companions for their husbands. Since the role of mother and wife was considered fundamental to modernization and nation-building, women's low social and physical conditions were identified as the problem to be solved. To overcome women's perceived tendency to hysteria and laziness, physical culturalists embarked on a mission to convince women to take exercise. Recommended exercises for women differed significantly from those for men, however, and were designed in order to rigorously prepare women's bodies for childbirth in the hope that they would then give birth to healthy children. This paper examines how, beyond ideological arguments (based on health benefits and national improvement), physical culturalists also promised women who exercised improved and longer-lasting beauty in return for their efforts.

Ayşenur Dağlı is a PhD candidate at Bilkent University in the Department of History. She continues to study in the fields of physical culture, physical training, and gender in the late Ottoman Empire. She has taught Turkish and History courses at Bilkent University and has also been involved in various projects. Currently, she is contributing to a TUBITAK project titled 'Everyday Mobility in Late 19th and Early 20th Century Istanbul' as a doctoral scholar.

**Manuel Morales Fontanilla: *An Uncontested Victory: Liberal Reformism and Women's Physical Education in Colombia, 1930 - 1946***

This paper focuses on the relationship between women's physical education and liberal reformism in Colombia from 1930 to 1946. Known as the Liberal Republic, this was a period when cultural policy was placed at the centre of public officials' actions and governmental attempts to transform the country's social order. Using letters, official communications, newspapers, magazines, laws, and decrees, this paper shows how physical education became a contested terrain where local and national social actors intervened, displaying different visions of what Colombian women's bodies should be. These debates were central in executing educational and hygiene strategies that were thought to be pivotal for the nation's modernization and progress. Giving voice to female educators and sports enthusiasts, the paper reveals how the Liberal government tried implementing physical education policies and explains how they were received and resisted from the ground up.

Manuel Morales Fontanilla is an Assistant Professor of History at Penn State Abington. His work sits at the intersection of physical culture, politics, and identity. It draws on his background in history and law and contributes to the fields of critical studies of race and ethnicity, sports studies, gender studies, spatial studies, and social and cultural history in the Americas. His first manuscript, *Impossible Roads: Cycling, Difference, and Territory. Colombia, 1930 – 1995*, probes the social, cultural, and political importance of competitive cycling in the country from the appearance of the first competitions until its consolidation as a popular mass phenomenon. It uses cycling to understand how difference is reproduced in relation to the politics of space and identity formation.

***Kat Rice: The Beginning of Greatness: The Development of High-Performance Women's Ice Hockey at the Canada Games***

In Canada, hockey is viewed as more than a sport and as an expression of identity, culture, and pride, representative of both the nation and its people. This narrative has been criticized as tying masculinity to Canadian national identity, but hockey is not and has never been an exclusively male sport. Beginning in 1967, the Canada Games are a multi-sport event representing the highest level of competition for Canadian athletes. Women's hockey was included in the Canada Games at the 1991 Winter Games in Charlottetown, Prince Edward Island, less than one year after the first Women's World Hockey Championship was held in Ottawa in March 1990. Centred on the role of the Canada Games in the creation of high-performance women's hockey, my research seeks to answer the question why is women's hockey at the Canada Games significant? through photography and oral history interviews. This paper first examines the archive of the Canada Games Council Photograph Collection, and considers the importance of alternative historical methodologies such as oral history and photography to women's hockey and telling women's stories. It then highlights how the Canada Games were instrumental to the development of high-performance women's hockey in Canada through oral history interviews and digitally preserved photographs from the 1991 and 1995 Canada Winter Games. The inclusion of women's hockey at the Canada Games created grassroots programs, kept girls in the sport, gave them role models, and increased visibility of the game, becoming critical to high-performance women's hockey in Canada and making Canadian women a dominant force in the sport.

Kat Rice is a MA Candidate in History at Brock University (Canada). Her research has centred on women's sport history and oral history. Kat has preserved 1,500+ photographs from the Canada Games Council Photograph Collection, partnered with the Sport Oral History Archive (<https://sportoralhistory.ca/>). Through her collaboration with the Niagara community, she has helped preserve the history of St. Catharines' Garden City Arena. She is the recipient of several awards, including a Social Sciences and Humanities Research Council's Canada Graduate

Scholarship. Currently, she is working on a women's hockey oral history project and will be starting her PhD in the fall.

**Fiona Spotswood: *The Evolution of Regimes of Meaning in UK Mountain Biking: From “Hunt the Fox” to “Sisters of Send”***

Research has consistently pointed to the role of the media in contributing to the masculinisation of the action sportscape by trivialising women practitioners and speaking primarily to a young, male audience. Yet research notes that action sports like mountain biking, surfing and climbing are becoming increasingly professionalised through their inclusion in the Olympics, and are seeing increases in participation from grassroots through to competitive and elite levels. By way of contrast, participation in mountain biking by women in the UK remains at around 20%. Little is known about the contemporary niche media landscape in mountain biking, nor how women mountain bikers engage with online magazines and content as they navigate questions of authenticity, identity and inclusion. This paper uses mountain biking media from 2004 and 2024 to illuminate the evolution of the cultural representation of women's bodies in action sports. We find dramatic change in this twenty year period. Women in 2004 are included as (sexy) bystanders. Women in 2024 are participants. Yet, gender inequalities and gendered patterns of representation remain, pointing to tacit residual understandings, by predominantly male storytellers, of women as lacking skill and strength and as less than legitimate subcultural members. This analysis provides context for interpretive qualitative research with women mountain biking participants, adding a vital layer of insight into the way regimes of meaning are enacted in the performance of mountain biking by women. We find that women eschew any engagement with the mountain biking media; find solace in women+ only groups where legitimising practices are enacted; use digital media to resist and reshape sporting cultural boundaries; yet continue to struggle with a sense of legitimacy in the sport. This data together demonstrates how niche action sports media continues to offer restricted options for women participants in choosing how they might fit and flourish in action sport.

Fiona Spotswood is Associate Professor in Marketing and Consumption at the University of Bristol Business School (UK). Her background is in social marketing and behaviour change and her research also includes transformative and interpretive consumer research. Her research has focused on exclusion from sport and physical activity, and the role of marketing in shaping the relationships people form with sport. She leads Project FIAS (Fostering Inclusive Action Sport), which explores the intersection of representational practices, collective understandings, regimes of meaning and women+'s participation in action sport, using mountain biking as a case. She situates the contemporary context of mountain biking culture in its hypermasculine past.

## **Panel 11: Disability and Society**

Wednesday, September 4, 14.30 - 16.30

Room: 1.08.1.45

Chair: Jörg Rogge

### **Chae-Lin Kim: *Deaf Body as the Norm: Performance of Berlin Sign Choir***

Berlin Sign Choir which was established in 1999 “sings” signed songs – mainly in religious settings and in front of deaf audiences – that are performed only visually.<sup>1</sup> The signed songs are either originally composed in/for sign language or translated versions of songs from hearing culture. The sign choir’s performance challenges not only our sound-based understanding of music but first and foremost the meaning of being deaf. Deafness was and still is considered to be as a physical condition that has to be eliminated or overcome (e.g. through operation, speech therapy etc.). It is important to mention that the use of sign language was prohibited in Deaf schools from the end of the 19th century till the mid-20th century based on the false assumption that spoken language is superior to sign language. These attempts aim to integrate Deaf people to the hearing world/culture while hearing and speaking body is deemed to be the “norm”. Since the scientific investigation of sign language in the 1960s and the establishment of the field of Deaf Studies in the 1970s, which aim to preserve, explore and celebrate Deaf culture, deaf people began to see themselves as a cultural and linguistic minority. As a member of Berlin Sign Choir myself since 2017, my talk deals with this changing view on deaf and signing body referring to the performance of the sign choir while problematizing the still existing gap between deaf choir members’ (self-) perception and the perception of hearing people towards deaf body, depicted in the media such as film, television and newspapers.

Chae-Lin Kim is a cellist and musicologist. She holds a diploma in cello performance at Frankfurt University of Music and Performing Arts. After receiving her MA in musicology from Frei Universität Berlin, she completed her PhD in musicology at Berlin University of the Arts, where she was a lecturer. In 2023, Chae-Lin Kim received an Advancing Music and Minorities Research (AMMR) seed money grant from Music and Minorities Research Center at the University of Music and Performing Arts Vienna to develop the research project “Music for the eye? An Ethnographic Study of Sign Choirs in German-speaking Countries”.

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<sup>1</sup> 1 Berlin Sign Choir is not a single, unique phenomenon. There are also other sign choirs in Germany which mostly are associated with particular Deaf churches and were established around 2000

**Olga Okhotnikova: “Not only hide the injury, but restore the disabled's ability to work”:  
*Prosthetics for Russian Military Invalids During the First World War***

During the First World War, prosthetics became an integral part of the care of disabled soldiers many of whom had suffered amputations because of wounds and diseases. Prosthetics made it possible to partially restore a war-disabled person's bodily integrity and were therefore considered by both government and medical authorities. The scale of the demand for artificial limbs revealed problems at the level of state provision – from logistical difficulties to material shortages – and stimulated discussions among medical representatives about how to improve them. The prosthesis became a material manifestation of disability, linking technical production with medical science – surgery, which was developing at the same time, as well as the emerging orthopaedics and traumatology. While for the former the question of amputation, “ideal” for the subsequent fitting of a prosthesis, was important, for the latter the focus was on restoring independence to the disabled, in most cases impossible without a prosthesis, be it an artificial leg or a jaw. The problem of the underdevelopment of the prosthetic sector, identified by the medical profession, was manifested also in the everyday practices of disabled military personnel, from the stage of taking measurements to the wearing out and replacement with a new prosthesis. While the state was interested in prostheses as a tool for the enhancement of labour resources, for the disabled themselves, in addition to functionality, their practicality, comfort and aesthetic qualities were equally important. Using materials from the archival collections of state institutions, medical journals and specialised publications on prosthetics, I plan to investigate how the deprivation of a limb and its replacement by an artificial one was conceptualised, what systems of scientific knowledge were used and developed to address this issue, how transformations in prosthetic technology took place, and how this influenced the individual experiences and practices of military disabled.

Olga Okhotnikova, 1-year PhD candidate at Ludwig-Maximilian University of Munich, fellow of the Gerda Henkel Foundation. Master's degree was obtained at the National Research University Higher School of Economics (Moscow, Russia). PhD dissertation is devoted to Russian military invalids of the First World War, with a focus on discourses of disability, biopolitical strategies for handling it, and medical knowledge related to the treatment and rehabilitation of the invalid.

Research interests: social history of medicine, history of World War I; disability studies, discourse analysis.

**Anton Runesson: *Illness as Incapacity to Work in Early Modern Sweden***

The paper will discuss the meanings given to ‘illness’ and ‘incapacity’ by people appearing before court in rural areas of early modern Sweden. Apart from cases of magical healing, cases of breach of employment contracts for reasons of ill health are studied. By studying sources not filtered by medical understandings of the body, I am able to highlight alternative frameworks

for interpreting bodily experience, rooted in everyday activities. Consequently, the paper challenges the prevalence of humoral theory put forth in previous scholarship in both medical history and popular notions of sickness and health (the “patient’s perspective”). The empirical evidence gives at hand that men and women in rural households tended to describe ill and injured bodies and body parts as ‘incapacitated’, which was a way of emphasizing that these were out of function and of less use for them. What is more: corresponding to this notion of illness-as-incapacity were specific yardsticks of abledness, in relation to which the capacities of persons with changed bodily dispositions were measured. By way of conclusion, then, I propose that people embraced a functional understanding of both ill and good bodily health, which was highly individualized, and which suggests points of contact with how disability was conceived of. This understanding, I will finally argue, took its departure from people depending upon their bodies for purposes of work and subsistence, why early modern history of the body needs to be firmer rooted in histories of work-relations.

I defended my thesis in history at Stockholm University in 2021. In the thesis – Blood, Flesh and Tears. Bodily Experience in Early Modern Sweden – I studied the physiology of the lived body among the broader strata of society. As a PhD student, I was a visiting researcher at the University of Iceland, the Free University of Berlin and the Herzog August Bibliothek, Wolfenbüttel. Currently, I am a post-doc researcher at Stockholm University and University of Strathclyde, Glasgow, working on early modern human-animal notions of sameness and difference.

***Sofia Vierula: Excluded Bodies by Undervalued Authors - Women’s Insights into Illness and Disability in the Roman Republic and Empire***

Disabled and ill women in Ancient Rome have long been overlooked in research of disability history and classical philology. Anecdotal secondary accounts by Roman authors discuss disabled and ill women from rather biased viewpoints; in these generally othering and dismissive texts, women are presented as inferior, superstitious, gullible, even hysterical, and their bodies are depicted as uncontrollable and fundamentally disparate. Thus, in order to understand women’s experiences of illness and disability in Rome accurately, it is necessary to consult archaeological and literary material produced and written by women themselves. This material consists of curse tablets, letters, poetry, inscriptions, and votive offerings inter alia. Archaeological and literary materials demonstrate that women participated actively in medical and religious healing processes, and they had individual attitudes, ideas, and perceptions regarding disability and illness. Women discussed disability and illness in variety of contexts; whether lamenting about illness in a poem, cursing thieves with diseases, or discussing practical treatment options for fever, women all around the Roman world had autonomy over their own bodies, healthy, ill, or disabled, and power over others’ bodies as well. Multiple secondary accounts describe women participating in religious and medical practices related to

illness and disability, such as travelling to sanctuaries, dedicating votive offerings, and abiding by doctors' medical advice. Women's own accounts can either support or refute these portrayals, but most importantly they fill in the gaps in existing knowledge of disabled and ill women in Ancient Rome. Primary sources reveal how Roman women perceived and experienced their own bodies, health, illness, and disability, as well as how they understood and depicted disability and illness in others, such as children and men. The masculine ideals of the Roman world ensured that even healthy women's bodies were continuously marginalised; however, throughout Rome, disabled and ill women survived, and their experiences are conserved in the literature and artifacts they produced.

I am a first-year doctoral researcher at the University of Helsinki, in the programme of History and Cultural Heritage. My background lies in classical philology and classical archaeology, and I majored in Latin language and Roman literature. My research interests include archaeology of disability, archaeology of accessibility, Graeco-Roman medicine, and Roman ideas of health, gender, and agency. My dissertation discusses women's disability and illness in the Roman Republic and Empire from different perspectives. The purpose of my research is reconstructing women's lived experiences, as well as understanding women's and girls' disability and illness in the Roman world.

## **Panel 12: Tattoos**

Wednesday, September 4, 14.30 - 16.30

Room: 1.09.2.03

Chair: Irene Salvo

### **Robin Gerst: *Inked Bodies - the Materiality of Prehistoric Tattoos Found on Andean Mummies; Experiences From an Ongoing Doctoral Project***

When thinking of prehistoric body art, the "Iceman" (Ötzi) or tattooed bodies from ancient Egypt quickly come to mind. But a far greater number of mummies with tattoos come from Andean South America - over 300 individuals, some of them richly decorated, have been found so far. In addition to the current finds there are also historically a large number of Andean mummies in European museums. As part of my archaeological doctoral thesis, I am recording these and their skin marks in European collections, usually for the first time. Prehistoric body art and tattoos are a worldwide phenomenon. Despite a long tradition of research, there are few studies on the subject. Only in the last few decades comparative and methodological research groups have been established.

It is therefore not surprising that the majority of museums are not aware that their mummified bodies are tattooed. My research represents absolute fundamental research. My method is based on the use of IR photography, which is non-invasive and digitally visualizes skin sites before iconographically evaluating and typologizing them in order to compare them with other archaeological media. Finds without context can be attributed to specific cultures or traditions, even if the circumstances of discovery are unknown - a new form of archaeological provenance research. At the same time, this opens up a virtually unexplored book - tattoos in ancient Peru. The signs are skilfully and systematically created and represent an extremely complex phenomenon: cultural significance, social distribution, visual language, aesthetics. My studies also reflect the European view of the body, body enhancements and death, both in research and in museum didactics. This requires a re-evaluation of one's own views and ways of thinking.

I am an archaeologist and anthropologist specialising in ancient America. My main field of research is the pre-Columbian cultures of the Andes. I am fascinated by the topic of "body and appearance in the prehistory". In my master's thesis, I dealt with artificial head vault and their research history from a medical-anthropological, ethnological and archaeological perspective. I pursue this multidisciplinary research topic and deal with tattoos and body art (prehistoric, historical, recent): Since autumn 2021 I am doing my PhD on pre-Columbian mummies with skin marks. This lecture is a summary of the first results.



**Jacqueline Holler: *This Tattoo Knows You Cheat: Sacred, Medical, and Supernatural Skin Markings in Early- to Mid-Colonial New Spain***

In 1627, Costanza Alvarez appeared before an Inquisition commissary to denounce her husband for a particular and distinctive tattoo on his left arm. She noted the numerous abuses she endured in the marriage, detailing one harrowing experience in particular, when her husband accused her of adultery and stated, pointing to his arm, that “my friend here warned me that you were messing around with men.” Costanza’s experience is a rare window into not only the existence of tattooing, but the power of skin and skin marking in early modern culture. Using Costanza’s and other testimony to the Holy Office of the Inquisition, as well as writings of religious women, this paper investigates the power of skin and “dermal practices” (Dauge-Roth & Koslofsky, 20231) in the colony of New Spain before 1700. The paper brings tattooing together with other forms of skin marking (including religiously received stigmata) to ask: what were the meanings and powers of skin and its markings across diverse colonial contexts, from medical practice to religious observance and magic ritual? While recognizing that these domains are overlapping and mutually constitutive, the paper highlights the varying character of skin markings of various types, including their relationship to gender, ethnicity, class, and religiosity among other categories. However, the proposed paper also attempts to study dermal practices in various domains and across distinctions of social location as fundamentally comparable, and as revelatory of shared attitudes toward and perceptions of the body in colonial New Spain. In this way, the proposed paper attempts to make a contribution to the rapidly growing body of scholarship on skin and skin marking in the early modern world.

Dr. Jacqueline Holler is Professor of History and Women’s/Gender Studies at the University of Northern British Columbia in Prince George, British Columbia, Canada. She is author of books, articles, and book chapters on colonial New Spain (particularly religion, emotion, gender, and the body) and gender studies. The proposed paper is part of her current research project (2020–2025) on women’s healing networks and medical knowledge in New Spain, funded by the Social Sciences and Humanities Research Council of Canada.

**Elizabeth Umoh Adetola: *Art of Facial Tribal Mark, Scarification and The Yoruba People***

In African culture, especially in the Yoruba tribe, tribal marks have a significant place as scarifications on people's faces or bodies by cutting or scarring the skin with sharp instruments, and the process was often carried out during infancy or early childhood to distinguish members (family, tribe or community) and foster a sense of identity and belonging. Similar to tattoos, different tribes employed specific tribal marks as significant identity markers or for aesthetic purposes inspired by Yoruba tribal insignia, identification and during the transatlantic slave trade. The paper examines distinct tribal marks amongst the Yoruba as tribal insignia, cultural practice for beautification and heritage. It traces the origin of tribal Marks in Yoruba land and the significance of tribal markings in the historical and reconstruction of beauty, descendants

and ancestors. Data was generated from interviews, photo novices and documentaries. Findings suggest that tribal marks are forms of identification, beautification, the symbol of honor, Yoruba ingenuity, tales of suffering, preserving the life of stillbirth children/ rebirth (ila Abiku), social status and visualized a person's lineage, heritage, or occupation. After being returned, several slaves identified their communities by examining their face stripes. However, the practice has been declining since a federal law outlawing all forms of child mutilation in 2003. Like many other old practices now being seen as outdated, the once sought-after tribal marks practice is gradually fading due to legislation and dealt a heavy blow by civilization.

Umoh Adetola Elizabeth wears many hats as a mentor, journalist, researcher and teacher. Adetola holds a certificate in History/Social Studies, Diploma in Montessori education, South Africa. As well as a Master's degree in History and Strategic Studies. She is a recent PhD scholar in social science education, University of KwaZulu-Natal, South Africa. She is a member of the editorial board, 'International Journal of Education, Culture and Society' and member of the National Press Club, South Africa.

## **Panel 13: The Body and Christianity**

Wednesday, September 4, 14.30 - 16.30

Room: 1.09.2.06

Chair: Marc Tipold

### **Helena Queirós: *New Perspectives on Early Modern Devout Biographies: Embodied Subject and Agency in the Female Monastic World (Portugal, 18<sup>th</sup> century)***

This paper intends to contribute to the discussion about the Early Modern feminine religious Self. I adopt a serial method to analyze how each one of the nun's in my corpus of Portuguese devout biographies is situated in relation to the norm and to its subversion, taking into account the performance of the body. I will argue that two dynamics are clearly perceptible: on the one hand, women's religious agency; on the other hand, the weight of power structures and the erasure of the Self in the community. The issue of embodied subjectivation acquires all its meaning, despite the authors' (male authorship) effort to make the processes invisible in order to underline the results of it. Indeed, despite their integrative function, body techniques can be used by the female subject to demarcate herself from the whole. The tension between the individual body and the community body is thus reflected in the great issue that still divides historians about religion as a place of achievement or as a place of domination for women.

Helena Queirós is a post-doctoral researcher at Université Sorbonne Nouvelle (CREPAL) and at Universidade do Porto (CITCEM) where she completed her PhD in Études du Monde Lusophone and in Estudos Literários, Culturais e Interartísticos (cotutelle) in 2021. Her PhD project, "Spirituality, female education and representations of the female body in Portugal (17<sup>th</sup> and 18<sup>th</sup> centuries)", won a doctoral contract from the École Doctorale 122 Europe Latine/Amérique Latine. She obtained the French qualification to both section 14 Études Romanes and section 22 Histoire et civilisations in February 2022. She has been occupying different positions in the French academia since 2013.

Research fields: female education; female spirituality; female body representations; gender studies

### **Päivi Räisänen-Schröder: *Embodied Dissidence: Bodies and Bodily Experience in 16th Century Anabaptist Lived Religion***

Anabaptist conceptions and practices of the body have so far, and with great insight, been studied in the context of marriage and sexuality, and martyrdom. This paper takes a different approach, exploring the ways in which being a religious dissenter in 16th century Germany influenced the daily, material, and bodily experiences of Anabaptists, 1) both on an individual

and a communal level and 2) both within and beyond the religious community. Anabaptist theology and practice placed a strong emphasis on the believer's readiness to suffer and on his/her commitment to God and the religious community. For instance, pain and suffering were experienced in individual bodies, but also conceptualised as a visible marker of belonging to the righteous Christians' community. Many of the religious rituals and practices, such as the adult baptism or congregational hymn-singing, had a strong bodily dimension. Towards the often-hostile outside world, Anabaptist bodies marked religious difference already by being seen – or not being seen – at the wrong time in the wrong place (e.g. outside the official church during services, refraining from local festivities, caught in forbidden gatherings in remote places, or crossing political borders). Bodies could thus act as indicators of religious, and intertwined with it, political affiliation. An analysis of bodily dimensions of Anabaptist existence offers new perspectives into the complex dynamics of early modern lived religion, understood as embodied, individual as well as collective practices and experiences of religion.

Dr Päivi Räisänen-Schröder is a historian of early modern Christianity, including religious minorities, with a special interest in lived religion, gender, and emotions. She received her PhD in Medieval and Early Modern History at the University of Göttingen in 2011 with a study on the social and cultural 'making' of 16th and early 17th century South German Anabaptists, published as *Ketzer im Dorf: Visitationsverfahren, Täuferbekämpfung und locale Handlungsmuster im frühneuzeitlichen Württemberg* (Constance: uvk 2011). She is the author of 'Lived Religion and Anabaptism: Considerations for Future Research', in: *Reformation and Everyday Life*, ed. N. Koefoed & B.K. Holm (Göttingen: V&R 2023); 'A Two-Way Process: Encounters between Lutheran Authorities and Anabaptists in Sixteenth-Century Württemberg', in: *Encountering Others, Understanding Ourselves in Medieval and Early Modern Thought*, ed. N. Faucher, N. & V. Mäkinen (Berlin: De Gruyter Oldenbourg 2022), and several other publications. Having worked as a Lecturer in Church History at the University of Helsinki since 2019, Päivi Räisänen-Schröder is currently a Research Fellow of the Research Council of Finland with a project on the role of emotions in the German Reformation.

**Luana Salvarani: *Anatomy for a New Religion: Medical Teaching in Wittenberg and the Reformation Culture of the Body***

The early Reformation was a time of sweeping change in the religious, moral and political realm, so that the role of the body, with its perceptions and representations, can be overlooked and underestimated. Nevertheless, while the Protestant propaganda relied heavily on the grotesque in order to engage the *Widerspenstige Leute* in the refusal of Catholicism through popular prints and theatrical *Fastnachtspiele* (as documented by Schindler, PeFegree, and Spiewok, among others), the academic world was able to rethink the role of Galenism and the simultaneous advancement of anatomy to propose a new role for the body in the Reformed

cultural framework. From the very beginning of his activity at Wittenberg, as highlighted by Jürgen Helm, Melanchthon dealt with the teaching of medicine, recommending the use of the original Greek text in the study of Hippocrates and Galen and especially emphasizing the connection of bodily functions with the operations of the soul. In his *Commentarius de anima* (1540), with its revised edition *Liber de anima* (1553), Melanchthon puts together the Galenic foundations and the innovations of Vesalius' anatomy for the interpretation of the soul, thus refusing any possibility to transcend the body with human will and bringing together the whole of the human experience as a necessary subject for individual analysis and understanding of God's design. Moreover, a textbook published between the two *De anima* editions, *Initia doctrinae physicae dictata in Academia Vuitebergensi* (1549), builds from the beginning on the foundations of Galenic medicine. Through a first reading of these Melanchthonian sources, we propose an interpretation of how medical teaching at Wittenberg contributed to the cultural and symbolic perception of the body in the early Reformation, with its repercussions in 16th - century European thought.

Luana Salvarani, PhD in Theory and tradition of texts, Professor in History of Education at the University of Parma, ordinary fellow of the CSMBR. Her research focuses on the 16th -17th century, with particular attention to the connections with the history of medicine and the early Reformation (e.g., *In flesh and bone: bodily image and educational patterns in early Reformation theatre*, "Paedagogica Historica", I-II, 2018; 'Nur bey Leib': pedagogies of the body in early Reformation Germany, «Jahrbuch für Historische Bildungsforschung», 2021; *The Quantification of Talents: Education, Galenic Humoralism, and Classification of Wits in Early Modern Culture*, in *The Quantification of Life and Health*, Palgrave 2023). She regularly presents at conferences in Italy, Germany, the UK and the USA.

### **Jonathan Wilby: *Embodied Gender Transformations in Early Christian Ascetic Practices***

In their treatises on virginity, anthropological essays, ascetic guidebooks, and letters, early Christian Greek and Latin writers such as Basil of Ancyra, Gregory of Nyssa, Jerome, and John Cassian give a range of practical advice on fasting in order to enable living a life of virginity (Aline Rousselle). My paper seeks to understand the virgin's aim of creating a body freed from "sexual humors" (Teresa M. Shaw) by means of dietary practices not only as an attempt to control the ascetic's sexual desires but as an attempt "to become other than what one is" (Michel Foucault) and to create a body which does not fit into existing gender categories of late antiquity. Instead, the virgin's body which is changed in its humoral composition assumes – so the paper argues – a position of (un-)/gendered alterity. By understanding virginity as a transformative practice concerning both the virgin's gender on a theological/social level and the virgin's sex on a humoral level, embodied practices of gender transgression and ambiguity are opened to historical cultural analysis. As my paper proposes a historical analysis of the virginal body in early Christianity imagined as "neither male nor female" (Gal 3:28), it recentres (contemporary) cultural theories on the embodiment of sex/gender. The cultural historical

perspective on early Christian accounts of the transformation of sex/gender calls into question the notion of a fixed sex binary not only on an epistemological level (Thomas W. Laqueur) but also on the very corporal level of ascetic practices (Paul B. Preciado). The ascetic's embodied knowledge of sex transformation becomes a highly interesting focal point to think about both the contingency of notions of gender on the one hand and the production of knowledge in and through ascetic practices on the other.

Jonathan Wilby studied Cultural History and Theory at the Humboldt University of Berlin and its partner universities in Istanbul and Lisbon. He concluded his studies with a master thesis on humoral knowledge in gender transformative practices of early Christian virginity at the end of 2023. His research interests include the history of gender and knowledge, ascetic practices, and technologies of the self.

## **Panel 14: Beyond the Human Body**

Wednesday, September 4, 14.30 - 16.30

Room: 1.09.2.13

Chair: Alessandro Arcangeli

### **Alejandro Cadenas González: *The Body beyond the Body: Images as an Extension of the Corporeal and the Divine***

Can stone, wax, or wood become human flesh, experiencing pleasure or pain akin to a living body? Is it meaningful to defile an inert figure? Can we experience sexual attraction to stone? The boundary between living flesh and stone, between the human body and its image, transcends a binary view of reality. The perception of the human body's meaning and its limits is not confined exclusively to the actual boundaries of the body, but extends through art, religion, or poetry to its images (consider Pygmalion's Galatea, images of emperors in imperial Rome, or images of religious worship). From certain perspectives, images of the body can be conceived as an extension of the bodies themselves or even as new sentient bodies. As such, they are susceptible to being treated as living matter, subject to punishment, sanction, or violation. Furthermore, bodies "created" by humans often possess another fundamental characteristic that makes them, if possible, more respected and venerated than the bodies themselves. To acquire their dimension of "real", a divine element has influenced their creation or metamorphosis. They carry a touch of the sacredness of the gods, allowing them to embody a reality that contains something divine. Our intention is to analyse the most noteworthy cases in which images of bodies have been socially accepted, and consequently treated, as if they were real human bodies or the body of the divinity itself. This analysis will delve into how images transformed into bodies have been treated with either violence or admiration – violated, abused, protected by law, worshipped, etc. – as if they were living entities.

Alejandro Cadenas González is a teaching fellow (Lehrbeauftragter) in Ancient History at the Universität Potsdam. He earned his Ph.D. from Universität Potsdam in 2021, focusing on the divine image of the emperor in the Theodosian period. His research primarily centres on the imperial cult, religious images of Roman emperors, and Roman art. He holds a bachelor's degree in Humanities from Pablo de Olavide University in Seville, Spain, and a master's degree in Humanities and Cultural Theory from Carlos III University in Madrid, Spain. Alejandro has been involved in archaeological excavations at Villa Adriana in 2005 and 2008, and is a translator of two books in Ancient History from German to Spanish.

## **Johanna J. Damaris: *The Preternatural Body in Early Modern English Witchcraft***

This paper delves into the intricate usage and evolution of the term 'preternatural' within the context of early modern English witchcraft, shedding light on its multifaceted roles in explaining extreme bodily experiences. As an ontological category the preternatural explained phenomena that surpassed conventional natural bounds yet remained contained within them. In theology and natural philosophy alike, the preternatural designated the limits of the natural as opposed to miracles (supernature), the only thing which could really surpass nature. In demonology and witchcraft narratives, the middle-nature of the preternatural made sense of perplexing diseases, possessions, and shape-shifting transformations that could be caused by witchcraft acts.

In seventeenth-century England, the concept of the preternatural was almost exclusively used by physicians to explain the strangeness of witchcraft diseases. The recommendation of body inspections and other techniques to discover traces of witchcraft required explanations of corporeal boundaries on the spectrum possible/impossible and ordinary/extraordinary. The trio of the natural–preternatural–supernatural offered a conceptual framework that guided the understanding of bodily experiences in relation to witchcraft encompassing the interface between the natural and the inexplicable. The preternatural explained bodily phenomena that were caught in the middle of these boundaries and served to uphold the simultaneous fluidity and rigidity of the body interpreted through the lens of witchcraft. This paper aims to explain the relevancy of the 'preternatural' to the medical context of early modern England, and to trace the transition of the 'preternatural' from abstract philosophical speculation to its concrete, tangible manifestation in the observation of bodily symptoms.

I am a doctoral student in History of Ideas at University of Gothenburg since 2020, writing a thesis on the notion of nature in the early modern English witchcraft debate. I earned my M.A. in 2019 from the University of Oslo with an exchange term at Utrecht University. In 2020, I initiated the Swedish student journal for history of ideas, IDÉ. Tidskrift för idéhistoria. I am member of the research network Barockakademin and Early Modern Society for the Study of Western Esoterism (ESSWE). In 2024 I am coordinator of the Early Modern Seminar at Gothenburg University.



## **Panel 15: Madness and The Early Modern Body**

Wednesday, September 4, 14.30 - 16.30

Room: 1.09.2.12

Chair: Julia Heinemann

This panel explores how ‘madness’ was sensed and experienced through and within the body in early modern Europe. The four papers situate the embodied manifestations of mental disorder in the different geographical, cultural, and social environments in which they emerged, ranging from crowded ships’ decks to private practices, from the halls of castles to the naves of parish churches. In early modern medical treatises, the standard range of humoral disorders affecting the mind were often grouped together under the heading ‘diseases of the head’. This choice of words reflected the fact that these diseases were widely known to affect the ‘body’ alongside the ‘mind’. These effects were described not only in scholarly writings, but also in descriptions of – and by – those affected with these conditions. After two centuries of mind/body dualism and biological reductionism, many of us are still relearning the lesson that mental health is always – in some sense – ‘embodied’. These papers suggest that this fact was already well-known to the inhabitants of early modern Europe.

### **Riikka Miettinen: *Mad bodies in Early Modern Sweden: Between ‘full’ Derangement and ‘weaknesses of the head’***

This paper examines the bodily and sensory experiences of madness in seventeenth- and eighteenth-century Sweden, comparing the conditions that the contemporaries understood as ‘full’ madness with other, milder types of mental disorders that came under the umbrella term ‘weaknesses of the head’ (in Swe. *hufwudswagheter*). In particular, the paper discusses how the severe condition called ‘raving madness’ was sensed, felt and expressed within the bodies of those affected, and how its embodiment differed from ‘weaknesses of the head’. The material consists of descriptions of such bodily sensations and experiences as they were communicated especially in lower court records, journals and popular medical treatises.

Dr. Riikka Miettinen is a historian specialized in early modern Sweden and Finland and the history of madness, disability, suicide and poor relief. She works as a Senior Research Fellow at the Research Council of Finland Centre of Excellence in the History of Experiences, based at Tampere University, Finland. Her current projects examine the interconnections between lived religion, welfare and the experiences of people whose minds or bodies were impaired. Her publications include *Suicide, Law, and Community in Early Modern Sweden* (Palgrave Macmillan, 2019).

**Philippa Carter: *Diagnosing frenzy in early modern England***

Writing in the 1610s, the English cleric Robert Burton defined frenzy as ‘a disease of the mind, with a continual madness or dotage... or else an inflammation of the brain’. This paper offers a case study of this now-obsolete medical diagnosis. ‘Frenzy’ was understood to be a type of madness because its most noticeable effects were on the ‘mind’, as manifested in the bearing, speech, and behaviour of the sufferer. Yet, as Burton’s definition suggests, this was also an emphatically bodily illness. It was widely understood to have its origins in the organs of the body, and most especially in that of the brain. As such, frenzy threatened to puncture certain early modern categories – ‘soul’ and ‘body’, ‘reason’ and ‘will’ – which needed to be watertight to work.

Philippa Carter is a historian of early modern Europe (c. 1400–1800), with particular interests in medicine, natural knowledge, belief, and the body. She is currently working on a book entitled *Frenzy: Madness, Brain Disease and the Soul in Early Modern England*. She is Associate Editor on the digital humanities project *Reading Early Medicine*.

**Vera Faßhauer: *The Devil in the Flesh: Radical Pietist Concepts of Madness and Bodily Obsession in Early Modern Germany***

The paper looks at the case of a mad German countess in the 1730s, whose mental confusion became noticeable also by way of bodily acts. Apart from seemingly uncontrolled running, jumping, dancing and laughing, she was also overcome by a strong sexual desire directed towards an imaginary person. This fact in particular convinced her radical pietist pastor that she could not but be possessed by the devil expressing himself with her voice and working evil with her body. Consequently, the spiritual act of prayer did not seem to be enough to exorcise the devil, but physical actions were also required. Thus, the exorcist tried to expel the evil spirit during a forty-day period of fasting in the physical presence of numerous people by means of laying on of hands. By analysing the pastor’s own account of the case in the light of contemporary literature on witchcraft, the paper shows how bodily manifestations of madness were linked to spiritual phenomena in the early modern period and which measures were taken to treat them.

Dr. Vera Faßhauer is a literary scholar working between the subject areas of early modern literature, medicine and theology. At present, her research focuses on German radical pietist medico-theology and its relation to spiritualism and the Enlightenment. Her current project on the physician and diarist Johann Senckenberg is funded by the German Research Foundation (DFG) and carried out at the University of Frankfurt and the Gotha Research Centre. Recent publications include ‘Melancholia in the Observations of the Radical Pietist Physician Johann Christian Senckenberg’, *History of European Ideas*, 47:6 (2021): 939–957.

**Catherine Beck: *Broken Heads and Lonely Bodies: Eighteenth-century sailors' (dis)embodied Experiences of Mental Difference, Disorder and Distress***

This paper uses the records of the eighteenth-century British and Danish-Norwegian navies to explore the tension of (dis)embodiment in the experiences of 'mad' sailors and the attitudes of the ships' surgeons and naval court clerks who recorded their voices. Being at sea was an essentially disturbing experience. The effects of the ocean environment were inescapable to the sailors who lived, moved and worked within it, routinely exposed to physical factors thought to disrupt the body and mind. The mobility of their sea-service, separating them from the pleasures and 'godliness' of the shore, riddled sailors with loneliness and nostalgia (the melancholy longing for land/home), causing unexplained sadness and fevers that could be contagious within a badly managed crew. The body was integral to medical understandings of sailors' 'madness'. But glimpses of sailors' own understandings in medical and legal records also reveal that, for some, it was feelings of dislocation and alienation from their bodies and physical senses that most frighteningly marked their experiences of mental disorder and disturbance.

Dr. Catherine Beck is a social historian of medicine and the maritime world, focusing on experiences of mental disorder, difference and distress at sea in the long eighteenth century. In 2022, she joined the University of Copenhagen as an EU H2020 Marie Skłodowska-Curie fellow for her project MADSEA, investigating the relationship between madness, religiosity and environment among early modern seafarers. Recent publications include 'Patronage and Insanity: Tolerance, reputation and mental disorder in the British navy, 1740-1820', *Historical Research*, 94:263 (2021): 73–95, which was selected as Editor's Choice.

## Panel 16: The Ancient Greek Body in Context

Wednesday, September 4, 14.30 - 16.30

Room: 1.09.2.04

Chair: Katharina Wesselmann

### **Alexandra Litu: *Narratives of Body and Status in Homer's Odyssey***

The centrality of the physical body in Homer's epics has long been recognised by scholars especially in regards to the hero's body and the graphic descriptions of wounds and deaths in battle translated into the heroic ideal of the beautiful death. While the physicality of the body is most evident in the Iliad, as is perhaps expected in an epic dedicated to war, Odysseus' adventures in the Odyssey provide other frameworks in which the body can be considered. Instances when Odysseus' body is beautified through divine intervention or disguised, the importance of gestures in various interactions show for the Odyssey an interest in the physical body comparable to its centrality to the Iliad. Most interesting in this respect are not only the easily recognisable instances of manipulations of the body cited above, but the fact that Odysseus' adventures provoked by the god's Poseidon's ire are predicated on various potential transformations of the hero's body. Poseidon's ire does not lead directly to Odysseus' death at sea, but to contexts in which the hero's body, as it is, could not properly function anymore be it through being consumed (by the Cyclops or the Laestrygonians), through changes in the diet (the forgetfulness brought on by eating lotus), through magical transformations (at Circe's) or through becoming the companion of a divine being (Calypso); the body's potentially altered state would also entail changes in the hero's status that would make him incompatible with his previous life. My purpose is to explore these challenges to the hero's body brought on by Poseidon's ire and how they build into Odysseus' adventures.

Alexandra Litu:

Current position: lecturer in Ancient Greek history at the University of Bucharest, Romania (since 2013)

Research interests: Homer, Herodotus, ancient Greek religion, Greek epigraphy, Greek colonies in the Black Sea, material culture in written expression

Recent conference papers: Material Cultures of Imagined Non-Human Worlds in Homer, Utopian Imaginaries, Utopian Studies Society/Europe 2023 Conference, Cluj, UBB, July 5-7, 2023; Religious belief and unbelief in Herodotus' Histories, ISCH International Conference Cultures of Belief and Unbelief, 2-5 August 2022, Università di Verona.

Recent publications: A. Lițu, A. Țârlea, "Guess Who's Coming to Dinner?" Strange, Stranger, and Strangeness in the Encounter between Odysseus and Polyphemus in Homer in Sicily, edited by Stamatia Dova, Cathy Callaway, and George Gazis, Sioux City, Iowa USA : Parnassos Press - Fonte Aretusa 2023, 127-154; Al. Lițu, Al.Țârlea, Les voyages dans l'Iliade,

p. 59-78 in S. Corlan Ioan, L. Dupuy, A. Kouvouama, E. Lung (éds.), *Voyages réels, voyages imaginaires : Perspectives interdisciplinaires*, Bucarest, 2022, 59-78.

**Ricarda Meisl: *Balancing on the Edge: Mobility Impairments as Counternarratives to the Classical Ideal Body?***

For most of modernity, the Greek body has been defined by ideal male sculpture such as the Doryphoros. In the 18th and 19th century especially, Europeans aligned this image with ideals of the rational citizen, making it the dominant body associated with Classical Greece. But both the image and its symbolism fail to account for—indeed, discount—old, injured, disabled or unhealthy bodies. With the inclusion of disability studies into research of antiquity, however, a much more complex view of the body, its ailments and limitations has developed (see Adams 2021, Laes 2017 & 2022).

With this methodology in mind, I postulate that instead of a strict separation between ideal perfection and divergent other, the embodiment of masculinity and citizenship in ancient Greece offered a multitude of nuances for the body. This paper will use instances of mobility impairment and podal injury in Classical Greece, from Sophocles' Philoctetes to votive reliefs and healing accounts in Asclepios sanctuaries, to create counternarratives to the dominant perception of peak physicality as only option for male citizens. As S. Chiarini (Chiarini 2017) was able to show, the importance of feet as identifier for individuals make clear the immense social component of this body part, and how its impairment is not simply a medical condition but closely connected to one's personhood. Despite Philoctetes' festering wound or suppliants struggling with an injured leg, however, the afflicted body is not banished from society but instead shows expressions of individuality that question rigid bodily categories. Through these examples, the paper will home in on questions of identity formation through the body and bodily norms and destabilize the binary between healthy and sick, whole and fragmented, lived and symbolic to create a more complex vision of ancient bodies and their socio-political meaning. Ricarda Meisl is a current PhD student in the Department of Classics at NYU (New York, USA), after completing her undergraduate and master's in archaeology and ancient history at the Karl-Franzens University in Graz, Austria. Her PhD thesis deals with divergent bodies in Classical Greece and the embodiment of masculinity and citizenship. Due to this, she is also interested in how the reception of Greek art has, and often still does, created limited views towards bodies in antiquity and how antiquity is used in white nationalist and far right online spaces.

**Marta Nicolás-Muelas: *Moving Female Chorus: Public Spaces Configuration in Ancient Greece***

This contribution shows the results of an interdisciplinary research focused on the analysis of the configuration of public spaces in sanctuaries and poleis through the ritual movement of

female choruses in religious contexts in Ancient Greece. The existence of female choruses of young parthenoi, which performed in public spaces, is supported by textual sources, archaeological evidence, and iconography from the Geometric period and onwards. Its study arises some questions, for instance, could the ritual movement of the female body contribute to the configuration of the public spaces of poleis and sanctuaries? What were the spaces defined by this female body movement? How did the female chorus contribute to the socio-religious identity of local communities? In different Greek poleis such as Ephesus, in Panhellenic sanctuaries (e.g. Delphi) or in extra-urban sanctuaries (e.g. Heraion of Poseidonia), there is architectural iconography that displays images of female bodies in movement. These scenes help us to demonstrate how the female corporal movement contributed to the configuration of public space through certain articulations: the sacred way, the agora, the altar, among others. In these performative spaces, the female chorus is part of the collective identity of Greek society and fulfils a series of interrelated functions. It plays an important representative role in the religious cycle of the poleis, as it is a mechanism that constructs and represents society's past. To this end, the chorus employs verbal and visual representations through a dynamic execution in time and space (performance). This movement has a ritualized character and is accompanied by music and dance as part of the performative discourses it usually applies. Finally, this investigation seeks to comprehend how the Greeks conceived physical and symbolic space, where the sacred movement of female bodies played a significant role in defining public space.

Marta Nicolás-Muelas is Ad Honorem Professor at the Rovira i Virgili University. PhD Cum Laude in Classical Archaeology by the Autonomous University of Barcelona (URV- ICAC) (2023). She holds a Master's Degree in Classical Archaeology (URV, ICAC and UAB) (2016) and a History Degree from the University of Murcia (2014). She is a member of various research groups (ArPA&LIRA 2021-SGR-1365 and The Construction of the Past in Archaic and Classical Greece [...] PID2019-110908GB-100). Her current line of work is the reconstruction of the past through the analysis of iconography in religious contexts and the organisation of space in the ancient Mediterranean.

## **Panel 17: Enslaved Bodies**

Wednesday, September 4, 14.30 - 16.30

Room: 1.09.1.12

Chair: Nicole Waller

### **Gianni Gaia: *Enslaved Nursing Women in Roman Society: Oppression and Resistance through Breastmilk***

In Roman elite households, nursing responsibilities were often delegated to enslaved women. Although several Greco-Roman (male) authors explicitly chastised free women who did not nurse their own children, evidence shows that allomaternal feeding performed by enslaved women was a frequent occurrence (Joshel 1986, Bourland 2014). While this process reaffirmed the master's ownership over the body and bodily fluids of a female slave, I argue that some enslaved women used allomaternal feeding as an opportunity. Although they were forced to nurse the master's child alongside their own offspring, some of these enslaved women chose to advertise the relationship between these 'fellow nurslings', in the hope of securing manumission for their children.

Indeed, the second century CE jurist Gaius reports a legal opinion that fellow nurslings (or collactanei) could be manumitted at the age of twenty, ten years earlier than what the law otherwise prescribed. This suggests that the law – written by male slave owners – recognized that a master might wish to free his fellow nursling sooner rather than later, possibly due to their childhood connection.

Moreover, epigraphic evidence indicates that enslaved nurses set up funerary inscriptions for their own children, commemorating them as the collactanei of elite boys from senatorial and imperial families (Rawson 2005). Even in death, these enslaved children are presented as having a personal connection to the master's child, which appears as a marker of higher status among the enslaved. Had the child lived, he could have received some preferential treatment, even manumission. I believe that these enslaved women, by fostering a relationship between their children and the master's child whom they were forced to nurse, used their own body to also achieve their own purpose, perhaps reclaiming in part some ownership over it, in an attempt to secure a better future for their children.

Dr. Gaia Gianni is an Assistant Professor in the Department of Classics at Ohio State University. She has published in various journals including the *Journal for Epigraphic Studies* and *Historia*. Her forthcoming monograph, titled "All in the family: childhood and fictive kinship", explores the importance of para-familial connections in the study of the Roman family.

**Eva Marie Lehner: *Colonial Body Politics: Exploring the Experiences and Agency of Enslaved and Indigenous Women in Eighteenth-Century South Africa***

The proposed presentation will offer a body historical perspective of the early colonial Cape in South Africa. The Dutch and later British colonies in South Africa played an important part in European expansion, colonization, and the Indian Ocean slave trade. What makes the Cape particularly promising for a history of the body, and embodiment is its cultural plurality and creolization. Immigration from different European countries and the forced migration of unfree laborers from East Africa, and South and Southeast Asia led to a very mixed and diverse population and a cosmopolitan culture. With this variety of people and cultures came diverse ideas and perceptions of the body as well as diverse bodily practices.

Against this backdrop, the presentation will explore the complex dynamics of colonial body politics in the eighteenth century, emphasizing the renegotiation of gender orders and the emergence of racializing and racist explanatory patterns and practices. The primary focus will be on enslaved and indigenous women. How did colonial body politics commodify the bodies of enslaved and indigenous women? Women were integral to labor on farms and in households, engaged in reproductive and caregiving roles, including wet nursing. Furthermore, they were subjected to various forms of violence, including sexual abuse. The categorization of bodies based on gender, descent, ethnicity, and legal status as unfree rendered their bodies vulnerable, accessible, exploitable, and exposed.

In the subsequent part, the presentation explores the living conditions of some of these women, examining their social relationships and reconstructing the context in which they experienced their bodies. This in-depth analysis of different source types (for example travelogues, paintings, and criminal records) aims to unravel the complexities of agency for these women, shedding light on the potential avenues through which they tried to influence their constrained circumstances. By intertwining examinations of body politics, experiences, and agency the proposed presentation aims to contribute to a deeper understanding of the commodification, racialization, and sexualization of bodies in the eighteenth century, as well as the diverse forms of navigating and resisting these restrictions at the early colonial Cape.

I am a postdoctoral researcher and lecturer at the Bonn Center for Dependency and Slavery Studies. I received my PhD in 2021. The results were awarded and published under the title “Taufe – Ehe – Tod. Praktiken des Verzeichnens in frühneuzeitlichen Kirchenbüchern” in 2023 (Wallstein Verlag). In my current research project, I am working on a body historical approach to slavery at the Cape in South Africa during the Dutch Colonial Period (1652-1795). My research interests are early modern history, colonial history, slavery studies, and the history of the body. I have published on sexuality and diversity, gender and violence, and disabled bodies.



**Samuel Uwem Umoh: *Paradox, Palace and Pleasure in Sokoto Caliphate 19th century Colonial Northern Kano***

Palace slavery was prevalent in the Sokoto caliphate in Northern Nigeria in the 19th century. Notably, seclusion of royal wives and commodification of enslaved women as concubines in sexual relations with 'royals' and aristocrats for personal pleasure was an integral part of 19th-century Islamic colonial Northern Nigeria. Considering that when the colonial Masters occupied Nigeria, the British officials accommodated the existing structure of aristocracy in the Sokoto Caliphate. Findings suggest that the status of female slaves transferred as concubines under the pretext of emancipation despite British efforts to reform slavery.

Drawing from archival sources, archival pictures, museum visits, oral history and storytelling, the paper discusses the subjectivities of enslaved women as they transition from slaves to Concubines in Northern Nigeria and how the Royal court facilitates these transactions. It also examines how the position of females under Sharia aggravates or strengthens the precarity of female slaves in 19th century Northern Nigeria as sex objects subordinated to those of the enslavers in Northern Nigeria amongst aristocrats through the seclusion of royal concubines in a large area known as the 'ciki' for personal pleasure. It unpacks the status of female slaves in early colonial Northern Nigeria and the paradox and tension between the British officials to accommodate the aristocracy of the Sokoto Caliphate and balance female's status, despite British efforts to abolish slavery. Findings suggest that royal courts transferred female slaves as concubines under the pretense of being granted emancipation because members of the elite and merchant class who could afford it could acquire concubines through them. Such practice was aggravated by the nature of patriarchal Muslim society in the North because women were referred and viewed as inferior positions. The paper argues that female slaves were subjected to the inherently unequal power dynamics operating in slavery. These power dynamics allude to slaves and concubines been considered as 'possessions in Sharia law and objects of their masters'.

Samuel Umoh Uwem is a postdoctoral fellow at the University of KwaZulu-Natal. Samuel holds a Ph.D. in International Relations and a Master's in History/Strategic Studies. He is a recipient of the Coimbra Group Scholarship Programme for Africa and a funded Research visit to the University of Duisburg, Germany. Samuel is a member of the Institute for Justice and Reconciliation, the United States Institute of Peace, the International Association for the Study of Forced Migration (IASFM), and the Institute of Security Studies (ISS). He also lectures African politics at Univerzita Hradec Králové, Czech Application for Conference Grant.

## **Panel 18: Photographing the Human Body**

Wednesday, September 4, 14.30 - 16.30

Room: 1.12.1.01

Chair: Florian Freitag

### **Vladimir Constantin Crețulescu: *Picturing the Aromanian Armatole (1903-1913): On the Aesthetics and Ideology of Photographing Political Bandits, in the Early 20th Century Balkans – a case study***

The 1903 anti-Ottoman Ilinden rebellion quickly devolved into a bloody interethnic civil war (1903-1913), where Greek, Bulgarian, Serb and Aromanian paramilitary bands fought each other for control of historical Macedonia. The local Aromanian communities formed bands of armatoles, in order to combat the detachments of Greek antartes and the Bulgarian comitadjis. The Manakia brothers, the two Aromanian pioneers of Balkan photography, have left us several dozen photographs of Aromanian armatoles, taken on location in the Pindus mountains during those terrible years.

In my analysis of several Armatole portraits, I will be applying an interdisciplinary, multi-perspective approach, designed so as to bring to light the aesthetic, historical-anthropological and discursive / ideologic underpinnings of these photographs. Firstly, I shall be looking at the photographer's conventional use of framing, background and composition devices, from a bourdieusian outlook (P. Bourdieu et al., *Photography: a Middle-Brow Art*, 1990 [1965]), to reveal the implicit application of academic painterly aesthetic codes, as well as the presence of a surprising orientalist bias. Secondly, I will be analyzing the subjects' (the armatoles') posture, dress and props, from the perspective of human body language ethology, in order to explore the cultural codes of male machismo and bravado arising as a corollary of said ethology, and being mobilized by the photographic subjects; to this end, I will complement and corroborate the photographic evidence with a discourse analytical study of an Aromanian armatole's written memoirs, exposing the pseudo-chivalric code being used by the armatoles, wherein "chivalric honour" acts as an empty signifier used to justify and conceal the true horror of the armatoles' actions.

Vladimir Crețulescu is a junior lecturer at the University of Bucharest – Faculty of History, where he teaches classes and seminars on the history of art. Vladimir holds a Bachelors' degree in Art History, a Masters' in Medieval Studies (University of Bucharest), and a joint supervision Ph.D., in history (University of Bucharest) and in political science (University of Bordeaux). He is the author of *Ethnicité aromaine, nationalité roumaine: La construction discursive d'une identité nationale (1770 – 1878)* (L'Harmattan, 2021). He has authored academic articles on various art historical topics, on nationalism studies and on modern South-East European history.

**Ciaran Hervás: *Unruly Forms: Photographic Reimaginings of Sexed Embodiment between Surrealism and Sexology***

The destabilisation of sexual norms during the interwar period led to a fixation on sexual non-normativity. In an era increasingly saturated by photographic imagery and a growing confidence in the camera as an extension of human vision, photography played a critical role in constructing and disseminating ideas about sex, gender, and sexuality across scientific and artistic spheres. This paper examines how photography was used to visually re-imagine the nature of sexed and gendered embodiment within sexology and the artistic avant-garde, functioning as a common visual language between the two disciplines. I draw primarily on the prolific photographic archive of the German sexologist Magnus Hirschfeld, placed in conversation with the photographic work of the French surrealist Claude Cahun and German surrealist Hans Bellmer. While the notion that photography could be used to “read” the body proliferated across scientific disciplines, I suggest that early-20th-century research into hormonal function and sexual intermediacy complicated the body’s sexed and gendered legibility, shifting focus away from the surface and towards ‘internal secretions.’ In light of this representational crisis, I suggest that Hirschfeld used photography to instruct viewers in a new mode of visualising the sexed body, one which disaggregated various facets of sexual difference, approaching the body as a composite form best represented through montage. Although sexological montages were intended to facilitate visual sexual classification, subjecting them to a queer reading highlights the limitations of the camera as a tool for the stabilisation of visual sexual truths, the montage format illustrating instead the body’s capacity for sexual mutability and multiplicity. This paper examines sexology’s embrace of avant-garde photographic aesthetics, while tracing the permeation of sexological theories into surrealist understandings of the body. Through this comparative analysis, I demonstrate how montage was used between surrealism and sexology to explore the emergent fluidity of the sexed and gendered body in interwar Paris and Berlin.

Ciara Hervás (they/them) is a second-year PhD student in the History of Art department at the University of Cambridge, funded by the Herchel Smith Harvard Scholarship. They received their A.B. in History & Literature from Harvard University in 2021, and their MPhil in Multi-Disciplinary Gender Studies from the University of Cambridge in 2022. Their research examines the intersections between sexology and the artistic avant-garde in interwar Paris and Berlin, with a focus on photography as a common visual language between scientific and artistic spheres in the exploration of the sexed, gendered, and desiring body.

Ciaran Hervás (they/them) is a second-year PhD student in the History of Art department at the University of Cambridge and a Harvard-UK Fellow on the Harvard Herchel Smith Scholarship. They received their A.B. in History & Literature from Harvard University in 2021, and their MPhil in Multi-Disciplinary Gender Studies from the University of Cambridge in 2022. Their research examines the intersections between sexology and the artistic avant-garde in interwar Paris and Berlin, with a focus on photography as a common visual language between scientific and artistic spheres in the exploration of the sexed, gendered, and desiring body

**Firenze Leem: *Interpretation of Body and Identity from Female Photographers: Cindy Sherman's Bus Riders***

Within the context of the women's movements for their enhanced rights in 1960s and 70s, female artists increasingly presented their artworks illustrating their identities. In an indissociable vein, following the flow of artistic deconstruction of gender identities and norms in 1970s and early 1980s, "young mediums" at that time such as photo, film, and video emerged as media mainly used by female artists, who had had less accessibility to those with tradition. Among many female artists who explored the concepts of identity, sexuality and gender during these periods, Cindy Sherman was representative and distinctive when interpreting and portraying the concept of identity. Arguing that contemporary identity construction is highly related to popular media including television, film, and magazines, she stated that identity mirrors our contemporary popular and celebrity culture and social media narcissism. Not only acknowledging identity should be formed within societal norms, she interpreted identity artificial, universal, selectable, self-constructed but also arbitrarily formable and regulated by societal norms and popular media. Photography projects of Sherman share the same vein with development of discourses regarding body, identity, gender, and media. In this paper, I would explore Cindy Sherman's black-and-white photo series *Bus Riders*, produced in 1976, for which took photos of herself being dressed up as passengers of different ages, social backgrounds, and race with the aid of different clothing, make-up, and props. Analyzing how her artwork affected to the discourses and subsequent artists who explored body and identity politics via their artworks, Sherman's perspective on body and identity expressed on *Bus Riders*, which was similar but distinctive with the other female artists of the same periods, will be studied. Then, being compared with *Projects* series (1997-2001) of Nikki Lee, which were produced approximately 25 years later, which also enquires into body and identity politics in a similar structure but with the different methodology, differences or changes between the perspectives, discourses and contexts on the concepts of body and identity will be deprehended.

Firenze Leem: Completed Bachelor of Arts at the University of Sydney in Australia, majoring Cultural Studies and minoring Diversity Studies. Started Master's degree in Transcultural Studies at Heidelberg University in Germany in late 2022. currently focusing on diverse media – screen media, contemporary art, film festivals, and social media – and the concept of contact, collision, belonging, mobility, gender and identity in transcultural and decolonial lens. Accumulated professional experiences in art, culture, film and festival industries like Busan International Film Festival. A new book chapter is to be published in 2024.

**Mauricio Sánchez-Menchero: *Disproportionate Bodies, Photographic Materiality, and Exhibition Regime (19th-20th centuries)***

The portrayal of bodies through photographs takes on many forms of expression when it comes to artists whose body dimensions are disproportionate, such as dwarves or giants. In this regard, over eight thousand photos are preserved by the National Library of Spain (BNE) with the focus on these individuals. In this collection, show producers Ardavín-Parish, build a visual legacy that captures the bodies of artists and athletes who sought to gain their daily livelihood. Within this extensive photographic archive, we find a dynamic interplay involving show producers, photographers, and the subjects themselves. The individuals portrayed, though transformed into objects through the photographic lens, possessed the distinctive characteristic of being living entities rather than inmates or asylum residents. They covered the expenses of the photographic sessions and the costs of postal shipping, in order to promote themselves and secure employment opportunities facilitated by the producers. Despite what their physical disabilities might have led them to do (self-exhibition), they even got to assume the role as their own agents. This presentation seeks to unravel the cultural dynamics and praxis that emerged from the representation and appropriation of images depicting disproportionate otherness. Upon reviewing the Ardavín-Parish archive, it was revealed that not all photographs serve the same purpose, both in their historical contexts and over time. Thus, a continuous analysis of the photographic device and the image within a cultural historical framework becomes imperative for a comprehensive understanding of this aspect of visual culture.

Dr. Mauricio Sánchez-Menchero:

PhD in History of Social Communication from the Complutense University of Madrid, Spain. In 2006, he joined the Center for Interdisciplinary Research in Sciences and Humanities (CEIICH) at UNAM (Mexico), where he currently contributes as a Researcher in the Visual Studies Program.

His research interests orbit around visual studies, the cultural history of books, and various cultural industries, such as photography and film productions. Among his academic publications, the collective books *Bodies: Regime of exhibition of the human. Barcelona and Madrid 17th-20th centuries* (2019) and *Representing viruses. Filmographic views of pandemics* (2021)

## Panel 19: Fatness and its Representations

Wednesday, September 4, 14.30 - 16.30

Room: 1.08.0.64

Chair: Christopher Forth

### **Lisa Hecht: *Queering the Fat Child's Body in Early Modern Art***

When the topic of child obesity in the early modern period is discussed today, two works of art are usually referred to: One is Bartholomeus van der Helst's portrait of Gerard Andriesz Bicker (1642) and the other is the two-panel portrait of Eugenia Martínez Vallejo painted by Juan Carreño de Miranda for Charles II (1680). Nevertheless, the paintings depict very different people: a well-heeled son from a wealthy family and a poor girl who came to the Spanish court as a kind curious object and is presented to us in the picture with a discontented expression, once clothed and once in the nude.

Both paintings appear to have already been analysed many times in terms of cultural history, but in my presentation I would like to adopt a genuinely art-historical perspective on the works and combine this with a queer reading. My aim here is to emphasise the specific nature of the pictorial within the genesis of contemporary body discourses. I understand images as genuinely ambiguous media in which norms can be both produced and inverted. For both examples, it is important to ask specifically to what extent the respective paintings are involved in the staging and evaluation of fat bodies and how this fits into contemporary discourses on the aesthetic and moral connotation of obesity. On the one hand, a queer reading serves as a supplementary methodology to differentiate the performativity of gender in the portraits and to characterise the fat child's body as transgressive also in the sense of gender-conceptions. Whereas the obese adult body was usually clearly assigned to either the male or the female, the child's body offers a liminal space in which gender becomes a fluid category. If Gerard Bicker's arm, confidently propped on his hip, can be seen as a clear sign of his maturing masculinity and agency, he is also a fashion victim of his time, clad in the finest fabrics that partly obscure his body shape. Eugenia Vallejo, on the other hand, is shown both as a matron in a flared brocade dress and in a unique nude portrait as Bacchus, the more or less masculine god of wine. The particularly transgressive potential of the fat child's body in early modern works of art enables us to renegotiate the ambivalence of the visibility of non-normative bodies between marginalisation and exposure.

Lisa Hecht studied art history and English in Greifswald and Dresden. Between 2015 and 2018 she held a scholarship of the a.r.t.e.s. Graduate School in Cologne and did her doctorate on Aubrey Beardsley's artistic exploration of 18th-century art and culture. Since April 2019 she is working as a postdoctoral scholar at the department for art history at the Philipps-University Marburg and started her new project on queerness, visibility and agency in early modern visual arts. In addition to her doctoral thesis, Lisa Hecht has already published essays in the fields of arthistorical affect studies and boredom studies.

**Irene Santoro: *Knowledge and the Female Fat Body: Exploring the Historical Intersection of Ableism, Sexism and Racism in Fatphobia***

Bodies in the western society carry a multitude of meanings to prescribe a pyramid of acceptability and to determine discriminations. Cultural studies - gender, queer and post-colonial - have given much interest to the importance of bodies, gendered and/or racialized, in maintaining the structures of society as a capitalist patriarchy. Following Foucault's post-structuralist discourse about biopolitics and the idea of bodily control, this paper aims, with a historical perspective, at using elements of gender, queer theories and post-colonial studies to examine the creation of the "female fat body" as a cultural body, thus a body that is non-existing before society. Within this framework of reference, the experience of the female body can be understood through the physical elements that society prescribes, such as age, race, and body form, to fit into the paradigm of Heteronormativity. Much critical interest has been devoted to the idea of thinness and its implications, not nearly enough attention has been given to fatness and the fat body; attention has rather been focused on the prescriptive body, and thus mirrored social prejudice in keeping the fat body in the shadow, as if the non-normative body did not exist or did not suffer the constrictions of gender oppression. In doing so, part of the restrictive control that society is able to exert on female bodies remains unchallenged.

This paper aims to explore the female fat body as a symbol of the interconnection of racism, sexism and ableism, considering as a turning point the establishing of the capitalistic society, when the body incarnates production and citizenship, and the fat body gradually becomes a symbol of exclusion, generating fatphobia -the discrimination against fat people-. This paper therefore, wants to recognize the female fat body as a site of knowledge and tell its story.

Irene Santoro is a first year PhD student in the program of Territory, Heritage and Culture, at the University of Lleida, working on a research about the cultural meaning of fat bodies in the western society. Previously Santoro studied gender studies at Roma Tre University and Art History at the University of Bologna. Currently lives in Venice working as social media manager at Gallerie dell'Accademia.

**Satu Sorvali: *The media debate on women's fatness in modern Finland: the case study 1960s and 1970s debate on "madam fashion"***

The presentation is based on an upcoming research project and an article by cultural historians Satu Sorvali and Noora Kallioniemi. It will explore how women's fatness has been conceptualised and signified in modern times (c. 1890-1989) in Finland.

It will introduce an intersectional research topic and demonstrate how digitised newspaper material can be used for such research. In the case study, it will be examined how the so-called madam fashion style for larger women was discussed in the Finnish press from the late 1950s until 1970s, and the various intersections of age, gender and class in this discussion. Media materials reflect reality, but they also produce perceptions of fatness, gender, and sexuality. The

modern discourse on fatness consisted of various transnational phenomena, which we examine in the Finnish context, taking into account foreign influences.

Over the past decade, body activism and body-positivity movements have called for people to be treated equally and fairly, regardless of their body size. Although women's fatness is a topic that is on the surface in many ways, the current debate lacks a cultural-historical perspective that would help us understand the causes and consequences of past fatness discourses, perceptions, and meanings.

The history of fatness has been studied in the past, especially from a medical perspective where fatness is seen as an epidemic or at least a problem. In contrast, there has been much less research looking at fat bodies from a cultural historical perspective and the history of experience. These perspectives need not be mutually exclusive, but both are needed to get the whole picture.

As the main source material, we have used digitised Finnish- and Swedish-language newspapers and magazines. We have utilized methods of digital history research, such as word searches and frequency analysis, but also close reading.

PhD Satu Sorvali is a cultural historian at the University of Turku in Finland who defended her doctoral thesis in December 2023. She studied the emotional and discursive culture of the press in the Grand Duchy of Finland at the end of the 19th century from the perspective of emotions such as irritation. She is especially interested in the history of emotions, digital history research methods, and newspapers and magazines as sources.



## **Panel 20: War, Violence and the Human Body**

Thursday, September 5, 9.00-11.00

Room: 1.09.1.12

Chair: Ecaterina Lung

### **Barbaros Köksal: *Illegitimate Military Violence Against Human Bodies in the Ottoman Empire (1683-1718): Cultural, Legal, and Societal Perspectives***

The year 1683 marked a pivotal juncture within the Ottoman Empire. The defeat incurred during the Second Siege of Vienna precipitated a state of upheaval within the empire, compelling the Ottoman Army to grapple with a coalition of adversarial forces on a scale hitherto unprecedented in its historical trajectory. This exceptional circumstance concomitantly gave rise to a discernible surge in the application of illegitimate military violence.

The principal objective of my ongoing DFG-doctoral project framework is to meticulously scrutinize the cultural and juridical underpinnings of practices embodying illegitimate military violence. Furthermore, the research aspires to delineate both the executors and recipients of such acts of violence. Foremost among the central inquiries encompassed within this study is the investigation into how the religious, gender, cultural, professional, and age-related identities of the victims function as motivators for soldiers in perpetrating acts of illicit violence. Concomitantly, it endeavors to elucidate the extent to which religious and cultural norms delineate notions of gender, age, and corporeal components and their corollary implications concerning the tolerance of bodily violations within the domain of violence. In this context, the conference will seek to answer the following questions: How does Ottoman Law define gender and the human body, and in what manner does it categorize them? What were the legitimate punitive practices based on physical violence against the body? What were the individual or collective illegitimate practices of violence and bodily violations by soldiers under extraordinary wartime conditions? What was the socio-cultural perception of "body" and "gender," and to what extent did this perception motivate soldiers in the use of violence?

I completed my Bachelor's degree in History and Philosophy at Istanbul University, followed by a Master's degree in History at Ruhr-Bochum University. Currently, I am pursuing my doctoral thesis at Ruhr-Bochum University as part of a DFG-funded project. My research is centered on the Military Violence Cultures in the Ottoman Army between 1683 and 1718. My area of expertise encompasses Early Modern Ottoman Military History and Sociology, Ottoman Cultural History, Violence Studies, Legal History, and Gender Studies.

**Marco Kollenberg: *Legitimate and Illegitimate Military Violence against the ‚Human Body‘ in the Habsburg-Imperial Army during the Great Turkish War (1683-1699)***

The defeat of the Ottoman army outside Vienna (1683) was a watershed moment in Habsburg history. In almost two decades of war, the imperial coalition armies pushed the "enemy of the Christian name", previously thought invincible, out of Hungary, which had been occupied for a century and a half. The cooperation of troops from different corners of the empire and the aggressive actions against an enemy that was perceived as particularly cruel led to a significant increase in military violence on the Habsburg side.

The main objective of my DFG-doctoral project is to investigate the cultural, legal and subjective foundations of military practices of violence that are perceived as "illegitimate" by contemporaries. The perpetrators of violent acts are to be identified as well as the victims. Central to the investigation is, among other things, the question of how the cultural, religious, professional, gender and age-related identities of the victims act as motivators for Habsburg soldiers to commit various acts of violence. At the same time, an attempt is made to clarify the extent to which religious and cultural norms shape soldiers' ideas about the gender, age and physical integrity of their victims and what resulting implications this has for the tolerance of physical violence.

In this context, the presentation will attempt to answer the following questions: Was there a categorization of the ‚enemy’s bodies‘ during the ongoing hostilities? What forms of legitimate punitive practices based on physical violence were used against one's own soldiers? What were the individual or collective illegitimate practices of violence and bodily harm by soldiers under exceptional military conditions (f.e. assaults on besieged ottoman cities)? Did a certain socio-cultural perception of "body" and "gender" motivate the Habsburg soldiers to use excessive violence/sexual violence against individuals commonly thought of as non-military personal (especially woman and children)?

I completed my bachelor's degree in History and German Studies at the University of Potsdam, followed by a master's degree in Military History and the Cultural History of Violence. I am currently working on my doctoral thesis as part of a group project funded by the DFG with a strong comparative element between this study and the work of Barbaros Köksal (University of Bochum). The focus of the investigation is the question of the military cultures of violence within the Habsburg armies between 1683 and 1718. My core competencies include Early Modern European Military History, the research of self-testimony and perception, as well as Cultural History and the History of Violence.

**Jörg Rogge: *Royal bodies on late medieval battlefields: purpose, performance, and outcome***

One of the duties of kings was to defend their realm and protect its inhabitants. Kings were also expected to use military force to enforce their rightful claims to power and, if necessary, expand their territory. Their duties also included defending Christendom against those of other faiths, such as the Turks. In most cases, kings acted as warlords, sometimes also as commanders and rarely, when special conflict constellations existed, as active combatants on the battlefield, such as Adolf of Nassau at Gölheim in 1298. This is why kings also fell on battlefields when they were not fighting for their crown, but for other objectives or because of commitments they had entered into.

In this paper I like to throw some light on the fate of the bodies of kings on battlefields with a special focus on the treatment of their corpses in case they died during the hostilities.

## **Panel 21: Ancient Female Bodies in Reception**

Thursday, September 5, 9.00-11-00

Room: 1.09.2.05

Chair: Giulia Maria Chesi

In the vibrant intersection between ancient narratives and contemporary cultural discourses, our panel seeks to unravel the complex tapestry woven between historical embodiment and contemporary perceptions of and about the female body through the reception of mythology. This interdisciplinary work aims to investigate the complex interplay between historical representations of ancient female bodies and their contemporary reinterpretations in pop culture. Interweaving the perspectives of classical reception studies, diachronic iconographic analysis and cultural history, our panels aim to offer a new perspective through which to examine the multifaceted narratives encoded in the bodies of Amazons, Maenads and Goddesses in their contemporary reception. At the same time, our group seeks to illuminate the enduring relevance of ancient female archetypes, transcending time and cultural transformations.

In embarking on this academic journey, we transcend the boundaries of conventional discourse by examining the ways in which ancient female bodies are received, interpreted, and negotiated in modern cultural landscapes. The intersection of classical and contemporary perspectives provides a rich tapestry to examine how these iconic figures shape and are shaped by cultural imagery and are re-signified with different meanings in different times.

### **Pasquale Ferrara: *Physical Dionysian Pluralities: Maenadic Bodies over Time***

By means of a diachronic iconographic analysis, this paper aims to investigate how the body of the Maenads is visualised in the Ancient and Modern world and what social and cultural values their physicality has expressed over time.

The paper is divided into three sections. The first part aims to show the reasons that led to a visualisation of maenads' physicality based on body movements and actions. The second section investigates in which way the bodily presence of Maenads was represented in the Ancient World between Greece and Rome. In Greece indeed, Maenads are an expression of the Dionysian feminine and their physicality therefore involves abnormal, aggressive, and violent movements and acts. In Rome, on the other hand, Maenads are a symbol of the Dionysian joie de vivre, and their physicality therefore becomes moderate, gentle, and sensual. Finally, the last part aims to identify which actions and movements characterise the physicality of Maenads in modern audio-visual and performing arts, enucleating two main modes of reception: the first, which derives from the Greek world, and the second, which instead goes back to the Roman tradition.

Pasquale Ferrara earned his PhD in Classical Archaeology from the University of Rome 'Tor Vergata' on Greek and Roman Sculpture. He is currently completing a PhD in Ancient History at University of Potsdam. His current scientific interests are the Dionysian feminine in Greece and Rome and the sacrality women in Ancient World. He is focusing on the religious and ritual role of historical Maenads in Ancient World and on the reception of Maenads in Pop culture. He is Collaborator of the "Imagines Project".

**Sara Palermo: *Amazon Warriors: Bodies of Desire, beyond Gender and Sexuality***

In Western contemporary tradition warrior women have been considered a paradigm of physical and psychological strength, empowerment, and independence from from male influence. According to the classical archetype, the mythological Amazons usually reject the heteronormative binarism masculine/feminine, as well as their subjection to any form of patriarchal power.

The aim of this paper is to explore the iconographic representations of warrior women and Amazons in contemporary visual culture (i.e. movies, comics, and videogames), in order to reframe the "traditional" scholarship on the "male gaze", as the only reason beyond their representation. Within the framework of Classical Reception Studies, I will explore how female warrior bodies have been transformed into a place of negotiation of desire, beyond gender and sexual identities.

Sara Palermo has just completed her PhD in Classics at the Universidad Autónoma de Madrid. Her research approaches the reception of Classical Antiquity in contemporary pop culture, in relation to the genealogical and representative use of classical references to shape and describe non-normative female sexualities. Specifically, she has focused on the reception of Sappho and the Amazons in visual culture and on the internet.

**Anna Chiara Corradino: *Facing the Goddesses: Body, Gender, and Desire in Contemporary Reception of Female Epiphany***

In Artemidorus' *Oneirocritica*, dreaming of encountering or having sex with goddesses uncovers a nuanced facet of dream interpretation, delving into the intricate interplay of Eros and Thanatos, pleasure, pain, and terror within the dream realm. As Verity Platt demonstrates in her influential work, 'Facing the Gods,' epiphany is a complex experience intricately woven with various sensory elements, connecting intimately with the recesses of thought. Starting from a definition of epiphany in contemporary pop culture, the aim of this talk is to scrutinize contemporary expressions of female epiphany explicitly tied to Greco-Latin antiquity. By doing so, my objective is to unravel the dialectic of desire inherent in these representations, exploring the dynamic interplay between dominant femininity and reified masculinity. Through this

discourse, Antiquity emerges as a 'place' where Contemporaneity grapples with and articulates queer desires, fostering a dialogue that transcends temporal boundaries and enhances our comprehension of the evolving narratives surrounding ancient and modern female bodies.

Anna Chiara Corradino is currently Postdoc Fellow at University of Potsdam. She earned her PhD in Languages, Literatures, and Modern Cultures from the University of Bologna and L'Aquila, as well as in Cultural Studies from Humboldt University in Berlin. Her research has focused on the transformations of the myth of Endymion and Selene to study the dynamics between dominant femininity and passive and objectified masculinity. Her areas of interest include the history of ideas, the reception of classics in the modern and contemporary worlds, and cultural and gender studies.

**Cinzia Tuena: *Till Death Do us Part and Beyond: Artemisia's Transgressive Grief in Literature and Art***

When the Carian dynast and satrap of the Achaemenid empire, Maussollos, died in c. 353 BCE, his sister-wife Artemisia succeeded him in office. Besides being a skilful military ruler and advancing the established family politics, she was particularly famed for her all-consuming mourning. Following her brother-husband's death, she completed the construction of the Mausoleum, which was to become eponymous for all subsequent monumental tombs, organized elaborate funeral games and allegedly mixed Maussollos's bones and ashes to her drink, aiming to embody a living tomb. The consumption of Maussollos' bodily remains simultaneously produced horror and fascination – mentions of her boundless love span from Valerius Maximus and Aulus Gellius to Hieronymus and Giovanni Boccaccio. The transgressive grieving process is represented in a number of renaissance paintings, most notably by Rembrandt and Johann Heinrich Tischbein, which depict Artemisia with a drinking cup.

The breach of social norms is amplified by the merging of marital and sibling-love. Therefore, this paper aims to connect the widowed Artemisia's otherworldly mourning and its reception to the dynasty's own positioning and self-representation. The family members around rulers are often underrepresented in the ancient sources (and in modern scholarship). However, these very family structures were necessary for dynastic continuation, even more so in the case of sibling marriages. The wide reception in art testifies to Artemisia's role in consolidating the Hecatomnids's dynastic strategy.

Cinzia Tuena is a PhD student at the University of Basel. Her research focuses on the Hecatomnid dynasty, particularly on Caria's position in between the Greek poleis and the Achaemenid empire and its implications for questions relating to power and gender. She has earned her Masters in history and Latin philology at the University of Zürich where she currently is a collaborator of the "The Ancient World Seen from Medieval Glosses" project.

## **Panel 22: Historical Anatomical Collections and Museums**

Thursday, September 5, 9.00-11.00

Room: 1.09.2.06

Chair: Alessandro Arcangeli

What remains of human beings after death literally embodies a range of cultural and natural histories of the deceased and the world they lived in. Approaches to dead bodies vary widely across cultures and over time; however, using corpses to gain knowledge generally fell outside the range of what was permitted, even where gladiators would dismember one another for the entertainment of the populace. While anatomical research became an important part of medicine in early Renaissance Europe, dissecting humans remained controversial and was often seen as an additional punishment.

In contrast, Enlightenment doctors argued that examination by learned men was an honorable fate. In the 19th and 20th centuries, increasing numbers of institutions created museums displaying specimens retained from educational dissections and clinical autopsies for widening audiences.

In recent decades, exhibiting human bodies and their parts has attracted new forms of criticism. Medical authority itself came to be scrutinized, Native Americans claimed custody of their deceased ancestors, the history of colonialism more generally and studies of the atrocities of National Socialism led to an increase in sensitivity towards collections including humans or their parts (and also objects carrying particular spiritual or cultural significance for descendants of the communities that made them). As a result, questions have been raised regarding legal and ethical rights to items curated in museums and scientific collections. Ethical tensions among ancestral respect, redress of injustices past and present, the urge to generate knowledge, and the curiosity of a wider public became more apparent. Even in the presence of explicit consent of the later donors, dramatically staged corpses like those in Gunter von Hagens' Body Worlds exhibition affect audiences in ways that are hard to predict, from contemplation and education to voyeurism or even trauma. Trigger warnings are increasingly placed at the entrances of exhibitions where human remains are still shown, to offer visitors a choice in viewing these displays or not.

Cultural history is playing a crucial role in the negotiations about the orientation of different stakeholders in this contested field. We should not follow the illusion of finding any one-fits-all solution for this inhomogeneous field. Different questions arise in different socio-cultural and institutional settings. All the concepts involved are in need of serious analysis: What makes a collection item "sensitive"? Who are the descendants of "communities of origin" in an increasingly diasporic world? Would increasingly hybridized shared cultures be interested in the use of preserved material and textual evidence as a basis for telling its history? How do regional medical museums compare with colonial ethnographic collections? When it comes to human remains, what kind of material should we count in – regrowing parts (like hair, used by many cultures as a construction material), organs removed during the lifetime of an individual (appendix, excised growths, amputated limbs), plaster casts of faces or other parts, images often

taken in embarrassing positions without the consent of the subject, etc. How does exhibiting those remains affect the dignity of the deceased, the conscience of the descendants, but also the psyche of the spectators? Even with regard to our own depiction of the dead in image and word impacts on the ways in which the dead are remembered (or not). And yet, we can also ask to which extent the parts in jars and cabinets actually represent the person to whom they once belonged. Are they “the dead”, spiritually or metonymically, and if so, what is their agency in “speaking” to us today? How do we contribute to making them speak, “dramatizing” their existence in exhibitions or research reports, and might this *mise-en-scène* not be in their interest of being commemorated? Is the exhibition an act of desecration or rather an element of worship (an issue often raised in the context of Ancient Egypt) – or could be a good-faith effort inviting critical historical examination?

**Michael Sappol: *Endangered Specimens. Unaccountable Objects: Medico-historical Collections and Human Biomaterial: Competing Ethical Claims, Aesthetic Effects and the Historical Commons***

Michael Sappol will argue for the continued relevance of historical medical collections and the need to keep them intact and accessible. In his view, the objects of historical anatomical and pathological collections, and the collections themselves, are unique documents of embodied human experience that belong to a global diasporic public. Current discourse tends to reify the Indigene/West binary, and artifacts made from human material (e.g., body-parts and skeletal specimens) as “persons” or “the dead.” But those reifications dissolve if we reconceptualize, reimagine, “the public” as a diasporic hybridized commons with heterogeneous compounded shared histories and cultures. And therefore, a common vital interest in history (History) as a multi-perspectival truth-telling discipline, based on preserved evidence, material and textual, human and non-human. After all, “we” all “own” the objects that historical scholarship uses to figure out and narrate our history, our histories. “We” all share the stakes, “we” are the stakeholders.

Michael Sappol, a historian of the visual culture of medicine and science, is Visiting Researcher at Uppsala University. Monographs: *A Traffic of Dead Bodies: Anatomy & Embodied Social Identity in 19th-Century America* (2002); *Body Modern: Fritz Kahn, Scientific Illustration & the Homuncular Subject* (2017); *Queer Anatomies: Aesthetics & Desire in the Anatomical Image 1700-1900* (2024). Current projects: “Anatomy’s photography: Objectivity, showmanship & the reinvention of the anatomical image”; “Endangered specimens: Historical medical specimens & the competing ethical claims made upon them.”



### **Rainer Brömer: *Sensitive Dead Bodies in Anatomical Collections***

Rainer Brömer focuses on the agency of human remains in anatomical collections, discussing what makes them particularly “sensitive” and investigating their past and present roles in the development of medical disciplines and in public engagement with scientific views of the human body: How can a contemporary “culture of anatomy” emerge in an interplay between members of the wider public and experts dealing bodies in research and education.

Rainer Brömer is a medical historian and ethicist with a background in biology, working on the history of anatomy (esp. in the Ottoman Empire) and the link between epistemology, ethics, and esthetics in scientific research and education. He is a curator of the medical-historical and anatomical museum of Philipps University in Marburg and researcher studying the provenance of the museum’s fetal wet specimens within an interdisciplinary project on “Agency and Ethics – Sensitive Objects in University Collections (AESOH)” funded by the German Federal Ministry of Education and Research (BMBF, 2023-2027).

### **Sarah Fründt: *Dealing with Ancestral Remains from Colonial Contexts in Anatomical and other Collections***

Over the last decade, some political and public consensus has been reached in Germany, to the extent that the ancestral remains of various peoples that have been taken from their places of origin under colonial conditions around the world and today are found in many anatomical collections are to be identified and returned to their descendants and communities of care. However, far less agreement exists with regards to how to navigate the challenges encountered on the way to achieving this aim. To name but a few: identification of rightful descendants, mediating between local and governmental levels or discussing the uses and abuses of invasive methods in the process of identification require not only time and patience, but also lead to numerous sometimes contradictory perspectives. Yet another unresolved issue is what to do with remains that can neither be provenanced to anyone in particular nor excluded from the list of unethical contexts of acquisition. This contribution will use some case studies to present a few of these challenges in the light of current (political) developments in Germany.

Sarah Fründt, M.A., is a research adviser to the *Department of Cultural Goods and Collections from Colonial Contexts* at the German Lost Art Foundation. Her area of expertise centres on questions of provenance research for human remains. After training in both social and biological anthropology, she has been conducting provenance research projects on human remains from Australia, New Zealand, and several African countries. As early as 2011, she published a thesis on how to deal with human remains in museums (“Die Menschen-Sammler”). Her areas of interest include the history of biological and forensic anthropology and the debate on other sensitive collections in museums and other institutions. She has been working for a number of museums and collections, including the Übersee-Museum Bremen, the

Rautenstrauch-Joest-Museum in Cologne, and the Bonner Altamerika-Sammlung. Additionally, she has frequently taught in programmes of the Freie Universität Berlin, Albert-Ludwigs-Universität Freiburg, and Julius-Maximilians-Universität Würzburg.

**Tricia Close-Koenig: *Skeletons in the Closet. Human Remains, Material Sources and the Cultural History of Medicine***

Human remains preserved in medical school and university museums and collections raise ethical questions, as well as questions of their status, role and importance not only in the past, but also in current and future academic institutions. Often viewed with suspicion or fear that they reveal violent or unethical practices, these human remains are at times deliberately hidden away aside and locked behind closed doors. This presentation will discuss the place that human remains can have, if they are taken out of the closet, in addressing past medical practices through material sources. This presentation will detail the ubiquity of preserving and circulating anatomy specimens in the early twentieth century, and will also outline some of the challenges of working with neglected collections (or biological archives), notably the Université de Strasbourg anatomy collections. She argues that material sources, including human remains and the archives related to them, are necessary to situate medical practices within cultural history.

Tricia Close-Koenig is a historian of medicine, researcher and adjunct lecturer at the Université de Strasbourg. Her ongoing research focuses on the history of anatomy, histopathology, collections and human remains. She is involved the Archimed. Mining medical archives in the digital age project funded by ANR-FNS and is a scientific advisor on questions of heritage and human remains for the university.

## **Panel 23: Body and Mind in Ancient and Medieval Philosophy**

Thursday, September 5, 9.00-11.00

Room: 1.09.2.03

Chair: Katharina Wesselmann

### **Aleksandar Anđelović: “I am a Soul Making Use of a Body”: Michael Psellos’ Views on the Symphony of Body and Soul Between Neoplatonism, Christianity, and Renaissance**

In a letter to a friend that he was missing, an eleventh-century Byzantine philosopher, rhetorician, and politician Michael Psellos writes: “Although I am a philosopher, I do not rejoice in the communion of souls more than I suffer in the separation of bodies. To hell with Plato and Aristotle who think differently! I am a human and, for me, soul is connected to body.” For us today, this view on the interdependence of soul and body does not sound shocking, yet for the world Michael Psellos lived in – eleventh-century Byzantium – and in the philosophical framework in which Psellos operated – Platonic, Christian, and Neoplatonic philosophical traditions, that mainly advocated distancing from ‘earthly’ passions and renunciation of the body – Psellos’ views might have been viewed rather revolutionary. Exploring the emphasis on the symphony between body and soul allows us to trace philosophical views on this issue throughout the Middle Ages and early modern period: first, it explains why Psellos’ favorite Neoplatonist was Proclus, a fifth-century philosopher who paid special attention to the relation of soul to body and vice versa, and it also shows the influence that will manifest as late as with Montaigne’s theories on the entanglements between soul and body. This paper will thus discuss the views on the interdependence of soul and body in Michael Psellos’ works – in the heart of the Orthodox Christian Empire and at the crossroad between Neoplatonism and Renaissance – thus pointing out the potential of Byzantine philosophy for a wider discussion on medieval intellectual history.

Aleksandar is a classical philologist and a Byzantinist. He received his BA and first MA degree in Classics from the University of Belgrade and he obtained his second MA degree from the Department of Medieval Studies at the Central European University in Budapest/Vienna. He studied Modern Greek in Athens and Thessaloniki, and has actively participated in conferences and congresses throughout the Balkans, Central Europe, England and the US. Currently, Aleksandar is a PhD candidate in History at the University of Vienna and a prae-doc research assistant on the ERC-project RELEVEN. His PhD research focuses on the intersection between philosophy, rhetoric, religion and politics in eleventh-century Byzantium through Michael Psellos’ discourses to and on patriarchs, priests, monks.

### **Ilinca Damian: *Socrates' Body as a Historical Resource in Understanding his Philosophy***

Socrates' fame resides in questioning things in a particular manner, different from the others' point of view. By the modern philosophers, he is seldom approached as a historical character, living and residing in a historical city, having an occupation or a background, even if these depictions are frequent in the source writings. Even if the mundane aspects are approached, they are not connected with Socrates' system of thought.

This presentation brings arguments meant to understand his line of thought, as influenced by his historical and social background. The main topic is his occupation as a stonemason (a job he inherited through his father) in his youth. Other topics include his whereabouts in Kerameikos (the artisans district in Athens) or his participation as an Athenian hoplite in the Peloponnesian war. Socrates often discusses the importance of physical strength and he was regarded as strong and fierce.

I argue in the favour of these activities shaping his view of the world. The most striking aspect may be seen in Parmenides, paragraph 129c, where he describes his body as being made of cardinal coordinates: right, left, front, back, upper and lower part. He does not describe his body in matters of functions or of anatomical parts (arms, legs, torso, head). This view is consistent with stonemasonry where, in order to sculpt a body, one chisels a block of stone, and each side corresponds to a cardinal view of the body. Moreover, Socrates uses the term *paradeigmata* (a common term for the model to be carved out of stone) when discussing patterns (par. 132d) and in his approach to imitation he brings forward a view consistent with the copymaking of sculptures. I argue that, through his early days' job, his view of his own body is altered and, in retrospect, alters his philosophical system.

Ilinca Damian has a PhD in Anthropology of Art (Department of Philosophy) from the University of Bucharest. Currently she works as an art conservator at the National Museum of Art of Romania and as a lecturer (external collaborator) at the University of Bucharest, for the History of Art department. Her main interests reside in the image making process, seen as a social activity, and in the importance of technical features and processes when analysing a work of art. For her PhD thesis she approached the understanding of Ancient Greek art by the modern theoreticians.

### **Michele Ambrogio Lanza: *The Philosopher as an Athlete of the Mind Body-Mind Relationships in Plutarch's De Tuenda sanitate praecepta***

The Plutarchean Corpus contains several anecdotes and curiosities about medical practices, especially dietetics. The Chaeronean uses, on the Platonic model, medicine to create analogies with philosophy (De arte audiendo 42 b, De cupiditate 523 f, 469 b). Indeed, he showed admiration for medical practice and suggested that philosophers should understand its basics (De tuenda salute 136 a-c). In the De tuenda Plutarch abandons the dietary rigorism of De esu

carnium, showing a preference for a diet and lifestyle that may be less healthy, but more attentive to human needs, and above all to the pursuit of happiness. But this quest is a social one, as Plutarch seeks the best lifestyle with and for his friends and colleagues. According to Plutarch's ideal of Eulabeia people, especially at banquets, can share their experience on health, lifestyle and dietetics, without considering the rules as absolute dogmas. Not even doctors can impose their reasons absolutely, because health involves the human being as a whole. Moreover, he suggested many practical tips (massages, walks after discussions, low-meat diet) about dietetics and lifestyle, which are intended specifically to better the life (and the work) of intellectuals. How body and mind can influence each other? For example: drinking wine during symposiums is not perfectly healthy, as Plutarch knows, but it can make life happier (De tuenda 141 a–c) and, in this sense, it can develop health and better the performances of the body in research and study. Can the “athlete of the mind”, i.e. a philosopher with a body specifically trained for mind work, be intended as the main goal of Plutarch's community?

Michele Ambrogio Lanza, PhD candidate in ancient philosophy at Unisa, graduated in 2020 at the same university with a thesis titled “Il principio plutarcho dell'eulabeia”. On September 2021 he presented a paper at the FINO international conference on “Sokrates and Ammonius in Plutarch's writings”. In 2023 he joined the Ioannina graduate conference with a paper titled “Challenging the Platonic theory of the soul-Severus, the faculties of the soul and the διάστασις. Since 2019 he collaborates with the Centro studi Scholé (Roccella Jonica, Italy). Reviewer for Amne graduate journal (Ancient studies Annual), University of British Columbia (Usa). His Phd project title is “The Matter, the elements and the Pnuma: (dis)agreement in middle platonist's natural sciences”.

**Elena Limongelli: *The Embodied Mind and its Manifestations in Early Greece and in the Ancient Near East***

The fragmentation of cognitive processes into functions of the individual's internal organs is a peculiar feature of many ancient literary traditions. It betrays a conceptualization of the self and of inner life which deeply differs from the modern Western one, derived from the Cartesian notion of ego cogitans and from the Kantian postulation of free will, both of which, in turn, rest on the Platonic (and then Christian) dualism of body and soul. Such divergence from the Western model has inspired a rich and long-lasting debate, which began in the early years of the last century in the form of Darwinian cultural history: the conceptualisation of rational and emotional processes as concrete motions of the internal organs was interpreted as a primitive stage in man's journey towards self-awareness, while a progressively higher level of abstraction was assumed to reflect progress. Although this view has been contradicted by the findings of cognitive science, which maintain that thought is indeed embodied and that abstraction is largely metaphorical (Lakoff and Johnson 1999), a wide-reaching study of embodied cognition in the ancient world is yet to be produced, especially one that encompasses

the civilisations of the Ancient Near East. This paper constitutes the first step in that direction. It will analyse the ways in which the embodied mind is conceptualised in the texts of Archaic Greece, Anatolia (II millennium BC), and Mesopotamia (II-I millennium BC), with a focus on their respective terms for 'heart' and its multifaceted cognitive significance. By exploring similar expressions that are found in a variety of textual genres, it will be possible to gain an insight into historical beliefs around man's embodied psychological life, enhancing our understanding of the ancient cultures under consideration. The comparative nature of this paper will further enrich the conversation, by revealing constant features of the embodied mind, as well as the unique peculiarities of each language and tradition.

Elena Limongelli is a second-year DPhil student in Classical Languages and Literature and Tutor of Greek at the University of Oxford. She received a Bachelor's degree and Master of Arts, both in Classics, from the University of Durham. Her current research project is entitled "Externalising thought: speaking to the heart in Homer and in the Ancient Near East". Her interests span Early Greek, Hittite, Hurrian, and Akkadian literary traditions, with a focus on their conceptualisation of inner/psychological life.

## **Panel 24: Bodily Performances as Knowledge Making in 19<sup>th</sup> Century Belgium**

Thursday, September 5, 9.00-11-00

Room: 1.12.1.01

Chair: Florian Freitag

Popular culture in the nineteenth century was marked by both a broadening of the forms of entertainment on offer and the kinds of audiences that attended. Exhibitions, science demonstrations, theatre shows, new visual media, magic shows, and supernatural performances attracted everyone from the working classes to the higher society. A common thread was the idea of ‘truth finding’, which acted as a strong incentive for attending one of these various attractions. Performers skillfully played with the boundaries of science and spectacle, to which audiences responded with their own ‘truth making’. Adopting a performative approach on the body, we interpret it both as a source of entertainment, as well as a source of knowledge. As Thomas Csórdas defined embodiment as ‘the existential ground of culture and self’ (Csórdas, 1994), this knowledge was embodied both by the body of the performer and the bodily experience of the audience.

Our panel aims to explore the idea of knowledge making through the body in various forms of popular entertainment. Ranging from spectacles focused on the human body (stereotyping, physically deviant bodies) to shows that find themselves between the natural and supernatural world (hypnotism, spiritism, and somnambulism), we want to call attention to the importance of bodies in popular culture in creating and reinforcing certain worldviews, knowledge, and societal values.

### ***Evelien Jonckheere: The so-called ‘Indian’: construction and appropriation of a ‘reframed body’ in Buffalo Bill’s Wild West Show***

The logo of the Ghent first division soccer club AAGent features a stereotypical image of a so-called ‘Indian’ since 1972. It is said to be inspired by the American William F. Cody, aka Buffalo Bill, who performed in Ghent in his 1906 ‘Wild West Show’. With a company of ‘Rough Riders of the World’ he re-enacted legendary battles such as those between settlers and Amerindians in which the latter invariably lost. When the American Navajo artist Tomahawk Greyeyes was confronted with this logo during a visit to the city in December 2022, he decided to ritually burn the supporters’ flag, much to the consternation of the Ghent supporters. By examining the ‘zoo humain’ performances of amerindians from the Pine Ridge and Rosebud Reservations and their living conditions before, during and after the Buffalo Bill show in Belgium, this paper will investigate how the Wild West Shows contributed to the construction of a stereotypical image of the so-called ‘Indian’. Moreover, wide dissemination of this ‘Indian’ through popular comics

and logos in local clubs will demonstrate how this ‘reframed body’ was appropriated for local political agendas.

Evelien Jonckheere is Senior Postdoctoral Fellow (FWO) of the research project “Physiognomic culture in popular performance: on the use of stereo-‘types’ in fin-de-siècle Brussels” at the University of Antwerp (2021-2024). She is an art historian with an expertise in visual culture, performance history and media archaeology. Her research resulted in several exhibitions, artistic projects and publications on spectatorship, café culture and music hall history, (spiritual) magic lantern performances and human zoos.

### ***Gitte Samoy: From Spectacle to Specimen. Extraordinary Bodies on Display in Nineteenth-Century Belgium***

At the end of the nineteenth century, non-normative bodies were most visible through the spectacle of “freak” shows, where people with unconventional physical appearances were showcased as “phénomènes vivants” or “wonders of nature”. Typically, these shows entailed live performances, held in sideshow booths that travelled between fairgrounds, but “freak bodies” were also featured as wax models or specimens in popular anatomical museums. These bodies also garnered significant attention from medical professionals. Scholars have pointed out the significant influence of the discourses and practices encountered in “freak” spectacles on nineteenth-century medicine. In the medical collections of the university of Ghent in Belgium a body of a person likely born without limbs resurfaced in 1897 that was reminiscent of “freak” performers that frequented the town’s fair. This paper seeks to reconstruct this body’s trajectory from anatomical instruction to public display and ultimate disposal aiming to probe the complex interplay between the spectacular and the medical gaze. By connecting this case to the presentation of similar bodies in sideshows and popular anatomy museums at the fairground, the paper scrutinizes the heightened visibility and objectification of physically deviant bodies across various modes of display and performance.

Gitte Samoy is a PhD student at the University of Antwerp as part of the EU-funded project “Science at the Fair” that investigates the role of itinerant entertainment in the circulation of knowledge in Western Europe, 1850-1914 ([www.scifair.eu](http://www.scifair.eu)). Her subproject titled “Spectacular Bodies: Performing Anatomy, Medicine and Anthropology” focuses on performance and materiality in the dissemination of knowledge and on the ways in which these popular science performances could challenge and/or confirm ideas and values in relation to sickness and health, gender, race and class through the display of (non)-normative bodies.



**Hannah Welslau: *Sensing the Supernatural: The Embodied Experience of the Spiritist Séance***

Whereas the focus of the spiritist movement inevitably lies on the immaterial presence of spirits, the crowded séance rooms were filled with the physical bodies of believers and curious minds that made up the movement. By the end of the nineteenth century, the spiritist movement had become quite established in Belgium and neighboring countries, continuously attracting people to participate in séances. This raises the fundamental question: what sensations did these embodied participants experience? Spiritist accounts talk of tingling hands and feeling cool breezes, whispers of various scents hanging in the air, hearing music and spirit voices, and catching a glimpse of little lights or vague figures. These kinds of séance events were often interpreted in two ways: as objective proof of the genuineness of the spiritist movement, as well as (in some cases) a profound individual event, strengthening personal faith and emotional investment in the movement. Taking a different approach than the more well-known perspectives of science and religion, I interpret the séance as a setting of popular entertainment, where the body plays a pivotal role. I understand these bodily occurrences as an important part of the allure of séances as live, spectacular, and staged events. They were one of the elements that made up the spectacular performance of mediumship, staged to entice and intrigue (possible) séance participants. In making sense of this bodily experience, it then turns into a process of occult knowledge-making. This paper explores spiritist séances as embodied experiences, examining the central interaction between human body and spirit presence, which resulted in a (multi)sensory experience. Drawing from Belgian spiritist sources, I focus on participants, séance sitters and (aspiring) mediums, to trace their descriptions of sensory and bodily sensations within the setting of the séance performance.

Hannah Welslau is a doctoral researcher at the University of Antwerp. She is currently preparing a doctoral dissertation titled 'Staging the Supernatural: The Role of Theatre, Science and Media in the Rise and Fall of Spiritualist Performances in Belgium, 1830-1930.' Her research finds itself at the intersection of cultural history and performance studies and aims to understand the dynamics between spiritism and popular entertainment in Belgium. Her research is funded by the Research Foundation Flanders (FWO - project number 1150423N).

**Kaat Wils: *Spectacular Bodies from the Theatre to the Academic Journal. Joseph Delboeuf, Hypnosis and Stage Magnetism in Late 19th Century Belgium***

The presence and attractiveness of hypnosis and its bodily manifestations in late 19th century European art and popular culture has been well researched. Extensive scholarly interest in the public lessons of French neurologist Jean-Martin Charcot has also demonstrated how academic medicine and spectacular bodily performances could coproduce each other. Much less is known, however, on the role of stage magnetizers in the production of academic knowledge on hypnotism and its potential to cure bodily suffering. The work of the Belgian philosopher and

internationally renowned hypnosis scholar Joseph Delboeuf offers a unique insight into such collaboration. A passionate practitioner and theorist of hypnotism, Delboeuf experimented on a variety of subjects, among them persons who had been trained by the famous travelling magnetizer Donato for his shows. In his academic work, Delboeuf explicitly paid tribute to stage magnetizers. Quite provocatively, he claimed that they had done more for hypnotism's cause 'than all the medical faculties in France and Italy' – referring to the fierce hostility towards lay magnetizers by scholars like Charcot and the Italian Cesare Lombroso, and to the often-hidden circulation of knowledge between lay magnetizers and doctors.

Kaat Wils is full professor of modern European cultural history at the University of Leuven (Belgium). Her research deals with the modern history of the social and biomedical sciences, gender history and the history of education. She currently studies the therapeutic use and the cultural significance of magnetism and hypnosis in 19th century Belgium.

## **Panel 25: Bodies and Nations**

Thursday, September 5, 9.00-11-00

Room: 1.09.2.04

Chair: Filippo Carlà-Uhink

### **Georgeta Fodor: *The Burden of Representation: (Re)Imagining the Female Body in the Context of the Nation-Building Process at the Romanians from Transylvania***

Extensive literature explores how nationalist discourse influenced the definition and perception of female and male bodies. One of the generally acknowledged facts is that all nations are gendered. Furthermore, all nationalist discourses contributed to an idealized representation of the female and male body. As for the female body, it has always determined the definition of women's role and place in society. They have always been defined by their body and their sexuality which were (re)examined according to society's priorities. For instance, during the modern period, the female body was (re)evaluated under the impact of the national movements.

In this paper, I examine how the nationalist discourse determined and influenced the emergence of an idealized version of the female body. I propose a case study on Romanians living in the Transylvanian region during the second half of the nineteenth century while, the region was part of the Austro-Hungarian Empire. It was during this period that women started to be considered valuable members of the nation also through their body and sexuality, and I intend to reveal this. Moreover, I argue that due to the same national emancipation movement, the female body was examined and (re)imagined. It gained a national dimension. Consequently, this (re)examination turned women into the carriers of the burden of representation. This was the result of a complex and long process of educating and disciplining the female body. The study is structured into two main parts. First, it evaluates the key features of the new female body nationally adapted. Second, it examines the women's response and reaction to this idealized body image that was predominantly created by men. Some key aspects are at the center of my analysis: the issue of reproduction (women as the biological reproducers of the nation), the physical but also mental health of women and mothers (women as the cultural reproducers of the nation).

Associate Professor at George Emil Palade University of Medicine, Pharmacy, Sciences and Technology from Târgu Mureș, Romania. She lectures on women's history and nation and nationalism during the modern age. The cofounder of IFSGen. The Network for Women's History Research and Promotion of Gender Studies in Romania. The main research interests are on women and gender history in Romanian modern society. She is the author of several studies focused on examining gender identity in the context of the nation-building process of the Romanians from the Austro-Hungarian Empire, the Transylvanian region in particular.

Among the recent studies:

- The Making of Modern Romanian Woman: Inspiring Feminine Role Models In The Romanian Transylvanian Press During The Second Half Of The XIXth Century
- Romanian Women and the Construction of the National Identity at the Romanians from Transylvania;
- The National Dimension of Fashion.
- Women in Romanian Historical Mythology – Gender Perspectives and Stereotypes
- Gender and Nation(alism) a Useful and Necessary Historical Approach

**Lina Hall: *"We will build up the country through strength and beauty." The Role of Physical Education in the Vision of the National State of Lithuania 1918-1940***

In 1918, as the independent national state of Lithuania is being created, many new areas of modern life are being formed at the same time, including sports and general physical education policy. At the beginning of the existence of independent Lithuania, the country's physical education was treated as backward. Such criticism was expressed by young doctors and physical education professionals who grew up in the times of the Lithuanian national revival and were the avant-garde of the young state. Some of them studied in Western European universities and became fascinated by the ideas of modern physical culture. These ideas in Interwar Lithuania emerged as one of the elements of modern Western culture, however at the same time sport has also been used as a tool to strengthen the nation-state. After the military coup in 1926 the authoritarian nationalist regime strengthened the functioning of paramilitary youth organizations, organized and supported national sports competitions etc. Although it is a common trait of undemocratic regimes to exploit sports for ideological purposes, nevertheless the new ideas of physical education policy had a much broader basis. Young critics promoted "rational" Western physical education, in which the exercise of mind and body are harmoniously combined. While emphasizing the importance of the well-being of the individual for the good of the nation, it was argued that physical health is closely related to psychology: poor health was treated as a sign of weakness of spirit, therefore as a danger to the state. A special attention was paid to the education of the new generation. A healthy youth was considered a great benefit to the nation, a basis of a healthy army and a guarantee of the state's resilience.

Lina Hall is currently a PhD candidate at the Vilnius University, Department of Theory of History and History of Culture. She is researching the sociocultural criticism in Lithuania during the Interwar period. The main focus of the research is both on the authors and the publications with the aim to paint the picture of the rich public sphere with a huge diversity of backgrounds, interests and ideologies. Since the level of criticism is a reflection of society's intellectual maturity, Hall's research contributes to a better understanding of the Interwar culture of Lithuania.

**Petros Koris: *"Hunchbacks, people with malformed limbs, prostitutes, prostitutes, prostitutes": Perceiving Interwar Deutschtum through the "decadent" Body in Greek Public Discourse (1919-1933)***

During the interwar period the cult of a healthy body reflected more than ever the biopolitics of state apparatuses and the attempt to sculpt it into predetermined standards. In fact, in Germany and Greece searching for these standards proved particularly easy: classical antiquity acted as a compass of physical and spiritual values, which paved the way to perfection. Greek public discourse duly recognized and valued this German orientation, which often facilitated the acceptance of Deutschtum, i.e. the existence of a stereotypical German national identity. Although Deutschtum instilled in Greek public discourse discipline, systematicity, as well as emotional rigidity among other things, interwar modernism was disturbing, apparently, the German values. The prevailing pessimism about the future of the white man, the generalized sense of fear caused by the consequences of the First World War, the global economic depression (1929) and the so-called threat of Americanism seemed to alter Deutschtum: the once serious Berlin was filled with nightclubs, sex workers and all forms of entertainment that did not correspond to the German value system. The Greek sources, conservative in their majority, did not hesitate to comment on the invasion of "non-German" entertainment into Germanness, capturing its moral defilement on the bodies of "decadent" subjects. The culmination of this dialectic proved to be the sexual crimes and violence perpetrated on the female body by the Düsseldorf vampire, Peter Kürten (1929-1931). The present paper will attempt to interpret the way in which the German body and its distortions were instrumentalized by the Greek sources of the interwar period, in order to prove the decline of the German value system, as well as to project the Greek fears about the fate of Greekness altogether.

Petros Koris is a PhD candidate in Modern and Contemporary History at the Department of History and Archeology (A. U. Th.). His thesis deals with the heteroreferential representations of Greekness and Germanness in German and Greek public discourse during the interwar period (1919-1933). His scientific interests focus on Greek-German history (1870-1945), Cultural History, Gender Studies and History of Sexuality. During 2021-2023 three scientific articles of his were published in Greek concerning his scientific interests.

**Daniel Gicu: *The Beautiful Body in Romanian Popular Culture at the End of the Nineteenth and the Beginning of the Twentieth Century***

At the end of the nineteenth century, Romanian popular art made little attempt to depict the human body. For this reason, Romanian folklorists, anthropologists, and historians used folk poetry and folktales as sources to study how a beautiful body was described in popular culture. However, this raises a methodological problem, regarding which views do these sources reflect: those of the folk or of the learned elite who collected, edited, and printed them? This lends all the greater value to another sort of documents: the reports sent by the rural teachers and priests

in response to several questionnaires launched at the end of the nineteenth century regarding the language spoken by the peasants and their customs. These questionnaires contain several questions the answers to which can help the historian to reconstruct the ideal of the physical beauty held by the common people: How does the people define and understand beauty? Which are, according to the people, the most beautiful things in the world? What qualities does a man/woman search for when he/she is trying to find a husband/wife? How are people with physical disabilities regarded by the folk? Not without their own methodological problems, which will be addressed in my presentation, the answers to these questions will help me identify the importance granted by the popular discourse to the beautiful body and the characteristics that a body needs to have to be considered beautiful.

Since 2016, I am a researcher at “Nicolae Iorga” Institute of History, Romanian Academy, Bucharest. My major fields of interests include cultural history, popular culture, folk and fairy tales and the interaction between the written and the oral tradition. I am the author of a cultural history of Little Red Riding Hood (University of Bucharest Printing Press 2011; 2nd ed., revised and enlarged, Chişinău, Republic of Moldova, 2013). I published several book chapters and articles on popular culture in nineteenth-century Romania and on Romanian folktales. My recent publications include: “Fairy Tales and Gender Identity in Modern Romania”, *Chronica Mundi* 13 (2018): 136-154; “The Role of Fairy Tales in the Formation of Romanian National Literature”, in *The Fairy-Tale Vanguard: The Literary Self-Consciousness of a Marvelous Genre*. Eds. Stijn Praet and Anna Kérchy. Newcastle upon Tyne: Cambridge Scholars Publishing, 2019: 175-192; “Nicolae Iorga și definirea culturii populare în România începutului de secol XX” (“Nicolae Iorga and the definition of popular culture in Romania at the beginning of the twentieth century”), *Studii și materiale de istorie modernă* 34, (2021): 25-40; “Nicolae Iorga și balada populară ca sursă pentru istorici” (“Nicolae Iorga and ballads as sources for historians”), *Studii și materiale de istorie modernă*, 35 (2022), 103-123.

## **Panel 26: The Human Body between Nature and Culture**

Thursday, September 5, 9.00-11.00

Room: 1.09.2.12

Chair: Patricia Gwozdz

### ***Laura Cremer: Reclaiming Eden, Selling Apples: The Business of Bodily Transformation in Turn-of-the-Century Natural Healing Movements***

Beginning in the late 19th-century, the Lebensreform (life-reform) movement in German-speaking central Europe enjoined people to “return to nature” as a means of both personal and social transformation. This paper examines two specific sites important to the movement: Wörishofen in Bavaria - home of Father Sebastian Kneipp, world-famous advocate of the “water cure” - and “Monte Verità” in Ascona, Switzerland - site of an early “vegetarian colony” - and the way they transformed the idea of “returning to nature” into a set of private practices and purchasable products that could be divorced from “nature” as a physical place. Both sites promoted the idea that a set of body-focused practices - “purifying” the body with water, eating “natural” diets, exposing the body via barefoot walking or sunbathing nude - had world-transforming power. “Healers” like the “hunger artist” Arnold Ehret argued that such practices could not only cure (all) disease but create paradise on earth, in a vision influenced by both Christian thought and other traditions like anarchism, and drawing heavily on imaginaries of Eden. The paper argues that the “cures” promoted at both sites represent a turn toward what may be described as “self-care” solutions to social problems, and that these solutions allowed their practitioners to evade challenges from the medical establishment, expand beyond their original physical locations, and benefit financially. Existing scholarship has explored the political ramifications of the Lebensreform movement, and its uptake by both the Left and the Right in the early 20th century. This paper will, drawing on the papers, periodicals, and promotional materials left behind by Wörishofen and Monte Verità’s healers (and their critics) intervene in this literature by considering not only the diverse cultural and political offshoots of this movement but how a subset of its adherents laid the groundwork for the global wellness industry and practices of bodily “self-care” in the 20th century.

Laura Cremer is a doctoral candidate in History at the University of Chicago. Her work and research interests include the history of medicine, German and American cultural history, and the histories of capitalism and consumption. Her current project traces the connections between “water cure” movements in central Europe at the end of the nineteenth century and “wellness” culture in the United States and elsewhere in the twentieth. Previous projects and ongoing interests include the history of early mass-produced dental hygiene products and sanatoria as sites in the history of leisure and tourism.

**Quim Solias: “Flowery and beautiful:” *The Metaphor of Seville as a Body in Rodrigo Caro’s Antigüedades (1634) in Contrast with its Islamic past***

The metaphor of the city as a body has been consistently present in Mediterranean political culture since Plato’s Republic. This idea is often linked to physical perfection, such as the “magnificent body of the Republic” in the words of Juan Pablo Mártir Rizo regarding the Castilian city of Cuenca in his *Historia* (1633).

This paper focuses on the different interpretations of Seville as a body in Rodrigo Caro’s *Antigüedades y Principado de la Ilustrísima ciudad de Sevilla* (1634). This is a description of the city that addresses with special attention the antiquities and urban elements of the ancient past. The case of early modern Seville is particularly interesting for both its Roman and Islamic past, the latter being a controversial one in the rhetorical construction of the glory of the city. For instance, according to Diego Ortiz de Zúñiga (1677) his beloved native Sevilla during its Moorish government was “deformed and ugly.” In Caro’s work, Seville and its most characteristic monuments are constantly personified. Seville is represented as a “flowery and beautiful body,” the ancient cities of Hispalis and Italica are treated as if they were “one body with itself,” and the Guadalquivir River is seen as “a father who embraces her with his arms.” My aim is to analyze the several allusions of the city as a body present in the *Antigüedades*, by considering different aspects: firstly, the possible presence of an intertextuality by comparing Caro’s book with previous descriptions of Seville; secondly, the political and ideological implications behind the use of the idea of Seville as a body; and thirdly, the reasons why the city as a social mystical body divided by classes, profusely present in other Iberian chronicles of the time, is totally absent in the *Antigüedades*.

Quim Solias:

BA in History from the University of Barcelona, MA in History and Identities of the Western Mediterranean in Modern Times from the Universities of Barcelona, València, Castelló, and Alacant. Predoctoral member of the Iberoamerican research group “Information networks and loyalty: territorial mediators in the global construction of the Monarchy of Spain (1500-1700) – REDIF”. Currently pursuing a PhD in Hispanic Studies at the State University of New York at Stony Brook. My research interests are erudition and urban descriptions and views of early modern Iberia, mainly taking into consideration archival sources from Spain, France, and Great Britain.



## **Panel 27: Hair and Hairlessness**

Thursday, September 5, 9.00-11.00

Room: 1.08.0.64

Chair: Nicole Waller

In many historical and cultural contexts, hair plays a central role in the negotiation of social hierarchy and power relations. As hair can be cut, covered, coloured, straightened, curled, shaved and worn in a variety of styles, it is often considered to be an especially adaptable and modifiable part of the human body. As means and marker of identification and social categorization, the presence and absence of hair on bodies, its (in-)visibility and gendered practices of shaving and cutting hair have always influenced social structure, gender(ed) roles, labor organization and ways people and bodies were evaluated and treated. Social histories of hair and hairlessness provide innovative insight into analyses of body politics, fashion and coercion, as well as on how bodies can be ritually constructed and transformed. In four contributions we will provide historical, theological and anthropological perspectives on the topic, from the medieval period to contemporary practices.

### ***Hanne Østhus: Wigmakers in Trouble: Keeping a Profession afloat in a Time of Trouble***

This paper investigates wigmakers in the small town of Trondheim, Norway, in the eighteenth century. During that time wigs went from the height of fashion to epitomizing fallen French royalty.

Other ideas such as an appreciation for the natural and concerns regarding the disagreeableness of wig use, also emerged. In addition, the guild structure many wigmakers operated within was abandoned. These changing trends affected those who produced wigs: the wigmakers. In the paper, I take a micro-historical lens in order to examine wig production and the sale of wigs in a small but well-connected town in northern Europe, Trondheim. Through an investigation of various historical sources, I investigate how wigmakers there navigated changing fashions, a shifting political landscape, and economic changes.

Hanne Østhus is a social and labour historian. She obtained her PhD from the European University Institute in Florence in 2013, and has since worked at several universities in Norway as well as at the University of Bonn. Østhus is particularly interested in early modern work relations, and has conducted research on domestic service and enslavement in seventeenth- and eighteenth-century Denmark-Norway. Currently, Østhus works as Associate Professor at the Norwegian University of Science and Technology.

**Emma Kalb: *Beardless Men: From Handsome Youth to Virile Emperor***

This paper considers how the absence of facial hair maps onto diverse understandings of masculinity in early modern Islamicate South Asia. While in youth beardlessness was a mark of male beauty, elsewhere it could take on different meanings. The lack of facial hair could convey non-valorized social status, as in the case of eunuchs whose beardlessness signaled pre-pubescent castration and enslaved status, as well as for men whose punishment by public exposure included the shaving of the face and head. On the other hand, at least in the sixteenth century we see elite men shaving their faces as a method to retain vital energy. This paper will thus underline how bodies were read in divergent ways, in light of the specific social status of the man involved and his embodiment of elite or other masculinities.

Emma Kalb is a historian whose research interests center on themes of slavery, service, gender and sexuality in early modern South Asia. Her current project, “Ambivalent Intimacies: Eunuch Slavery in Early Modern South Asia,” focuses on eunuch slavery during the Mughal period (1526–1857). Drawing on Persian-language texts including court histories, memoirs, and administrative manuals, as well as visual and material sources, this project argues that eunuchs were central both to the social life of elite households, as well as occasionally high-ranking imperial servitors. Emma is currently a postdoctoral researcher at the Bonn Center of Dependency and Slavery Studies.

**Julia Winnebeck: *The Role of Hair for Penance and Punishment in Late Antiquity and the Early Middle Ages***

This paper focusses on the ambiguous role of hair as a marker of inclusion and exclusion in the context of ecclesiastical and legal proceedings in Merovingian Gaul. The voluntary or forced cutting of hair can be encountered as part of both rituals and of sanctions. When individuals entered a monastery, for example, their hair was tonsured or cut in a certain fashion to indicate their commitment and belonging to the respective religious community. The illicit cutting of a woman’s hair or a man’s beard, on the other hand, constituted a criminal offence. At the same time, the cutting of hair or, rather, the shaving of the head, could be imposed as a penal measure in both ecclesiastical and secular law to indicate the exclusion of individuals from the group of their former peers. This paper will scrutinize penitential handbooks, Gallic conciliar legislation, as well as select hagiography and historiography for the evidence that might shed light on the various purposes of hair and hair cutting in religious and legal practice in late antique and early medieval societies.

Julia Winnebeck studied Protestant Theology in Bonn, Heidelberg, and Oxford. She obtained a PhD (Dr theol) from the University of Bonn in 2014 on 19th century creed controversies in the German Protestant Churches. In her current position as Research Group Leader at the Bonn Center for Dependency and Slavery Studies she investigates dependency structures in the late

antique and early medieval Western Church, particularly in the system of penance and ecclesiastical law.

**Sinah Kloß: *Sensitive and Permeable Bodies: Hair, Ritual Shaving and Birth in Hindu Suriname***

After parturition, mothers and their children are still sometimes considered to be a unit. The newborn may remain linked to the mother until, for example, separation rites have been conducted. This is the case in Hindu Suriname, where birth is linked to rites of passage (saṃskāras). Saṃskāras purify bodies and make them fit for ritual worship. During the rite of moeran—usually conducted in the first months after parturition—the baby’s hair is shaved and ritually disposed off. In this talk I discuss how Surinamese Hindus conceptualize the role of hair in rendering a gross (human) body open and ‘sensitive’ to subtle bodies, especially in the context of pregnancy and birth. I argue that hair is understood to be particularly absorbent and involved in exchange processes with its surroundings, and as orifice or threshold to the body. Practices of cutting, shaving and tying one’s hair hence may be undertaken to minimise the body’s connectivity to its environment. The talk is based on anthropological fieldwork conducted in Nickerie/Suriname.

Sinah Kloß holds a PhD in Social and Cultural Anthropology from Heidelberg University. Since 2020 she is leader of the research group “Marking Power: Embodied Dependencies, Haptic Regimes and Body Modification” at the Bonn Center for Dependency and Slavery Studies. Her current research discusses the sensory history of body modification and touch, and focuses on the interrelation of religion, tactility and servitude in Hindu Suriname, Guyana and Trinidad. Her main research areas include the anthropology of religion; body politics and embodiment; material culture; tattooing and dress; transnational migration; and Postcolonial and Southern theory.

**Oluwadunni Talabi: *Spectres of (De)Regulatory Practices in the Desirability of Black Natural Hair: Colonialism, Christianity, and Black Renaissance in Postcolonial Nigeria***

The impact of the binary logic of European humanism has continued into the postcolonial era to shape the cultural intelligibility of Black bodies. Critical race scholars note that Black people in general and Black women specifically encounter heightened stigma when opting for their natural hair. As a result, Black women experience increased anxiety associated with embracing their natural hair. This is not least because of the theories of racial superiority interwoven with physical features that European race scientists deployed to institute the dialectics of white identity versus the racialized Black other.

Since the 20th century, a Black/African hair renaissance has emerged, originating in the Black diaspora, and spreading globally among people of African descent. This transformation is attributed to the impactful efforts of decolonial, anti-colonial, and Black scholars to shift Black people's internalized perception of our hair and challenge the racism of Euro-American cultural history e.g. (the costumes of afro hair in common German carnivals and the Black Pete Christmas tradition in The Netherlands) to usher in a new global cultural temporality. In my paper, I will examine the specters of regulatory and deregulatory histories that govern the racialized, gendered, and desirable marking of Black natural hair in postcolonial Nigeria. Building upon Judith Butler's "Subjects of Sex/Gender/Desire",<sup>2</sup> my paper will probe into the embodied histories of postcolonial Nigeria to answer the following questions: How has gendered colonialism defined the boundaries of Black hair presentation and aesthetics (i.e., which bodies are (dis) allowed access to certain hair choices)? How has the emergence of pro-natural hair doctrines within specific denominations of Christianity subverted and at the same time reproduced the racial and gendered embodied history of colonialism? How does the postcolonial state and renaissance reproduce and subvert racialized and gendered hair aesthetics and choices?

Oluwadunni Talabi (she/her) is a postdoctoral researcher in the field of Transnational queer feminist studies at the Linguistics and Literary Studies Department, University of Bremen, Germany. She holds a Doctorate degree with specialization in Black feminist studies from the same department. In the Spring of 2022, she was a visiting scholar in residence at the African American Studies Department, Boston University, Massachusetts. She received her master's degree in National and Transnational Studies from the University of Münster, Germany in 2017.

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<sup>2</sup> Butler argues that sex, gender, desire are compulsory orders that emerge through language and discourse, which makes it pertinent for feminist discourse to expose to view the regulatory and subversive practices that realize these three configurations within cultures, locally and globally (1990).

## **Panel 28: Beauty and Beauty Standards**

Thursday, September 5, 11.15-13.15

Room: 1.09.1.12

Chair: Christopher Forth

This panel proposes reflections on the history of the body and the history of beauty within the temporal framework spanning from the Enlightenment to the contemporary era. If beauty and ideals of perfection reached their zenith in the 18th century within Kantian constructs encapsulated in binaries such as matter/form, nature/culture, masculine/feminine, in postmodernity, we witness the deconstruction of these notions. This is evident as the contemporary era has demonstrated how the ideals of Body and Beauty are constructs derived from the history of sensibilities within Western culture.

Studies focusing on the historical aspects of body and beauty underscore how the shaping of individual identities has brought about significant shifts in cognitive and emotional paradigms. This transformation finds expression in what we identify as the refinement of societal norms, intricately linked to the evolution of methodologies and strategies aimed at safeguarding the body. Over time, there has been a discernible trend toward the sharper demarcation of bodily boundaries and increased fortification of the physical form. Consequently, the individual body, undergoing processes of purification, subjectification, and objectification, moves away from cosmic connections and gravitates toward cultural contexts.

Based on these reflections, this panel presents five individual works, each lasting 15 minutes, followed by a 30-minute period allocated for discussion. The studies described below explore the body and representations of beauty through interconnected approaches: aesthetics, art history, medicine, fashion, music, and carnivalization. The aim is to provide a multidisciplinary perspective on the body and the transformations of beauty, recognizing that these research topics go beyond the constraints of unilateral views and disciplinary boundaries.

### ***Cláudia de Oliveira: From “Obscene Monsters” to Real Women: the Female Nude of Brazilian Painter Angelina Agostini (1916)***

This paper starts from the analysis of the female nude, *Reading in Front of a Fire* (1916), created by the Brazilian painter living in London at the time, to discuss the artificial nature of female nudes created by academic male painters, as opposed to the creation of the same artistic form carried out by female painters in the 1910s – the first generation of female artists to dare to create in a field of art dominated by male artists since the Renaissance. If male painters traditionally represented the bodies of naked women as empty images, immersed in a theatrical and artificial eroticism, transforming them into true “obscene monsters”, this first generation of female painters sought to reinvent the female nude, based on innovative creations, in which

naked female bodies are positioned in common situations that signal women's awareness of their nudity, as well as their desires and eroticism.

Cláudia de Oliveira is Associate Professor of History of Art at the School of Fine Arts, Federal University of Rio de Janeiro, Brazil. She holds a PhD in Social History at UFRJ (BR) and University of Bristol (UK); a MA in Cultural History (PUC-BR) and a BA in History (PUC-BR). Cláudia de Oliveira concentrates her researches on the field of feminist art history where she has been studying Brazilian female artists forgotten by art history Brazilian cannon.

### ***Paula Guerra: Body, Punk, Grunge and Carnivalization of Fashion in Contemporary Society***

When you look at the punk fashion of the 1970s or the wasted fashion of the 1990s, you are tempted to think that something very unusual is happening. In fact, even today, this theme of punk fashion or British punk fashion has been the target of interventions, especially since the boom of Artificial Intelligence, being one of the reference creators Vriya. The use of AI marks a different argument, in the sense that it awakens memory, as well as induces the desire for creation and contemporary aesthetic manifestation, whose stage is online, along with fashion shows, concert halls and other places of conviviality and identity affirmation. Starting from a documentary approach – materialized in media and videographic records – to some songs of 1970 and 1990, we will discuss issues around the relationships between body, risk, carnivalization and fashion, focusing on the soundtrack of punk and grunge.

Paula Guerra is Associate Professor of Sociology at the University of Porto and Researcher at the Institute of Sociology of the same University. Paula is Adjunct Associate Professor of the Griffith Centre for Social and Cultural Research in Australia. She is founder/coordinator of the Network All the Arts: Luso-Afro-Brazilian Network of the Sociology of Culture and the Arts. Paula is the founder/coordinator of the KISMIF ([kismifconference.com](http://kismifconference.com) and [kismifcommunity.com](http://kismifcommunity.com)). Paula is member of the Board of the Research Network of Sociology of Art of ESA. Paula is editor-in-chief (with Andy Bennett) of SAGE journal *DIY, Alternative Cultures and Society*.

### ***Júlia Mello: Flesh and blood, Art and Medicine: from Anatomical Venus to Contemporary Grotesque Bodies***

The discussion correlates the representation of the female body through a medical lens, tracing from the popularization of the Anatomical Venus in the 18<sup>th</sup> century to contemporary artists appropriating elements from medicine intertwined with the grotesque to reframe issues of gender, sexuality, race/ethnicity, and social inequality. It comprehends two fundamental

analytical axes: (1) the intersection between art/medicine and the contrast between the sacred and the profane when examining the vulnerability and objectification of the female body represented by the Anatomical Venus within the context of the Enlightenment and (2) contemporary artists' use of medical elements alongside the grotesque to challenge norms and highlight minority viewpoints. This latter approach encompasses works by Adriana Varejão, Doreen Garner (King Cobra), Maria Kulikovska, and Rebecca D. Harris. This exploration reveals how art and medicine jointly shape visual representations, fostering a deeper understanding of their combined impact.

Júlia Mello is a Professor and Postdoctoral Researcher at the Postgraduate Program in Arts of the Federal University of Espírito Santo, Brazil, supported by funding from FAPES. She contributes her expertise as a researcher at the Laboratory of Extension and Research in Art (LEENA-UFES). She holds a PhD in Visual Arts from the Federal University of Rio de Janeiro (PPGAV/EBA-UFRJ), Brazil, and Kendall College of Art and Design of Ferris State University, United States. Her research spans diverse realms of visual arts, reflecting her commitment to interdisciplinary exploration, including body studies, gender, medicine, fashion, and the grotesque.

### **Voica Pușcașiu: *Feminine Aesthetics in the Field of Art History***

Feminist scholars have done much to bring forth forgotten female figures of art history. From women who are simply left out of the literal picture, to ones who through centuries of malign mislabeling were downgraded to mere pupils of male masters, commendable efforts have been made. And yet, what do we really gain from seeing the 17th-century painter Artemisia Gentileschi – who had her very first retrospective in 2020 – mostly through the lens of her rape? Can trying to apply this feminine / feminist point of view do more harm than good in the end? Yard bombing and knitted interventions that appear unsanctioned in the public space are just one example. The 'soft' side of Street Art. Is it less intrusive than huge, virile murals? Is it cuter? And thus unabashedly feminine? Are textiles still the apanage of the female creative class? An obvious answer would be yes, but why is that the case? And what are the implications?

Voica Pușcașiu, Ph.D. is a lecturer in Modern and Contemporary Art History at the “Babeș-Bolyai” University in Cluj-Napoca. Her research is focused on art in public spaces, both commissioned and unsanctioned for which she applies sociological methods as she tries to establish how narratives are constructed and how viewers connect to artworks. This interest is doubled by that in the Digital Humanities as she is working with cartography and data visualization tools in order to open up new paths of interpreting and teaching art history. Through it all she observes the way minorities are misrepresented, underrepresented or

missing altogether in the art historical canon, in the real-life teaching conditions, as well as the public.

**Angels Bronsoms: *Rethinking Rebellion: Dandyism's Legacy on Punk Aesthetics***

The present research explores the intersection of punk counterculture and Dandyism, examining the hypothesis that punk's rebellious feminine style and defiance of fashion norms carry on the legacy of the dandy archetype. The research presents a feminist critique of Dandyism and explores the gender disruptions within punk and what symbols of rebellion and nonconformity those two gendered revolution movements share in their resistance and struggle from elegance to anarchy. This research conducts a qualitative case study with photographer and fashion icon of punk expression Maripol, the author -among many projects- of the "Like a Virgin" Madonna album cover. Her answers will enlighten us on how her generation/peers have assimilated the radical ethics, aesthetics, and politics expressed at the time. What gendered struggles did they face? What was women's representation in the music industry? How was punk echoing the aesthetics of situationism to Dadaism?

Angels Bronsoms is a Doctor Cum Laude in Journalism and Communication Sciences (UAB), holds an MA in Gender and Communications (UAB), MA in Fashion and Luxury (GBSB), and a BA in Journalism (UAB). Angels is experienced on the music journalism beat, is a frequent public speaker on issues of women and music and is the author of the book *Animals of Rock & Roll*.



## **Panel 29: “[T]he body of a weak and feeble woman...”? – Bodily Representations of Women and Gender in War**

Thursday, September 5, 11.15-13-15

Room: 1.08.1.45

Chair: Irene Salvo

In 1588, Elizabeth I of England famously used ideas and representations of gendered bodies to emphasize her and her country's martial prowess: “I know I have the body of a weak and feeble woman; but I have the heart and stomach of a king, and of a king of England too, and think foul scorn that Parma or Spain, or any prince of Europe, should dare to invade the borders of my realm: to which rather than any dishonour shall grow by me, I myself will take up arms, I myself will be your general, judge, and rewarder of every one of your virtues in the field.” (Tilbury Speech, 9 Aug 1588). The idea of female bodies being too “weak and feeble” for warfare, compared to male bodies, persists until today, despite many well-studied examples of fighting women from all periods. This panel will address the complex topic of women, bodies, and gender representations in warfare and conflict.

### ***Dirk Modler: Worked, Sickened and Died – Female Caretakers in Early Modern Military Hospitals***

A little-noticed danger faced by women during wartime, whether as civilians or camp members, were the 'war diseases' that accompanied almost all early modern armies on their campaigns. Many women charged with caring for the sick in military hospitals or civilian dwellings became infected and succumbed to these diseases, just like the soldiers and medical personnel. While written sources and memorials often commemorate soldiers who died of wartime diseases and were buried in mass graves, this paper aims to shed light on the often-overlooked nursing staff of both sexes who experienced the same consequences of wartime epidemics. The presentation will explore the following questions: To what extent did male and female contemporaries differentiate between nursing behavior? Were nurses avoided or excluded from social contexts due to a possible risk of infection? How were female civilian employees viewed and treated by exclusively male military officials? Were women recruited voluntarily or conscripted?

Additionally, the paper will examine the extent of female civilian employees' roles in military hospitals beyond their social surroundings in urban or rural areas. One working hypothesis is that the civilian population in general suffered from violence, contributions and/or forced labor during wartime, but that female aids were able to earn a comparatively large amount of money, for example, by supplying conscripted soldiers with goods that were forbidden by the hospital management or by giving them special nursing attention.

Dirk Modler is a doctoral research associate at the chair of Early Modern History & Gender History at the University of Bochum, and is currently working on his dissertation project on epidemics and their control during the War of the First Coalition (1792-1797). His research interests include early modern cultural history, body and gender history, history of medicine and military history.

### **Cathleen Sarti: *Women and Siege Warfare***

Sieges were a common and characteristic form of early modern warfare. Besieging a castle or a city meant, however, the blurring of lines between civilians and fighters, and brought the importance of the usually non-fighting population to the forefront. Women were by necessity active participants in defending the cities and castles they lived in, but they were also active participants in besieging. While this is already studied, the role of women organising the defense of cities or castles and why they were particularly well suited for this task has hitherto been underresearched. This paper will discuss defenses of besieged European cities or castles organised by women, usually ruling women, and their political and economic contexts. Furthermore, I argue that rhetorical means used by these women inverted the idea of a male fighter body and put emphasis on the potential of female bodies to endure and suffer which would prove to be victorious. The connection between these rhetorical metaphors of the gendered body, and the de facto organisation of defense will be explored further.

Dr Cathleen Sarti is a departmental lecturer for History of War (focus on early modern European history) at the University of Oxford. Her doctoral thesis (Mainz 2017) was published as *Deposing Monarchs. Domestic Conflict and State Formation, 1500-1700* by Routledge in 2022. She researches early modern political history (broadly understood and closely related to the German model of *Kulturgeschichte der Politik*), usually with a geographic focus on Northern Europe.

### **Lara Luisa Schott-Storch de Gracia: *Mater et Rex - The representation of Maria Theresa's body in contemporary portraits***

The body of Maria Theresa of Austria (1717–1780) was the subject of many negotiations and debates throughout her life. Her body was staged in a variety of ways in the form of reports, but also in portraits and sculptures. This paper will focus on the contrast between her portrayal as warlord and as mother – two of her most representative roles as Queen and Empress – using contemporary portraits.

Although Maria Theresa did not personally take part in battles, military metaphors and symbols with a male connotation can be located in depictions of a triumphant sovereign on horseback. In these paintings, however, there is also explicit reference to the female gender: the lady's seat

on horseback, the richly decorated women's dressing, the gestures and facial expressions of Maria Theresa clearly indicate female characteristics. The roles of warlord and mother, which the sovereign equips with partly male and female attributes and functions, reinforce each other in both genres of portraits despite the differences and dialectical properties: Maria Theresa is thus portrayed as a capable, strong ruler who is actively protective as a mother and warlord. She intervenes actively in the future of her biological and metaphorical children and therefore ensures the dynasty. The paper aims to analyse gender-specific representations of the body of a Queen and Empress to highlight metaphors of war, power and motherhood, discursive constructions of meaning through body practices and performance, and the politics of the body.

Lara Luisa Schott-Storch de Gracia is a research assistant and doctoral candidate at the department of Early Modern History at the University in Mainz. She currently also holds a deputy position at the chair of History Didactics (Prof. Dr. Meike Hensel-Grobe) since April 2023. Currently she is working on her dissertation project, which deals with female bodies at early modern courts from a medical-historical perspective. Her research interests include women's and gender history, the history of the body, the history of medicine and the history of Spain.

## **Panel 30: The Ancient Roman Female Body in Context**

Thursday, September 5, 11.15-13.15

Room: 1.09.2.05

Chair: Jasmin Lukkari

### **Johanna Kaiser: *Intersectionally Unappealing: Unpacking the Vetula in Roman Satire***

The bodies of women have always been subject to assessment and criticism by the public eye. More than other female bodies, the bodies of old women especially have been the target of jokes and attacks in ancient literature. Shamed for her age, her body past its prime, and the social stigma that the Romans attached to unattractiveness, the *vetula*, the old woman, is still an understudied character. E.g., Tim Parkin's 2003 volume *Old Age in the Roman World*, which still constitutes a major study on old age in ancient Rome, covers the *vetula* only tangentially. Similarly, major contributions on women in the ancient world, such as Fantham (1995) or Lefkowitz and Fant (2005) have not included extensive studies on the marginalized body of the *vetula*. This paper takes a step toward the highly intersectional body of the *vetula*, unpacking her in relation to age, gender, and societal ideals. Starting with a brief tracing of the character of the *vetula* in Roman comedy, this paper will use Martial's and Juvenal's satirical writings to explore the ways in which the bodies of old women were portrayed. Using select epigrams by Martial and satires by Juvenal, this paper shows how satirical writing compounds the perfectly unappealing body of the *vetula* from being female, old, and nonconforming with societal ideals such as beauty and purity. Finally, this paper will investigate how satire, a genre known for its potency to caricaturize societal ideas in an especially poignant fashion, contributed to the marginalization of the *vetula* in Roman society. In conclusion, this project, by closely examining select satirical literary works, sheds new light on the marginalized bodies of old women in ancient Rome.

Johanna Kaiser received her bachelor's degree in Latin and Art History from the Ruprecht-Karls Universität, Heidelberg, in 2016 and her Ph.D. from the University of Pennsylvania in 2022. Her primary research project thus far has focused on the intersectionality between poetry and materiality in Martial's Epigrams. This project has included an investigation of how bodies and other materials are perceived through the senses in the satirical epigrams of Martial.

### **Leire Lizarategui Elu: *Commanding Concordia. The Authority of the Roman Female Body in Conflictive Situations***

The Sabine Women, alongside Penelope and Lucretia, are the best-known female figures of Classical Antiquity. Archetypic exempla used for centuries to pass on their virtuous defence of values. Interestingly, all of them share a strong significance of women sacrificing themselves

for the greater good, particularly to protect peace in their country, or to act against those who might threaten it. Indeed, women have historically been associated with peace and, in the history of the Roman Monarchy and Roman Republic, we found several examples of women standing in protest – in public, as well as in private – in order to put a conflict to an end. However, if we compare their actions with those of the Roman ambassadors of the same era, we might appreciate a determinant difference in their method of communicating such protest. While the official legati used to depend mainly on their oratorical skills to negotiate with enemies and allies, female actions were often speechless, and depended greatly on the strategic positioning of their bodies and the exaggerated demonstrations of grief. Because they were so intricately related with peace, their mere presence in a situation of conflict, particularly in a way thought of to attract attention, spoke volumes and proved to be an effective strategy to force both foreigners and Romans into accepting terms for peace. Livy, for example, mentions several conflictive situations in which the presence of women, particularly older matronae, was used to inspire shame and induce a change of heart. This paper will present a few of the most relevant cases of Roman history in which we can appreciate the recurrent and intentional use of female bodies as a method to command peace and concordia in moments of desperate conflict.

During my first research years I have specialised in political and diplomatic networks in Ancient Rome from a gender perspective. I read my thesis in the University of Basque Country in June 2022, which focused on the evolution of the diplomatic participation of Roman women between II BC and II AD. I am beginning my postdoctoral research about soft-power in Ancient Rome, focusing particularly on the relation of Romans with food and nature, and how those elements impacted their communication with other societies. I carry out my research thanks to a postdoctoral scholarship granted by the Government of Basque Country.

**Camilla Marraccini: *Women Bodies and Images in Funerary Landscapes of the Late Antique Oecumene. An Analysis of Women Representation between Idealized Pagan Antecedents and Concrete Female Power within Christian Communities***

The sarcophagus of Adelpia represents an iconographic unicum compared to female representations on sarcophagi. In fact, next to the female orans, Marias on the throne and servants of Christ, a unique scene stands out on the lid: a procession of nine women culminating with a frontal woman on the throne: is this perhaps the first representation of a *Marienleben* as described by the contemporary apocryphal? Or is it possible, on the basis of both contemporary catacomb paintings and pagan antecedents, to trace an identity between Mary and Adelpia? And what does this tell us about the potential legal power of Adelpia within her local female Christian communities? Having analyzed the sarcophagi present in the *Repertorium der christlich antiken Sarkophagen* (specifically the urban sarcophagi), I intend to isolate the female figures, trace their pagan models and compare these idealized visual portraits with the contemporary epigraphic evidence found both in the catacomb and artificially produced by the

funerary poetry of the 4th century: what do these testimonies tell us about the virtues of Christian women, about their bodies and about the pagan visual and literary substratum that makes up their archetypes? Is there a relationship between inherited or resemantized models and the actual life of Christian women? As in the case of Adelfia, I want to analyze the life of Christian women in female collegia and understand what the relationship between evergetism, actual hierarchical power and funerary representations tell us about the life and death of late antique Christian women.

Camilla Marraccini formalized her studies with a Bachelor's degree in Classical Literature at the State University of Milan and a Master's degree in Archaeology and Cultures of the Ancient World at the Alma Mater of Bologna. In 2022, she won a doctoral fellowship in Analysis and Management of Cultural Heritage at IMT Alti Studi in Lucca and is currently working on Christian funerary culture and the image-making industry. Her interests include the history of archaeology, classical archaeology, queer archaeology and theology.

**Linda McGuire: *Methodologies for Interpreting Female-Authored Pompeian Graffiti: CIL IV.10231***

In 2001, classicists were encouraged to find traces of female self-expression as a potential way of enriching current knowledge about the lives of ancient women (Dixon 2001, 23-4)<sup>3</sup>. This is no easy task. Not one complete work in Latin composed by a woman from the Roman world survives; just sentences, poems and letter extracts attributed to women in elite male writings. However, that is not all. Thousands of non-official writings once adorned the public spaces of towns like Herculaneum and Pompeii. They include short, personal messages by unknown non-elite women. What methodological approach might be adopted to give them context and meaning? Sometime before 79 CE, someone scribbled on a tombstone near Porta Nocera, Pompeii (Corpus Inscriptionum Latinarum IV.10231): Atimetus made me pregnant (gravido me tene(t) Atm). These few words reference the body in 3 distinct ways: the hand that wrote them, the physical condition of being pregnant, and the find spot that places the writer in a specific geographical location outside Pompeii's walls. In theory, various approaches are available to researchers: to examine this message in terms of others written in public spaces by women, sociological studies on sexual violence and studies on foot traffic in ancient cities. Taking CIL IV.10231 as an example, this paper will explore the advantages and challenges of employing several methodologies to interpret this message, as well as the feasibility of such an approach for similar non-official female-authored writings.

Linda McGuire teaches a Creative Research Workshop Text in the City, in collaboration with Designer Jeremy Edwards, at ENSA Dijon (France). With undergraduate and graduate students, we study the social and historical significance behind writings in public spaces. Her research

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<sup>3</sup> Dixon, Suzanne. 2001. *Reading Roman Women*. London: Routledge.

work focuses on understanding women's relationship with writing in the Roman world. Having contributed book chapters in publications by Routledge and Bloomsbury, she is currently completing a research monograph entitled *Corresponding Women: Female letters and letter writing in the Roman World*. As founding member of The Epistolary Research Network (TERN), Linda McGuire organises annual conferences for researchers in epistolary studies.

## **Panel 31: Embodying Greco-Roman Anatomy through Modern Eyes and Technologies**

Thursday, September 5, 11.15-13.15

Room: 1.09.2.06

Chair: Orly Lewis

The history of anatomy is an illustrative example of the intersection between the physical body, cultural constructs and intellectual explorations. Today, anatomy – the study of internal structures and topography of the body – is a fairly uncontested field of knowledge. The parts inside the human body have been delaminated, named and mapped in detail. And even when opinions differ on the ways these parts function and facilitate human life, the anatomical understanding, and often terminology, are fairly homogeneous among professionals and even laypersons.

This was not the case in the ancient Greco-Roman world. Anatomy was still a dynamic field: there was no single standard anatomy but diverse anatomies, in the plural. Philosophers and physicians who studied the body each had their own interpretation of the structure of the body and its parts, particular set of practices to uncover them and divergent terminologies to express their interpretation. Dozens of their anatomical treatises have reached us in ancient Greek and Latin, a few others in their 9th-century translations into Arabic.

Unfortunately, this wealth of embodied knowledge often remains inaccessible. Anatomical texts are understudied, and the complexities of their technical vocabulary and conceptual frameworks deter many from venturing into this rich source. Consequently, these ideas and what they teach us about the cultures, societies and conceptions which shaped them and which they shaped in turn, remain opaque.

This panel will discuss the multidisciplinary study of the Greco-Roman anatomies and conceptions of the body and its parts, undertaken by ATLOMY, an ERC-funded international team of students and researchers from different academic fields (classics, animal sciences, data science, Islamic studies) IT experts and digital artists. By bridging gaps between humanists and natural scientists, and by fusing historical and philological analysis with experimental research and high- end visual and software design, we have broken through the boundaries of the ancient written words and reconstructed diverse Greco-Roman perceptions of the internal body. This panel will showcase and critically discuss our current results and innovative methodology, seeking to open a joint discussion on the fruits of such a research, its broader applications and implications for studying the cultural history of the body as well as possible pitfalls and how to avoid or overcome them.

Following a brief introduction of the research and the panel, four talks will (i) describe our key output - an interactive digital atlas of Greco-Roman anatomy, and then delve into key stages and novel methods in our research: (ii) 3D modelling of the ancient perceptions of the human body, (iii) re-enacting ancient anatomical research and (iv) data-science and artificial-intelligence tools and the connections they reveal between the body and other spaces delimited



in the Greek and Roman cultures. Speakers range from M.A. students to the PI and IT personnel. We will end the panel with a Roundtable of 35-40 minutes, to discuss with the audience further applications and implications of our Atlas, methods and datasets and think together of adjustments and future avenues.

**Premshay Hermon: *Interacting with the Internal Historical Body: A Digital Exploration***

In order to render the ancient understandings of the body and its part accessible and comprehensible, we have developed a digital atlas of historical anatomy. On it, users can view 3D representations of the ancient anatomies and explore their contours by adding and removing body parts and learning about their ancient names. This open-access software offers an interactive and immersive experience into the cultural and scientific conceptions of the internal body in ancient Greek and Roman societies. Through its intricate lexicon users can learn about the changing semantics of ancient anatomical terminology and its embodiment of cultural daily life through metaphorical etymologies. This talk will present the Atlas and the interpretive scholarly decisions informing its design. We will discuss, for example, the conceptions of ‘layers’ of the body and of relations between the whole and its parts and how these conceptions inform our decisions concerning the delimitation of models, e.g. according to particular parts (e.g. the heart or hand) or systems (e.g. respiratory or digestive) and concerning interactive features for engaging with them.

Mr. Premshay Hermon is a Product manager and entrepreneur, specializing in VR and AI. He heads Atlomy’s product and data-science work: the design and development of the Atlas and database and the development and testing of machine-learning models. He holds an M.A. (summa cum laude) from the Interdisciplinary Program in the Arts, Tel-Aviv University.

**Marco Vespa / Dmitry Ezrohi: *Giving Words a Body: From Ancient Texts to 3D Models***

Despite rich textual descriptions, the Greco-Roman anatomical body remains largely unseen. In order to transmit their anatomical perceptions, the ancients condensed and flattened the intricate 3D body onto a single verbal dimension. Continuing to discuss and transmit their perceptions in its textual form impoverishes our understanding of both ancient texts and their context. Through a unique collaboration between scholars and digital artists, we create digital 3D models of the ancient anatomies; in the process we rediscover and render the Greco-Roman body not just as words on a page, but as a dynamic, visual and multidimensional entity. By tracing ATLOMY’s 3D modelling process of ancient anatomical texts, this talk will discuss the crucial role of visual analysis in re-embodiment of the words and shedding light on new interpretative questions and possibilities.

Dr. Marco Vespa is a post-doc research fellow in Classics at the Hebrew University of Jerusalem, and the ERC project Atlomy, focusing on Aristotle's zoological corpus and its relationship to ancient medical knowledge. His main study interests include the cultural representation of the animal world in Greek and Roman literary works, ancient comic theater, and the second Sophistic with special reference to the work of Aelian. He recently published a monograph on nonhuman primates in Greco-Roman culture (*Geloion mimēma. Studi sulla rappresentazione culturale della scimmia nei testi greci e greco-romani*, Turnhout, 2021).

Mr. Dmitry Ezrohi is a doctoral student in Classics in the President's Honors Program at the Hebrew University of Jerusalem and a research assistant in project Atlomy. His research focuses on Greco-Roman biological thought, with a particular interest in the intersections between medicine and natural philosophy. His PhD research analyzes the development of Greco-Roman conceptions of bodily organs as self-moving anatomical structures and the kinds of roles they were thought to play in facilitating basic life functions. In Atlomy, his work focuses on Greek anatomical texts, including Aristotle, parts of the Hippocratic Corpus and Galen.

**Andrés Pelvaski Atlas: *Deconstructing Embodied Histories: Re-enacting Ancient Dissection Practices***

A key source for the ancient anatomical understandings is the observation of the inside of the body, particularly through dissection – planned surgery of the deceased body – mostly performed on animals. The ancient authors left detailed written verbal descriptions, intended as instructions for their ancient peers on how to repeat dissections and view the body in the same manner. Through a collaborative analysis by philologists and modern anatomists we attempt to re-enact these dissections and recreate as closely as possible the embodied realities and experiences of the ancient anatomists (abiding strictest EU ethical approvals, harming no animals for this purpose). Through these experimental practices we attempt to experience the body through ancient eyes and tap into the cognitive process informing the ancient anatomists' interpretation of the body and their inference from animal to human bodies. This talk will discuss the interpretive challenges in reversing the ancient texts back into an active visual and bodily practice and how the visual experience and hands-on manipulation of the body enriches our understanding of written ancient words.

Dr. Andrés Pelavski Atlas: I am a consultant anaesthetist working in Barcelona, and hold a PhD in Classics from the University of Cambridge. My research interests are focused on Greco-Roman medicine and its intersection with other disciplines (including contemporary medical practice). As a post-doc research fellow at the ERC project Atlomy, I explore Galenic anatomy and the re-enactment of ancient anatomical dissections.

**Gideon Manelis: *Borders and Topography in and of the Body, and beyond – through the Eyes of the Machine***

Key parts of our research involve artificial intelligence (AI) and data science. We have large datasets of ancient Greek words as well as of their counterparts in medieval Arabic, classified according to anatomical categories such as ‘body part’, ‘attributes’, ‘action verbs’. One of these categories is ‘Topography’, encompassing verbs (e.g. ‘extend’, ‘attach’), prepositions (e.g. ‘to’, ‘over’) and other terms related to the arrangement of the internal space(s) and parts of the body. What began as a means to decipher nuances of ancient technical terminology turned into a heuristic means for exploring the concepts of bodily topography and borders and a springboard for broader studies. This talk will discuss this broader potential through two key themes. First, the possibility for an integrative study of topographical conceptions in ancient Greco-Roman cultures as regards body, land and borders – biological, geographical, political and ethnographical. Second, how the reservoir of topographical datasets can assist the process of establishing AI-generated 3D models and maps.

Mr. Gideon Manelis.: I am an MA student in the Classics Department at the Hebrew University of Jerusalem and a research assistant at project Atlomy, working on digital and computational classics. My primary research focus lies in the realm of the respiratory system in ancient thought, with a particular emphasis on the connection between breath and phonation, and breath control exercises in training athletes, orators, singers, and wind-players. My research predominantly draws on Galen’s extensive body of work. Outside of my academic pursuits, I am a wind-player specializing in renaissance and baroque recorders.

## **Panel 32: Ideas as Acting Bodies and Their (Cultural)-Political Significance in Antiquity (and Beyond?)**

Thursday, September 5, 11.15-13-15

Room: 1.09.2.13

Chair: Filippo Carlà-Uhink

The process of embodiment and the associated personification of ideas reflect a segment of the cultural history of the Greek and Roman worlds, extending into their reception. Hesiod's Theogony organizes the creation of the world as a sequence of elements and divine forces into a genealogy. Within this genealogy are states: death, sleep, reprimand, and painful lamentation are children of Night (Nyx); painful toil, hunger, and tearful pains are children of Discord (Eris). Thus, as early as the 8th century BCE, the concept emerged to treat essentially abstract states as personified entities. Whether they already possessed a human body at this point remains uncertain. However, from the mid-7th century BCE onwards, visual representations of abstract concepts are evident in Greek culture. This development intensifies in the 5th and particularly the 4th century BCE, as these personifications become various gods and goddesses who bring people victory or defeat, happiness or misfortune, health or illness. The embodiment of these phenomena allows for an individual and personal interaction with the ideas as deities.

In Rome, this principle likewise gains prominence from the 4th century BCE under the influence of Greek culture, but with a more pronounced political dimension. Age-old concepts such as 'public welfare,' 'state unity,' or 'Roman victory' receive concretization through new cults and, notably, their embodiment in new cult statues. In the Roman Imperial era, these ideas are conceptualized as active agents in both political and private visual language. While personifications of abstract concepts are evident in literary sources from the 8<sup>th</sup> century BCE, their concrete physical manifestation is primarily discernible in visual representations. The proposed panel explores two interconnected questions:

### 1. How are the ideas embodied in visual representations?

Notably, these embodiments predominantly feature female figures. Beyond bodies, additional visual means such as statue types, stylistic semantics, and attributes serve to distinguish between concepts like 'Nike/Victoria' or 'Eirene/Pax.' Overlapping elements permit a nuanced interpretation of the images. The Roman artistic tradition exhibits a flexible modular system of bodies and attributes.

### 2. How are the images of embodied ideas used?

These images are conveyed through statues, vase paintings, and, notably in Roman visual culture, coins. The focus will be on the politically charged imagery of the Roman context,

illustrating how imperial power communicates through the bodies of gods, treated as deified ideas, serving political legitimacy through their actions.

**Burkhard Emme: *The Abstract and the Anthropomorphic – Exploring the Origins of Personifications in Greek Visual Arts***

Pictorial representations of abstract ideas and concepts in Graeco-Roman antiquity can be traced back to the early stages of Greek culture. In the mid-7th century BCE, a depiction of the struggle between Justice (dike) and Injustice (adikia) is attested among the images of the so-called Cypselos Chest in Olympia. Previous research has predominantly discussed such images in terms of the alleged tension between a somewhat naive-religious interpretation and a rational-allegorical understanding of the represented conceptual figures (Webster 1954; Borg 2002). In contrast, the suggested paper will examine the phenomenon of embodying abstract concepts within its broader cultural-historical context of Greek visual culture. I will argue that the phenomenon of embodying abstract concepts becomes comprehensible only with regard to the vital role of depictions of the human body in Greek art since archaic times. For the inhabitants of the early Greek city-states (póleis), the human body constituted the central category in which agency became manifest (Hölscher 1998). Therefore, it seems reasonable to assume that the agency of non-human entities was conceptualized in the same way and was visualized accordingly. Finally, the development of corresponding concepts in Greek visual culture became a vital prerequisite for the subsequent adaptation and evolution of the phenomenon in the visual culture of the Roman imperial period.

Burkhard Emme studied Classical Archaeology, Ancient History and Arabic Language at the Universities of Göttingen and Heidelberg where he received his PhD in 2010. In his doctoral thesis (Peristyl und Polis, 2013) he analyzed the inter-dependence of enclosed architectural spaces such as peristyle buildings for the social diversification of early societies in Greek city states of the Classical and the Hellenistic period. Currently he is working on a research project on visual narratives in the Roman Imperial period with a special focus on mythological images on sarcophagi. His interest in personification in the visual arts goes back to a research seminar taught in 2017.

**Lorenz Winkler-Horač: *The Emperor's Health and the Healing of the Sick: Salus and Aesculap in the 2nd Century CE***

The well-being of the Roman state, known as Salus Publica, had been venerated in a distinct cult on the Quirinal Hill since the late 3rd century BCE. However, a fixed iconography for this deity only developed over the course of the 1st century CE. As the state's well-being

depended on constantly changing factors, it was almost impossible to summarize it in a single body for a long time – despite the existence of a cult image from an early period. It was only through a shift in content that this changed: With the increasing association of the state's well-being with the person of the emperor, the emperor's health took center stage in the overall welfare. Now, the 'Health of the Emperor' (Salus Augusti) was depicted within the body and attributes of Hygieia. However, Hygieia, as the goddess of health, held a fixed place in the cult of the healing god Aesculapius/Asclepius and thus in the recovery of the sick. In the body of Hygieia, the pursuit of individual health and the collective veneration of imperial well-being became intertwined. Only through imagery could these domains converge, allowing the worship of the emperor to extend into the very personal and individual realm. Examples will be provided to illustrate the symbiosis of the private and public spheres.

Lorenz Winkler-Horaček is curator of the Cast Collection of Ancient Sculpture and professor at the Freie Universität Berlin. He completed his doctorate in Classical Archaeology in Heidelberg in 1991 with a thesis on the personification “Salus”. In 2003, he successfully attained his habilitation at the University of Rostock, presenting a thesis focused on hybrid creatures and monsters in early Greek art. His academic expertise encompasses the realm of Roman representational art, the iconography of early Greece, and the cultural history associated with cast collections.

### ***Annegret Klünker: On Personifications and Gendered Political Bodies***

Examining images of personifications from Greco-Roman antiquity to the present day reveals an abundance of female idealized bodies. Consistently, the same body schemas are reiterated, always portraying normatively beautiful bodies. In the visualization and communication of political ideas—a realm traditionally dominated by males—female bodies are employed. Can this be solely explained by the underlying terms being grammatically feminine? Starting from the emergence of these personifications in antiquity, this contribution explores the close connection between female images and the visualization of male dominance—a research question inherently tied to contemporary notions and attitudes towards gender issues, both past and present. While recent studies exist for the Middle Ages and modern times, a renewed examination of the beginnings of this phenomenon in antiquity is particularly worthwhile.

Annegret Klünker studied Classical Archaeology and History at the Freie Universität Berlin, in Vienna, and in Oxford. In 2022, she obtained her doctorate with a thesis on personifications of political conditions in Roman coinage. Currently, she works as assistant curator at the collection of antiquities of the Staatliche Museen zu Berlin on an exhibition on women in ancient myths.

### **Vivian Jin: *Anthropomorphized Abstractions and Literary Imagination of Female Body***

Representations of the female body are ubiquitous in the male-author-dominant Greco-Roman literature. This project delves into a particular nuanced type of female body—namely, the personification of literary and metaliterary concepts as female figures, encompassing the role of the narrator, literary devices, and genre requirements. The study seeks to elucidate the function of the fragmented and imagined femininity described by these personifications, to evaluate the tension between textual realism and generic requirements inherent in constructing these female bodies and body parts, and to examine the relationships between the personified literary concepts and other female figures within the same text. The investigation starts with an exploration of dramatic ethopoeia in Middle and New Comedy, examining the creation of abstractions into female characters. One illustrative example is found in Menander, specifically in the characters of Tychē and Agnoia, as they function as gender neutral authorial substitutes, taking on the role of the parabasis from Old Comedy. The rhetorical prosopopoeia serves as a compelling illustration of the analogy between female body and literary features. For example, in Cicero's *Brutus*, he introduces the personification of *Eloquentia*, embodying the essence of the Republican tongue. *Eloquentia* not only encapsulates the literary attributes associated with her namesake but is also brought to life through various human-like activities, such as departing from Athens to the islands and Asia, ultimately arriving in Rome (*Brut.*13.51f). However, her life journey is noteworthy orchestrated by the orator's literary agenda. The literary exploration of the female body as literature incarnate reaches its apotheosis in Roman elegy, where instances of paradoxical coexistences emerge between the envisioned form of the elegiac beloved and the female personification of various literary features. The close connection, both literary and physical, between *Elegia*, the personified elegy, in *Amores* 3.1 and the elegiac puella has long been scholarly recognized. This section of the project concentrates on the metaliterary strife which is embedded in the nature of love elegy, specifically the seemingly divergent aesthetic standards applied to personifications of genre and other female physiques. By privileging the limping *Elegia*, it remains ambiguous whether the author aims to present an aesthetic of vitium or to underscore the artificiality and inauthenticity of the imagined female body.

Vivian Jin is a doctoral candidate in the Department of the Classics at Harvard University. She received her BA in Philosophy and Classics from Cornell University in 2019. At Harvard, Vivian passed her special exams in Plato, Virgil, and Modern and Ancient Aesthetics, earning distinctions in all subjects. Her primary interest lies in the intersection of poetics and aesthetics of the Greco-Roman world and their reception in modern European philosophy. Currently, she is working on her dissertation, provisionally titled "Virgilian Vision and Voice," under the guidance of Professor Richard Thomas, David Elmer, and Samantha Matherne.

## **Panel 33: The Broken Body-as-Text of Imperial Latin Literature**

Thursday, September 5, 11.15-13-15

Room: 1.09.2.03

Chair: Katharina Wesselmann

Distorted and broken bodies litter the pages of imperial Latin literature. Penetrability, liminality, and fragmentation often recur in the representations of the body in the works of Vergil, Ovid, Seneca, Lucan, and Statius. Several studies have shown that this physical dissolution mirrors the motifs of excess, boundary violation, and transgression that characterize the literary production from this age at large, thus articulating a poetics of fragmentation (Most 1992; Rimell 2002; Dinter 2005). On the one hand, the broken body becomes, and at the same time contributes to, the making of the text; on the other hand, fragmentation, displacement, and fracture represent common and constant features within these texts, unifying them through their broken boundaries: paradoxically, fragmentation is the pattern that keeps the (textual) pieces together.

This panel will build upon this work on the broken body-as-text by situating it within its early imperial context. The shift from Republic to autocracy during the Julio-Claudian era not only reworked Rome's power structures and class hierarchies, but also created a highly unstable and potentially violent environment for its formerly ruling elites. Through the underlying link between the body politic and the physical body (Gardner 2019), scholars have traced connections between shifting modes of power in the early imperial period, acts of physical violation, and the fragmentation of the metaphoric body of literary production (Rimell 2012; Mebane 2016; Gardner 2019). Using new theoretical frameworks, this panel further explores how the poetics of physical fragmentation articulate this unstable sociopolitical context from multiple angles in five case studies on a range of literature from the Augustan period to the Flavian. Reading the broken bodies of these texts through theory on embodied identity and emotion allows us to trace more nuanced connections between the imperial period's unsettled political order and the violence it enacted, and the broken bodies and fragmented texts of its literature.

In the first paper, Anke Walter describes the effects of the emotive bodies in the battle scenes of Vergil's *Aeneid* on its audience, thereby exploring how the embodied emotions of the epic interact with the poem's complex ideological and political meanings. Simona Martorana next reads the collapse of physical and ontological boundaries in the Aeginetan plague of Ovid's *Metamorphoses* as a commentary on the shifting political landscape of the Augustan period. In the third paper, Elaine Sanderson highlights the paradoxically "enlivening" effects of wounded bodies on Lucan's *Bellum Civile*, reading these penetrated bodies as a commentary on the instability of the Roman "body politic." Shifting from epic to drama in the fourth paper, India Watkins Nattermann reads the mutilated bodies of Seneca's *Oedipus* as broken signifiers and symptoms of a crisis in elite masculinity in the Julio-Claudian period. In the final paper, Mairéad McAuley examines how Thetis' manual, maternal touch in Statius' *Achilleid* "rewrites" the prehistory of epic violence and complicates the gendered distinction between



female bodily vulnerability and passivity, and male agency and impenetrability, thus challenging Roman political ideology that naturalized the link between masculine bodies and violence.

**Anke Walter: *Vergil's Emotional Bodies: Corporeality and the Site of Feelings in the Aeneid***

The depiction of emotions in ancient literature has recently received much scholarly attention (Cairns/Fulkerson 2015; Cairns/Nelis 2016; de Bakker/van den Berg/Klooster 2022). This paper builds upon scholarship on emotions in Vergilian poetry (Wright 1997; Indelli 2004; Konstan 2010) to investigate the site of emotions in the Aeneid: even while acknowledging the distinction between emotion and body, Vergil continually obfuscates the boundary between the two. We tend to encounter Vergilian bodies in some emotional state, or evoking certain emotions in those with whom they interact or in the audience of the epic, both past and present. The emotional impact of Vergilian bodies is particularly intense in scenes involving fighting, wounding, and death (e.g., in the final duel between Turnus and Aeneas). Bodies can elicit emotions even beyond their death, and literary means, such as similes and intertextual connections, further blur the boundaries between bodies and emotions, between the somatic and emotional experiences of humans, animals, and the inanimate, between the characters of the text and the external audience. The embodied emotions of the epic create a direct connection with the bodies of the audience, who make sense of the text by drawing on their own emotional experiences, in particular the sense of how their own bodies feel under certain circumstances. These emotive bodies have bearing for the poem's political message as well. By addressing his audience not only as Romans, but also as sentient human beings, Vergil establishes a direct, contemporaneous connection between the characters of the text and its audience in all time periods, giving those who read or hear his text direct access to what it feels like to be and to become Roman. Emotions, then, in their markedly embodied nature, suffuse the text and underwrite the epic's complex ideological and political meaning.

Anke Walter is Senior Lecturer in Classics at Newcastle University. Her main research areas are Latin epic, ancient stories of origin, time in literature, and literature and religion. She has published monographs on storytelling in Flavian Epic (*Erzählen und Gesang im flavischen Epos*, 2014) and *Time in Ancient Stories of Origin* (2020), and has another monograph forthcoming on *Festivals in Latin Literature – The Poetics of Celebration*. Currently, she is working on a German translation of Statius' *Thebaid* for de Gruyter's *Tusculum* series and on a project on the corporeality of the conflict of Thebes in imperial Roman literature and art.

**Simona Martoran: *Bodies, Disease, and Metamorphosis: Corporeal and Ontological Fluidity in Ovid's Plague of Aegina (Met. 7)***

Marking the middle of Ovid's *Metamorphoses*, the plague of Aegina (Met. 7.517–613) appears as an apocalyptic event, which can be neither encompassed nor stopped by human knowledge or intervention. Building upon recent ecocritical interpretations of Ovid's *Metamorphoses* (Martelli and Sissa 2023), this paper rereads the Aeginetan plague as a hyperobject (Morton 2013): namely, as an overwhelming, cosmic phenomenon that destabilizes traditional taxonomies. The plague articulates this destabilization through the collapse of boundaries among species, thereby amplifying the corporeal and ontological fluidity that characterizes the Ovidian poem at large. This ontological indistinctness mirrors underlying anxieties concerning the (apparent) stability of the socio-political order during the Augustan period. Liminal between a natural phenomenon and a semi-divine agent (cf. 528–535; *aestus*, 532), the epidemic causes confusion and indistinctness. The plague affects dogs, birds, sheep, and cattle, as well as wild beasts (note the polysyndeton: *volucrumque oviumque bovumque / inque feris ...*; 536–537), disrupting taxonomic distinctions (e.g., between domestic and wild animals). While animals can, at times, appear humanized (cf. 543–545), pervasive death and decay change them into corpses and objects. Ontological and corporeal boundaries further collapse in the description of human symptoms: body parts, such as the *lingua* and *ora*, become agents (cf. *tumet* and *patent*, respectively; 556–557), thereby depicting the body as a fragmented ensemble of discrete components. Furthermore, several symptoms overlap with natural elements, such as the *ignis* (555), *tepidi venti* (556), and *aurae graves* (557), which can be both physical symptoms and atmospheric conditions. This taxonomic fluidity also resonates with the poem's historical context. Interpreted as a reversal of the Golden Age (Gardner 2019), the Aeginetan plague encourages us to interrogate corporeal instability vis-à-vis the period's political shifts and uncertainties. By creating ontological indistinctness, the plague narrative adumbrates a chaotic and troubled reality.

Simona Martorana is an Alexander von Humboldt Research Fellow (Kiel/ Hamburg). Her main research focus on (both classical and medieval) Latin literature combines philological rigor in attention to the detail of the texts, with contemporary theoretical and interdisciplinary approaches to antiquity (gender, posthumanism, environmental and medical humanities, legal theory). Her first monograph, *Seeking the Mothers in Ovid's Heroides*, is forthcoming in 2024 (Cornell UP). She is currently working on a new research project, *The (Diseased) Body and the Landscape*, which explores the interaction between 'human' and non-human disease within plague narratives from late-republican and early imperial Latin literature.

**Elaine Sanderson: *Broken Yet Emboldened: Paradoxes of Wounding in Lucan's Bellum Civile***

The *Bellum Civile* is filled with scenes of brutal wounding, violent death, and complex bodily mutilations (e.g., 3.611–13, 635–41; 7.617–24). Such episodes have been interpreted as reflections of contemporary aesthetic trends (Morford 1973, Leigh 1997) and indications of the epic's violent authorial poetics (Masters 1992), focusing primarily upon the processes of decapitation and dismemberment (Dinter 2010, 2013). By contrast, the effects of 'penetrative' puncture wounds have not received detailed consideration, despite occurring with equal frequency in Lucan's poem (Most 1992). This paper explores the dynamics of 'penetrative' wounding on display in the *Bellum Civile* in relation to Lucan's repeated representation of the (broken) allegorical 'bodies' of the Roman state and suggests a new reading of the process of Lucanian civil war. First, I outline the contrasting effects of dismemberment and puncture wounds in the *Bellum Civile* and demonstrate that processes of penetrative wounding re-enliven Lucan's characters, who enact exaggerated performances of their earlier activities, inspired by the *ira* and *furor* which these wounds provoke (e.g., 3.614–721; 6.184–240; 7.603–16; 9.790–804, 828–33). I then turn to consider the effects of penetrative wounds on the 'bodies' of the Roman state—the 'bodies' of the city of Rome, the Roman people, the *patria*, and the wider Roman world (e.g., 1.2–3, 21–3; 2.140–4; 7.473, 579–80, 633–7). By considering the injuries of these 'state bodies' alongside the *Bellum Civile*'s wider treatment of puncture wounds and discussions of the nuances of physical transformation, I argue that Lucan's wounded 'state body' represents a commentary on the shifting modes of Roman power. These challenges to bodily integrity represent the first stages of a process of transition and unmaking for the Roman world, a process fueled by the paradoxically enlivening effects of penetrative wounding.

Elaine Sanderson completed an AHRC-funded PhD on necromancy and civil war in Lucan's *Bellum Civile* at the University of Liverpool in 2020. After teaching at the universities of Edinburgh and St Andrews, she returned to Liverpool as a Lecturer in Roman Literature and Culture in 2023. Her research focuses on Latin literature of the Roman Republic and early Empire, with a particular focus on epic and didactic poetry and civil war literature and historiography.

**India Watkins Nattermann: *Illegible Bodies: The Broken Body-as-Text in Seneca's Oedipus***

Seneca's blood-soaked dramas have been read in light of gory arena games (Pyplacz 2010, Zanobi 2014,) or the Stoic emphasis on materiality (Rosenmeyer 1989, Most 1992). This paper, rather, will build upon studies that connect the violence of Senecan drama with the unstable position of elite men in the early empire (Benton 2002, Segal 2008, Slaney 2015). Using Seneca's *Oedipus* as a case study, I will read the play's mutilated bodies as broken signifiers, expressions of a crisis of elite masculinity in the socio-political upheaval of the early empire. These abject bodies threaten the elite male fantasy of bodily inviolability (Walters 1997) and

indicate deeper disorientation in a world in which social identity has lost its signifying power. Throughout *Oedipus*, Seneca complicates the Sophoclean motif of the legible body-as-text (Ballangee 2009): the tortured body, a sign of truth in Sophocles' tragedy, becomes in Seneca's version distorted and impossible to interpret. The dismembered cattle in the extispicy scene should point to the source of the contagion haunting Thebes (*manifesta...signa*, 300; *certis...notis*, 331; *certas...notas*, 352), but their abject and disordered bodies (*mutatus ordo est*, 366) baffle onlookers, ultimately resisting their roles as divine signifiers. Similarly, the symptoms and effects of the plague (52–68; 180–93) point to the abjection of Oedipus' crime, yet prove uninterpretable to the play's characters. The only embodied signs that provide clarity (*certas corporis...notas*, 811) are Oedipus' scars, which lead to the terrible knowledge of his incest and patricide. Upon discovering his crime, Oedipus renders his body abject in turn: he digs his own eyes out (961–74), damning himself to an exiled state between life and death. These illegible bodies lead to unavoidable doom, creating a relentlessly dark atmosphere that reflects the disorienting and violent world that faced elites in the late Julio-Claudian period.

India Watkins Nattermann completed her PhD at the University of North Carolina at Chapel Hill in 2023, with a dissertation on the male body as a broken signifier in Julio-Claudian literature. She is currently a postdoc at the University of Cologne, organizing an international conference titled "Boundaries and Liminality in Flavian Poetry" with Prof. Anja Bettenworth. Her research focuses on literary representations of the body and identity in antiquity through theoretical readings.

**Mairéad McAuley: *Grabbing Back: Hands and the Embodied Prehistory of Violence in Ovid and Statius***

Roman epic of the first century CE turns up the body count, its extravagant violence insinuating that the body politic under tyrannical emperors was unstable and compromised. An exception is *Achilleid*, an unfinished epic by Statius from the early 90s, which narrates the youth of Achilles, hidden disguised as a girl by his mother Thetis. In its 1200 lines, the young hero experiences sexual awakening and casts off his feminine drag when he sees the weapons Ulysses set before him. Sidestepping the internecine carnage of other Neronian and Flavian epics, and their concomitant political nihilism, the *Achilleid* rejuvenates the genre for an urbane 1st-century audience by projecting an embodied 'prehistory' of epic violence. The poem's domestic interiors are filled with Achilles' adolescent body and its burgeoning violent energy, prefiguring *amor belli*, the passion for epic violence (and epic narrative), of which the Homeric Achilles is the ultimate incarnation (Rimell 2015). As Achilles commits his first epic act of violence, a rape, the coalition of Greek forces is assembling for Troy: "the dispersed and dissonant mass now united into one body, under one king" (1.457–58). Yet Statius also complicates this fantasy of a unified and violent epic body politic by injecting his poem with the fluid sensuality and creative potency of Ovid's *Metamorphoses*, such as when Thetis, like

Ovid's sculptor Pygmalion, uses her hands to shape her son's unruly body into girlish form (Hinds 1998; Heslin 2005; McAuley 2010). This paper will trace the political implications of Thetis' manual, maternal touch and its Pygmalion-like fingerprints across the poem. Both caressing and controlling, Thetis' hands seek to rewrite the prehistory of epic violence, including her own rape by Achilles' father in Ovid (*Met.* 11.262), 'grabbing it back' from a Roman political ideology that naturalized the link between masculine bodies and violence.

Mairéad McAuley is a Lecturer in Classics at UCL, formerly Junior Research Fellow in King's College Cambridge. Her research interests are in Latin literature, especially the Augustan to Flavian periods, combined with an interest in gender, the body, literary theory, and the classical tradition. Her monograph, *Reproducing Rome: Motherhood in Virgil, Ovid, Seneca and Statius* (OUP, 2016) examines the rich symbolism of maternity across Roman epic, philosophy, and tragedy. Recent/ongoing projects include articles on the feminist potential of touch in Virgil's *Aeneid*, the function of 'hate' in love elegy, and a longer project on hands, touch, and affect in Roman literature and culture.

## **Panel 34: Bodies Histories in Mexico**

Thursday, September 5, 11.15-13-15

Room: 1.12.1.01

Chair: Nicole Waller

The purpose of this panel is to explore the ways in which the body was signified and experienced in the Mexican context during the 19th and 20th centuries. This theme connects to broader interests and questions linked to the study of body representations and the experience of corporeality. The questions that guide the panel are: what are the conditions of possibility that allow us to think, represent and experience the body in a given historical context?; what «mental tools» did individuals have to think and interpret their body?; how did their knowledge of their body become possible?; what discourses and sources allow us to approach and understand the bodily reality that operated within a given cultural system, institution, society, etc.? The investigations presented here can also be seen as «case studies» that seek to articulate major core areas in concrete spaces, to weigh the circulation of representations and bodily practices. The consideration of the small scale (the local) is useful in the sense that it is proposed as a complementary way of capturing the functioning of broader representations and mechanisms, situated at a global or hegemonic level. The Mexican context can be considered in this respect as a "space for historiographic experimentation" of broader themes and problems. The investigations presented seek to contribute to the histories of bodies from a cultural perspective, and to the reflection on how -from the historical discipline- the body can be approached as an object of historical study.

Four papers exploring different topics are presented in the panel. Each panelist will have 20 minutes to present; at the end of the presentations, there will be time to exchange opinions and answer questions from the audience. The following is the list of participants and the specific topics to be addressed:

### **Genevieve Galán Tamés: *Female Bodies and Physical Education in Mexico, 1875-1915***

The investigation addresses the conditions of possibility for the introduction of physical education as a school subject in Mexican women's schools. The investigation emphasizes what this process implied for the ways in which individuals' bodies (particularly girls and women's bodies) were signified and experienced.

Genevieve Galán Tamés (1983) holds a PhD in History from the École des Hautes Études en Sciences Sociales (EHESS), Paris, France. She completed a postdoctoral stay at the Instituto de Investigaciones Historicas, UNAM (Mexico), from 2017 to 2019. She is currently a full time academic at the Department of History, Universidad Iberoamericana, Mexico. Among her lines of research and topics of interest are modern historiography, body history and historiography

of the body. She is a member of the international research group HIST-EX specialized in the history of experience and emotions. She is the author, among other texts, of the book: *Cadáver, polvo, sombra, nada: Una historia de los cuerpos femeninos en los conventos de la ciudad de México, siglo XVII*, Mexico, Ediciones Navarra, 2017.

**Francisco Robles Gil Martínez del Río: *Insurgent Corporality: The Case of Movimiento de Acción Revolucionaria***

The subject of this investigation is the first nineteen “guerrilla” detainees of a Mexican insurgent group called «Movimiento de Acción Revolucionaria» (1971). One of the characteristics of this insurgent group is that it was the first in Mexico, to acquire political-military training in the Democratic People's Republic of Korea. The investigation inquires in the process of «insurgent subjectivation». Namely, the way in which these young people, former students, were affected by their training and ideology in such a way that both their minds and bodies were molded to give rise to a particular youth-subjectivity.

Francisco Robles Gil Martínez del Río (1984) holds a PhD in History from Universidad Iberoamericana (Mexico); he is a member of the seminar on “Social Movements, Memory and History of the Present Time” of the National Institute of History and Anthropology (INAH), Mexico; founding member of the “Workshop on Armed Movements in Mexico”; founding researcher of “Archivos de la Represión”; he has conducted various investigations on the cultural representation of violence in Mexico in the 60’ s of the last century.

**Pamela Loera: *Descriptions and Observations of Violence in Children’s Bodies (1870-1930)***

The investigation addresses different types of sexual violence and abuses committed against the bodies of girls and boys in Mexico. The investigation aims to analyze the production of popular representations around rape, statutory rape and indecent assault of children, through the review of legal, political, scientific and newspaper sources. The investigation emphasizes the value of the children’s bodies in the Mexican political discourse and the circulation of scientific theories on the subject between Mexico and France.

Pamela Loera (1987) holds a PhD in History from the Universidad Iberoamericana (Mexico). She is currently a postdoctoral researcher in the Department of Educational Research at CINVESTAV (Mexico). She has carried out research stays at the Institute of History of the CSIC in Madrid, and at the Centre Alexandre Koyré in Paris. She is a member of the international research group HIST-EX specialized in the history of experience and emotions.

She is currently studying the role of Mexican forensic medicine in the process of verification of rape, statutory rape and indecent assault of children in Mexico from the historical epistemology and social history of science.

***Adriana Maza Pesqueira: Modesty (Pudor) in the Discourse of 19th Century Mexican Medicine***

The research focuses on the history of the female body in 19th century Mexico, through the discourse of "modesty" articulated by medicine. «Modesty» was one of the nuances that made visible and possible the representation of female bodies. The discourse of "modesty" transcended European borders to spread to Mexico through hygiene manuals and journalistic articles and found in the women of the enlightened class its main recipients.

Adriana Maza Pesqueira holds a PhD in History from the Universidad Iberoamericana, Mexico. Her lines of research are women's history and history of the body.



## **Panel 35: Sports, History and Culture**

Thursday, September 5, 11.15-13.15

Room: 1.09.2.04

Chair: Martin Hurcombe

### **Reinhild Kreis: *A training ground for Performance: Youth Competitions and the habitualization of competitiveness in 20th century Germany***

Since the 20th century, children and adolescents in many highly industrialized states have been invited to participate in recurring and nationwide competitions. From science to music, debating to sports and foreign languages, these competitions were open to anyone of the appropriate age, regardless of gender, class, grades or type of school. In Germany alone, millions of children and adolescents in Germany alone have participated over the decades, and millions have been spent by companies, political parties and associations on the organization of such competitions. On the few occasions that historians have mentioned youth competitions at all, they have been interpreted as means of selection in order to identify talented and highly gifted students. As the first historian to systematically research youth competitions as a unified phenomenon, I offer a different approach. I argue that the main goal of organizing youth competitions on a regular basis was to draw the attention of young people to particular activities that others thought important, and to do so not through lectures, curricular activities or information campaigns, but by transforming all sorts of activities into competitions, thus creating training grounds for practicing and – so it was hoped – ultimately habitualizing competitiveness. By involving young people in the practices and rituals of competition, they were expected to internalize competitiveness, and to develop virtues such as diligence, creativity, ingenuity and stamina. The competitive format therefore was as important as the activity itself. By focusing on the many participants and not the talented few, the bodily dimension of youth competitions becomes obvious. Performances, presentations, award ceremonies and even the feeling and expression of particular emotions of victory or defeat rested upon bodily performances that had to be practiced from early on. Drawing on examples from 20th century Germany (Nazi Germany, GDR, FRG) the paper explores how youth competitions provided spaces where children and adolescents of all backgrounds were supposed practice competitiveness. It was the common goal of habitualizing competitiveness amongst children and adolescents, I argue, that makes youth competitions a phenomenon of the 20th century across the wide range of activities and beyond the enormous ideological differences that were associated with them.

Reinhild Kreis is a professor of contemporary history at the University of Siegen, Germany. She holds a PhD from the LMU Munich and has held positions at the universities of Augsburg, Mannheim, Vienna and the GHI Washington before joining the University of Siegen. Her research interests include the history of consumption, the history of emotions, and questions of

social order. Since 2021 she is working on the history of youth competitions. Her research has received several awards, most recently the prize for outstanding research in the field of gender studies in North Rhine-Westphalia.

**Constantin Pompiliu-Nicolae: *Altering the Body for Medals? Doping and Anti-Doping in Romanian Sports During Communism***

This presentation offers an overview of sports doping practices and anti-doping measures in Romania during the communist regime, from 1947 to 1989. The literature on the history of doping has produced valuable works, extensively documenting cases in the German Democratic Republic and the Soviet Union during the Cold War, but has neglected other communist countries.

After World War II, Romania, like any totalitarian society, sought visibility on the international stage and heavily invested in sports. This involved selecting talented athletes, building sports infrastructure, and prioritizing sports research, which included improving training methods, nutrition, and sports medicine. At times, the pursuit of success has led to the crossing of ethical boundaries, resulting in athletes being caught using banned substances. Several cases of doping have been identified in Romanian archives (Dragomir Cioroslan, Ileana Silai), raising numerous questions about the prevalence of doping phenomenon in communist Romania, such as: “Did doping practices in other communist countries influence Romanian sports?”, “Who was aware of these practices?” or “How many athletes were involved in doping in Romanian sport?”. To answer these inquiries, this study will examine documents from various repositories such as The National Council for the Study of the Securitate Archives and The Romanian National Archives, as well as press articles and memoirs from individuals involved in Romanian sports during that period. All of these will be subjected to a qualitative analysis conducted to provide a comprehensive understanding of the doping landscape in communist Romania.

I am an associate professor of sports history at the National University for Physical Education and Sports in Bucharest. I am also a Fulbright visiting scholar at Penn State University (2023-2024) and an associate researcher at CEREFREA, the Regional Center for Advanced Francophone Studies in Social Sciences. I have a Ph.D. in History from the University of Bucharest and a Ph.D. in Political Science from Université Libre de Bruxelles (Belgium).

**Emma Pihl Skoog: *The Bodily Materialisation of Class in Boxing and Strength Sports, 1910–1960***

Certain groups and individuals wield more authority in determining societal norms for body aesthetics and behavior, with specific body practices and ideals deemed more accurate, true, and beautiful – values that also evolve over time. From this point of view, it can be said that aspects of class are materialized in the body. Nevertheless, it is imperative not to perceive this as a uniform process; rather, diverse groups give rise to distinct ideals and norms pertaining to the corporeal aesthetic, engaging in continuous negotiation. This paper delves into the multifaceted meanings assigned to bodies within diverse social and temporal contexts and examines how the interpretation and perception of bodies play a pivotal role in shaping interpersonal relationships. Focusing on the realms of sports, particularly boxing and various strength disciplines, this paper explores the intersection of physicality, class, and societal ideals during the time period, 1910–1960. Boxing and strength sports, at the time dominated by manual laborers and viewed as professions rather than amateur pursuits, serve as the subjects of analysis through the lens of popular magazines and autobiographies of four prominent athletes.

The analysis incorporates Bourdieusian concepts such as capital and hexis to explore how value becomes intertwined with the body, considering both utility value and exchange value. Additionally, the paper examines how value is attributed to different aspects of the body. The overarching questions address the connections between strength athletes' bodies and values, characteristics, and ideals linked to occupation, physical training, and strength, as well as how these sports contribute to shaping both physical and cultural perceptions of the body. Two overarching themes emerge: one involving the use of the body as a tool for class polemics, particularly against the middle and upper class, and another associating aspects of strength and style with levels of intelligence and education.

Dr. Emma Pihl Skoog earned her PhD in History from Stockholm University in 2017. Her research and scholarly pursuits delve into the intersections of sport, embodiment, diet, class, and gender, featured in journals such as the *Journal of Historical Research in Marketing* (2023) and the *International Journal of the History of Sport* (2021). Currently, she serves as a lecturer in History and Archival Science at the Department of Historical and Contemporary Studies, Södertörn University.

**Lufeng Xu: *Modernisation without Occidentalisation? The Politics of Body in the Sportification of Shaolin Kung-fu in Early 20th Century China***

Could China's traditional martial arts stand up to Western fighting sports? The confrontation between the bodies of the East and the West took place in the colonised big cities of early 20th century China. Whether in the real boxing ring or in fictionalised literature, traditional Chinese culture suffered greatly in the fierce clash with the West. This was particularly evident as

Western countries such as Great Britain and France violently divided up Chinese territory and demonstrated their political, economic and military superiority, notably in their concessions. In this context, the underdevelopment of the Chinese nation-state was transformed into weakness in the body of the Chinese people, which was characterised by the disdainful appellation: "sick men of East Asia". The Chinese always dreamed of freeing themselves from this title and defeating the Westerners with physical strength and state power. And in the eyes of Chinese martial artists, beating the Westerners in the personal body seemed easier to achieve by relying on Chinese traditions.

Consequently, winning matches with Westerners and, in particular, beating Western opponents to the ground were seen as enlightened remedies by the Chinese of the time to heal their own traumas, both mental and physical. Although, in reality, it was the Chinese masters who were often beaten to the ground by Western boxers, news of Chinese winners was spread among the masses and images of heroes continued to be produced in Chinese martial arts cinema and literature. Wang Ziping, a famous martial artist who was active in Shanghai and Nanjing, China at the beginning of the 20<sup>th</sup> century, is the most representative example. It is reported that he has repeatedly defeated Western Hercules in the ring using Chinese kung-fu. Later, by imitating Western sports, he promoted the sportification of Shaolin kung-fu and established the Shaolin Sect of the Central National Art Academy. However, at the same time, he tried to achieve a non-westernised modernisation, so as to preserve the traditional characteristics of Chinese martial arts.

My communication will focus on the process of sportification of Shaolin kung-fu in the early 20th century. By revealing the politics of body behind Wang Ziping's encounter between Eastern and Western bodies in the context of globalisation, I will show how Chinese martial artists like him have used the human body as a metaphor and "transformed the body" as an important way to "save the country", thus attempting to solve the crisis of global modernity that modern China was facing.

Lufeng Xu is a PhD candidate in Historical Anthropology at the Institut National des Langues et Civilisations Orientales. He is completing his PhD thesis on the reinvention of Shaolin kung-fu in the context of global modernity. His research focuses on the history of the body, sport and embodied memory in China since the 20th century.

## **Panel 36: Representing, Understanding and Healing Illness**

Thursday, September 5, 11.15-13-15

Room: 1.09.2.12

Chair: Alessandro Arcangeli

### **Alessandro Bencivenga / Gianluca Di Luigi: *Earthenware Anatomical Ex-Votos as Diagnostic Instruments: a Case Study from Castelli***

Ex-votos are a particular category of devotional objects widely used in Italy as a form of prayer or wish, or as a symbol of thanksgiving for a grace received. Historically, ex-votos are hung in churches or shrines to show gratitude for a miracle, a healing of a disease or infirmity, or as a supplication. The votive offerings here presented, all dating from the Eighteenth and Nineteenth centuries, are unique in the world: they are made of majolica (a special type of ceramic produced in various Italian towns), and come from the rural church of St. Roch in the municipality of Castelli (Abruzzo, Italy). They depict breast benign and malignant lesions (mastitis, abscess, fat necrosis, inflammatory cancer, infiltrating carcinoma) in three dimensions, performing an accurate and personalized portrait of breast diseases (in some cases with the depicted name of the sick woman), showing fine details of each disease, and demonstrating an accurate knowledge of the female anatomy and pathologies in question. The expression of our relationship with illness is wonderfully illustrated in these unique votive offerings, devotional hand-painted ceramics, symbols of a supplications to St. Roch for a miraculous healing. These devotional majolicas are an individual's expression of request for the intercession of the divine in time of illness. They offer a rare opportunity to view health, healing, and illness through the hearts and minds of the ordinary person. The female breast is a symbol of fertility and in the same time related to diseases caused by infertility. The presence of so many breasts made of ceramic in the church of St. Roch in Castelli, confirms the importance of breast-feeding as the main source of life for the offspring and suggests a high incidence of breast disease among the local population, perhaps a genetic mutation in a female ancestor.

Alessandro Bencivenga (Sulmona, 1980) took his Degree in Classics from “G. d’Annunzio” University (Chieti-Pescara) in 2006 and then, from the same university, obtained a Specialization in Teaching of Classics (2008) and a PhD in Humanities (2013); he also holds a post-graduate Diploma in History Teaching. He took part to various campaigns of archaeological field survey and excavation in Italy and abroad (France, Libya) and attended various Summer Schools organized by Salento, Perugia, Siena, Verona and Barcelona universities. From 2019 he teaches Classics in the Classical High School in Sulmona (Abruzzo, Italy).

Gianluca Di Luigi (Teramo, 1984) took his Degree in Medicine and Surgery from L’Aquila University in 2010 and then, from the same university, obtained a Specialization in Gynaecology and Obstetrics (2015) and a PhD in Health and Environmental Sciences (2017); he also holds three Master Degrees in Healthcare Management (2018), Clinical Psychosexology

(2021) and Forensic Medicine (2022). He won three prizes for his studies about obstetric ultrasonography, infertility and menopause. From 2015 he works as a Gynaecologist and Obstetrician in the “Annunziata” Civil Hospital in Sulmona (Abruzzo, Italy).

**Sophie Mann: *Double Nature, Double Care: Bodies and Regimens in Early Modern England***

To grasp better the history of medicine and therapy this paper argues we must foreground two fundamental themes: what people thought a human body was, and what people thought a human being was. Foregrounding the relationship between body and being in the early modern period brings to light two central, yet unexplored, components of medicine: ‘double nature’ and ‘double care’. Historical actors, both learned and lay, habitually invoked these terms when referring to sickness and healing. They believed a human being was comprised of a ‘double nature’: a material physical body and an immaterial, immortal soul. Healing a sick body thus necessitated what contemporaries called ‘double care’: concurrent treatment of a person’s material and immaterial faculties. This paper traces the features of these phenomena in theory and practice. It uses a broad source base that includes medical treatises, healing and spiritual guides, doctors’ casebooks, published case histories and diaries. Its findings shed fresh light on medical reasoning and regimens of health. Healing of all kinds had to cater to an ensouled body, which required a working knowledge not only of the internal physiology of the body, but also the intricate relationship between the functions of the body and those of the soul. In this context, religion was part of, rather than a mere adjunct to, early modern medicine. Foregrounding these topics challenges secularization narratives. It also offers a corrective to recent claims that early modern subjectivity was characterised by a materialism said to prevail in medical and psychological works.<sup>4</sup> This paper also explores some of the ways to pursue the intricate relationship between the body’s cultural construction and its corporeal experience. It traces how languages of ‘doubleness’ played a constitutive role in corporeal experience, informing the ways in which individuals and communities lived out episodes of sickness and healing.

Dr Sophie Mann is a Lecturer in the History of Science and Medicine at the University of Warwick. Her research interests lie in the histories of science, medicine and religion, focusing on the interactions between these realms of belief and practice c.1500-1800. She is currently completing a monograph on ‘double nature’ and ‘double care’. She is also conducting new research on the socio-cultural aspects of dissection practices beyond the well-studied context

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<sup>4</sup> As Angus Gowland has argued, Paster and Schonfeldt’s work on ‘humoural subjectivity’ can lead to a misleading simplification of early modern conceptions of body-soul relations, creating an overemphasis on the physical (and corresponding neglect of the psychic) components of selfhood. See Angus Gowland, “Melancholy, Passions and Identity in the Renaissance” in Brian Cummings and Freya Sierhuis, *Passions and Subjectivity in Early Modern Culture*, ed. (Farnham: Ashgate, 2013).

of university instruction. Dr Mann has previously published on the topics of family medicine, the beliefs and practices of early modern physicians and the physiology of prayer.

**Anca Elisabeta Tatay: *Elements of Medicine (Disease, Remedy, Personalities) Reflected in the Graphics of Early Romanian Books (18th-19th century)***

The Romanian writings printed between 1508-1830 are considered to be „early books”. In Romanian area, due to the censorship imposed by church, most of the books were ecclesiastical. Therefore, they included few woodcuts related to diseases: Healing of the Paralytic and Healing of the Man Born Blind (Penticostar, Bucharest, 1743), Extreme Unction (Molitvenic, Blaj, 1784), Saint Charalampos, the Plague Protector (Prayers, Brasov, 1815). The only lay book containing an illustration with medical connotation (Metoscopia), published in Iasi (1785), is based on Gaspar Lavater's Von der Physionomik, Leipzig, 1772. It provides the first anatomy notions in Romanian. However, important secular works were printed abroad, for Romanians, some comprising images on medical themes. Thus, in the dissertation on fescue (Vienna, 1775) written by Ladislau Bruz (later chief physician in Hunedoara County), appeared an engraving of this medicinal herb. Among the numerous secular books printed in Buda, three contain images related to the respective topic: The Treasure of Grammar (1798), adorned with the portrait of the Greek physician Constantinos Karaioanis (who treated the Moldavian ruler Grigorie Ghica); Calendar (1817), illustrated with engravings inspired by a Viennese almanac, including The Sick Widow; Anthropology (1830), decorated with Galenus' portrait (the last great physician of antiquity). Although they appeared in different printing centres, in various techniques and in religious or secular books with different themes, we believe that the images that we present here, although few in number compared to what was printed in other European territories, still created a certain impression (with a positive impact) on the readers of the time about the idea of medicine: about illnesses that can be either cured (spiritually or by medicine) or not (causing death), or about some personalities of the branch (Galenus, Karaioanis).

Anca Elisabeta Tatay (b. 1982), PhD, librarian (Romanian Academy Library, Cluj-Napoca), former researcher ('1 Decembrie 1918' University, Alba Iulia). Interested in art history, history of culture, book history. Scholarships in Budapest, Moscow, Vienna, Venice, Paris, Rome. Author of 80 scientific studies and 10 books, including: Din istoria și arta cărții românești vechi: gravura de la Buda (1780-1830), Cluj, 2011; Xilografura din cartea românească veche tipărită la București (1582-1830), Cluj, 2015; Arta grafică a cărților românești vechi tipărite la Brașov (1805-1827), Cluj, 2020; Libri romeni antichi e moderni a Roma, nella Biblioteca Apostolica Vaticana (sec. XVII-XIX). Catalogo, Vaticano, Biblioteca Apostolica Vaticana, 2021.

**Sarah Wobick-Segev: *A Balsam for their Wounds: Illness in Nineteenth-Century Jewish Prayerbooks***

The nineteenth century was both an era of recurring epidemics of typhus, tuberculosis, and cholera, as well as a time of growing medical knowledge about illness and germ transmission. Central European Jewish books of prayers and devotions from the period, not surprisingly, devoted considerable attention to the subjects of illness, recovery, and death. Prayers often referenced the physicality of illness through descriptions of pain and fever or highlighted the fear that the threat of death inspired. Yet, several of the same texts also subtly point to changing understandings of the cause of illness and possible cures (though not without misgivings). Comparing several key prayerbooks from the time, including Fanny Neuda's *Stunden der Andacht*, Lina Morgenstern's *Glaube, Andacht und Pflicht*, and Rabbi Dr. Saul Isaac Kaempf's *Beth Jakob*, my talk will explore how illness and the sickly body were depicted. I will further examine how illness as a phenomenon was explained and how recovery was encouraged, especially as certain authors identified nature and natural phenomena - including natural springs and spas - with divine healing. In the end, I aim to highlight how nineteenth-century prayerbooks reflected both inner-religious tensions and changing understandings of illness.

Dr. Sarah Wobick-Segev is a research associate at the Institute for Jewish Philosophy and Religion at Universität Hamburg. She is the author of *Homes Away from Home: Jewish Belonging in Twentieth-Century Paris, Berlin, and St. Petersburg* (Stanford University Press, 2018) and with Ofer Ashkenazi, Rebekka Großmann, and Shira Miron co-author of *Still Lives: Jewish Photography in Nazi Germany* (Pennsylvania University Press, forthcoming). In addition to publishing numerous articles and book chapters on modern European and modern European Jewish history, she is the co-editor of *The Economy in Jewish History* with Gideon Reuveni and of *Spiritual Homelands: The Cultural Experience of Exile, Place and Displacement among Jews and Others* with Asher D. Biemann and Richard I. Cohen.



## **Panel 37: Medical Electricity and Embodied Knowledge in the Long Eighteenth Century**

Friday, September 6, 9.00-11.00

Room: 1.12.1.01

Chair: Soile Ylivuori

Following the invention of the Leyden jar in 1746, medical uses of electricity spread across Europe and the New World from the 1740s onwards, and during the next hundred years, medical electricity established itself as a fashionable treatment for basically every possible ailment. This panel investigates the embodied nature of electro-medical practices as well as the scientific knowledge produced through them. We work from the premise that scientific knowledge is not only situated and subjective, but also necessarily filtered through individuals' embodied cognition and therefore tactile, sensory, and experiential. The panel presents some of the early findings of the European Research Council-funded project ELBOW: Medical Electricity, Embodied Experiences, and Knowledge Construction in Europe and the Atlantic World, c. 1740–1840 (University of Helsinki, 2022–2027).

As electro-medical patients' bodily sensations were the key operating mechanism of electrotherapies, eighteenth-century medical electricity provides the perfect empirical case study that allows for a detailed and in-depth examination of the significant and previously unexplored ways in which embodied and intersectionally situated lay experiences lie at the heart of scientific knowledge construction. From German doctors' parlors to Swedish attempts to make bodies 'flow' and early applications to treat nymphomania, the panel explores the ways in which bodies were treated, conceptualized, and 'known' through electro-medical practices. The individual papers examine different European case studies to draw conclusions of transnational commonalities and differences within a cosmopolitan discourse of knowing bodies.

### ***Annika Raapke: "A most unusual rumbling and pinching in the legs": Electricity and Flowing Matter in 18th-Century Swedish Bodies***

In the 1750s and 60s, the relatively new phenomenon of medical electricity was of great interest for scholars across Europe. Men from various disciplinary backgrounds – not just physicians – treated people suffering from a large variety of complaints with electricity, keeping meticulous records for the purpose of scientific exchange. In Sweden, the astronomer and mathematician Morten Strömer, the pastor Gustaf Fredrik Hjortberg and the physician Johan Lindhult all carried out long studies with medical electricity and published their findings in the Swedish Royal Academy of Science' quarterly journal. These reports contain a wealth of information on the physical lives and experiences of their patients. The people who made up the fabric of Early Modern Swedish society – middling men and women, children,

soldiers, farmhands and maids, persons living in the poor house etc. - recorded their pains and their diseases with the practitioners, as well as the demands everyday life made upon their bodies. They also described how their bodies reacted to the electrical treatment, and what they felt afterwards. The practitioners' descriptions and observations, but also the words (presumably) chosen by the patients themselves show that electricity's main potential in the 1750s/60s lay in its perceived ability to restore bodily flows of both fluids and matter, as well as energy or spirits. Electricity could bring movement to stiff limbs and muscles, dissolve blockages, flush out noxious matter, and tickle back to life that which lay dormant in the body. It could fix the urine flow of domestic servant Lisa Ersdotter, or cleanse the blood of Märta Bengtsdotter after her second lying-in, it could make it feel as if "ants were crawling all over" the body of a young man who had been lame for years. This paper wants to examine how the patients in these records described their ailments and their reactions to electricity, and how the experiences of the new treatment were made to fit into existing Early Modern Swedish worlds of everyday bodily life.

Dr. Annika Raapke is post-doc researcher in the ERC ELBOW-project at the University of Helsinki. She submitted her doctoral thesis on bodies in letters from the eighteenth-century French Caribbean in 2017, has carried out postdoctoral research at the universities of Oldenburg, Göttingen, and Uppsala, and published extensively on matters of bodily experience in the early modern period.

**Stefan Schröder: *Experimenting with Electrotherapy: Embodied Experiences within Doctor-Patient Relations in the Mid-Eighteenth Century***

From the 1740s onwards, the vast interest in the phenomenon of electricity inspired scholars, practitioners and instrument makers alike to explore the effects of electric sparks on humans. With very little knowledge about the consequences of electrifying persons and what kind of affliction could be treated at all, experiments on 'patients' were performed almost randomly. Yet soon after the first supposedly successful treatments were reported, some scholars took a more systematic approach. They provided more detailed information about the biographical background, symptoms and possible origins of the sickness, and described the ways, length and progress of the treatment with electricity. The paper analyses these – still very early – reports to determine how embodied experiences have been labelled and narrated. How has age, gender and social status of the 'patient' affected the descriptions of their bodies and experiences? As research on documents of life-writing have shown, such experiences do not mirror the subjective and unfiltered perspective of the 'patient'. Rather, they are transformed through narrative structures and metaphors to make them understandable for the intended audiences, to steer the readers and to establish the narrator within the medical discourses in the mid-eighteenth century.

Docent Stefan Schröder, PhD., PD, works as University Researcher at the University of Helsinki. He is a historian specialised in premodern cultural and religious history. He has worked as a postdoctoral researcher and lecturer at the Universities of Kassel, Erlangen-Nuremberg and Helsinki, Finland (since 2012) and has been a Fellow of the Academy of Finland. His research focusses on cultural encounters and embodied experiences, worldviews and cultural memory as well as the production and transmission of knowledge.

**Edna Huotari: *A Perfect Storm: Electricity, Mental Illness and Women's Sexuality in the Treatment of Nymphomania between 1740-1840***

During the second half of the eighteenth century, electricity became a new and titillating form of therapeutics that many, from doctors to showmen, were drawn to. Medical electricity was applied to everything under the sun. Simultaneously, a new medical category was emerging: The idea of pathological, excessive sexual drive in women was previously known as *furor uterinus*, but during the eighteenth century, as the condition started to take new forms, it was replaced by the concept of nymphomania. In late eighteenth and early nineteenth century, these two new medical concepts collided, and, in some cases, nymphomania was treated with electricity. The French physician Pierre Bertholon de Saint-Lazare (1741-1800) was one of the people to write about such a case. The father of the term psychiatry, Johann Christian Reil (1759-1813), also recommended both electricity and at times sexual intercourse to cure melancholia. This suggests that there was a link between sexuality and mental illness, and that medical electricity could influence both.

This paper focuses on the intersection of mental illness, sexuality and electricity by examining how electricity was used in a medical setting to treat illnesses related to sexuality, like nymphomania. It also attempts to understand why these treatments may also have carried erotic undercurrents. A special focus of the paper is on gendered diagnostics and how women's bodies and sexualities were monitored, described and treated with electricity. As both nymphomania and medical electricity were something novel in the late 1700s, the times where they intersect offer a unique glimpse to how mental illness was viewed, how the new science that would become psychiatry was taking form, and how gender and sexuality were conceptualized.

Edna Huotari, MSS, is a doctoral researcher in the ERC ELBOW-project at the University of Helsinki. Her background is in philosophy and her current research focuses on medical electricity in the treatment of mental illness. She is particularly interested in histories of scientific knowledge construction and their political implications, especially within the context of gender and psychiatry.

## **Panel 38: Dancing Bodies 1**

Friday, September 6, 9.00-11.00

Room: 1.08.0.64

Chair: Alessandro Arcangeli

### **Kate Kelley: *Shaping Socialist Bodies: Training Young Ballet Dancers in the GDR***

My paper “Shaping Socialist Bodies: Training Young Ballet Dancers in the GDR” will explore the training of East German youth to become professional classical ballet dancers and how this practice served the larger political project of the East German state. While my dissertation (in-progress) looks at the role of ballet in the nation-building project of the German Democratic Republic from 1945-1990 and its legacy in the present, this paper will focus on the 1960s, when ballet instructors would have their first generation of students who had grown up entirely in GDR. For the first time, ballet instructors would not have to “reeducate” dancers as they would have in the previous decade. This reeducation consisted of (re)training dancers in the Soviet-approved Vaganova technique and breaking stylistic affectations and habits engrained into the dancers’ bodies over their years of training and performing in the Weimar period and/or under National Socialism. The paper will analyze the ways in which a new and uniquely German style of ballet was born in and through the training of young bodies and minds in East German dance studios and the role that these bodies played in constructing a socialist citizenship. This line of inquiry raises questions about the connection and impact of the mind/body relationship—namely, if the body is utilized (and for children, literally molded) in the name of a political project, does it follow that the mind of the dancer, too, becomes committed to this project? What are historians to make of the dancers who claim to have been “apolitical,” but whose bodies were shaped and used for a political project, whether the dancers themselves knew it, or liked it, or not?

Kate Kelley is an advanced doctoral candidate in Modern European History at the City University of New York’s Graduate Center. Her dissertation “How Cinderella became a Communist: The Politics of Classical Ballet in East Germany” focuses on the role of classical ballet in the nation-building project of the German Democratic Republic from 1945 to 1990 and its legacy in the present. Kate’s broader research interests include everyday life in the Soviet bloc, the intersection of art and politics under communism, and performance both on and off the stage - particularly that of gender, race, sexuality, and nationality. Kate has received awards for her work from several institutions including the DAAD, the Central European History Society, and the American Association of University Women.

**Eléa Lauret-Baussay: *The Reception and Perception of Italian Ballerinas' Bodies: Visible Bodies, Hidden Bodies, Political Bodies? (Europe, 1838-1910)***

Through this proposal, we aim to assert a place for Italian ballerinas in the cultural history of the body during the second half of the 19th century. The study of these professionals, at the intersection of cultural history of dance, gender history, and the history of the body, provides a new perspective on the cultural and artistic life in Europe during that period. Their careers are embedded in European social and cultural spheres of the 19th century, and reflect a constant movement between everyday life, behind the scenes, stages, and borders, crystallizing social, cultural, political, and economic issues. These dancers embody ideals, projections, and bodily practices, and it becomes evident that perceptions and representations of their bodies are ambiguous.

Indeed, these women are the bodies of ballet, showcased in the spotlight on stage, as well as in the press, novels, poems, and drawings. Their representations contribute to a conceptualization and reflection on the female body and an imagination of fantasy dependent on the cultural context of the 19th century. Despite an apparent exposition of these bodies, commented and portrayed, some reception discourses reject the materiality of these bodies, seeking to separate the woman from her dancing body. This ambiguity is intriguing, especially as it is mirrored in the writings of the female dancers themselves, where they provide few clues about their relationships with their bodies, despite their bodies being extensively used and controlled for their profession. Furthermore, as these Italian dancers are inevitably required to circulate and cross borders, their bodies carry national characteristics that are perceived differently depending on the visited spaces. This highlights the possible instrumentalizations of these public and feminine bodies for political contexts. The study of these ballerinas cannot be considered without an embodied history perspective. This communication proposal aims to shed light on the issues crystallized in the perceptions and representations of these dancers' bodies by others and by themselves, opening reflections on the relationships between bodies, arts, gender, and politics in 19th-century Europe, within the framework of cultural history.

Eléa Lauret-Baussay is a French Ph.D. student working on a thesis that explores the circulations and representations of Italian ballerinas in Europe (second half of the 19th century). She is under the supervision of Esteban Buch and Elizabeth Claire at the EHESS (Paris). Securing a doctoral contract in 2022, she previously earned a research master's degree in History at the EHESS, completing a dual degree with La Sapienza (Rome). Her master's thesis focused on the "Eden-Théâtre" in 19th-century Paris from a cultural history perspective. She also actively participates in choreographic contemporary dance exploration within an amateur collective based in Paris.

***Maria Venuso: Hybrid bodies for the Reenactment of a Transcultural Process: The Semantics of the Vergilian Aeneid in 20th Century Culture***

Book IV of the Aeneid by Vergil, entirely dedicated to Dido and her psychology, was already universally acknowledged by ancient poets and commentators, right up to the paradoxical judgement of the philologist Friedrich Leo, who in the 19TH century spoke of this book as the «only tragedy of the Romans worthy of being compared to the Greek tragedies» (Ziosi 2017). The transpositions of the cultural heritage of this myth into dance are diverse and trace the earlier Renaissance and Baroque theatrical productions, with their adaptations of the myth, then the librettos of the melodramas that influenced the reformed ballet: Gasparo Angiolini with *La partenza di Enea o sia Didone abbandonata*, at the Imperial Theatre of St. Petersburg in September 1766 and whose success was immediately recognised by Metastasio himself, and Jean Georges, Noverre with *Les Amours des Énée et Didon* staged in Lyon in 1781. Susan Leigh Foster reminds us of Noverre's image of Carthage abandoned to lust, based on art historian Kay Dian Kriz's discourse on eighteenth-century Europe's vision of the African city, «for the purpose of constructing a male colonising consciousness based on intellectual supremacy, physical domination and sexual pleasure»; a vision represented by the plays that «reinforced the Enlightenment project of making the Orient' ripe for penetration» (Foster 2007). Paying particular attention to the figure of the Carthaginian queen in the choreography of Mark Morris (*Dido and Aeneas*, 1989), which I have already investigated recently from a structural point of view (Venuso 2021), a strong presence of the Virgilian intertext emerged in a choreographic cultural product with a genesis and purpose of a completely different nature compared to the Aeneid but culturally analogous. A 'lexical incorporation' of the Latin text. We will dwell here on further developments generated by this analysis, on Dido's body as a liminal element between East and West, and on the cultural incorporation of this classical heritage into postmodern twentieth-century bodies.

A graduate cum laude in Classics and in Disciplines of Music and Performing Arts. History and Theory, Maria Venuso obtained her PhD in Classical, Christian, Medieval and Humanistic Greek and Latin Philology at the University of Naples Federico II. She has published essays on opera and romantic ballet, and on interactions between literature and dance, including the recent monograph *Giselle e il teatro musicale. Nuove visioni per la storia del balletto*, published by Polistampa (Florence). She has been a Contract Lecturer for the CdL magistrale in Scienze dello Spettacolo e della Produzione Multimediale at the University of Salerno, *Strumenti e metodi per l'apprendimento della storia della musica per il teatro e la danza in epoca moderna e contemporanea*. Adjunct Professor in History of Dance at the National Academy of Dance in Rome for the academic year 2022-2023 and at the University of Naples Federico II for the academic year 2023-2024. He is a ballet critic for *GBopera Magazine*. He is on the Steering Committee of the Italian Association for Dance Research (AIRDanza); he is a member of the Consulta Universitaria del Teatro (CUT) and of the Associazione Nazionale Docenti Afam (ANDA).

## **Panel 39: Colonialism and the Body**

Friday, September 6, 9.00-11.00

Room: 1.09.1.12

Chair: Nicole Waller

### **Henry Ibáñez: *Intelligibility of Bodies and Societal Negotiations in Armas Antárticas* by Juan de Miramontes: *Exploring Corporeal Representations in Colonial Epic Narrative***

*Armas antárticas* (c. 1609) by Juan de Miramontes is an extensive epic poem composed of more than 1700 ‘octavas reales’ distributed in twenty cantos. In addition to narrating different moments in the history of the viceroyalty of Peru, such as the capture of Atahualpa in Cajamarca, the civil wars between ‘almagristas’ and ‘pizarristas’, the expeditions of Francis Drake and John Oxenham to plunder the coastal cities of the viceroyalty and the defenses of the viceroyalty against the attempts of pirates and corsairs on the Peruvian coasts, the role of the Central American ‘cimarrones’ in the conflicts of the sixteenth century is narrated with particular emphasis, as well as the love affair between the indigenous Chalcuchima and Curicoyllor (which is developed in six of the twenty cantos and which ends tragically in the death of both). In this paper, I will analyze the representation of the corporeality of the different agents that come into play in this literary work (Spanish, English, Indians, and ‘cimarrones’), paying particular attention to the representation of violence, death, blood, and skin as elements that configure the intelligibility dimensions of bodies. If we start from the idea that the colonial epic seeks to establish spaces and social orders, what we see in *Armas Antárticas* are precisely the spaces of negotiation (even contradictory at times) that are established in the interactions of these human groups. In these spaces, the representation of punishments, killings, description of human remains, battles, and wounds, attests to the instability in the construction of the corporealities of the agents mentioned above.

Henry Ibáñez is a Ph.D. candidate in the Department of Hispanic Languages and Literatures at Stony Brook University, New York. His research focuses on the theater of the Golden Age and textual criticism, as well as the study of transatlantic relations during the sixteenth and seventeenth centuries. He is currently working on the texts of the convent library of the Recoleta in Arequipa, Peru. He is a member of the Asociación Internacional de Teatro Español y Novohispano de los Siglos de Oro (AITENSO), the Grupo de Investigación y Edición de Textos Coloniales Hispanoamericanos (GRIETCOH) and the Red Literaria Peruana (REDLIT).

**Dipika Nadkarni: *Bodies as Objects: Indian Ethnographic Models as Colonial Commodities***

As British colonial rule began to crystallise in Indian subcontinent, coinciding with the arrival of academic anthropology, there began to emerge strands of study that aimed to decipher the people and their practices. Throughout the eighteenth and nineteenth centuries, efforts were made to encapsulate, describe, and document the people of India, all within the grander scheme of colonial knowledge production. One striking feature of both the production and dissemination of this knowledge is the focus on the human body. This paper looks at the portrayal of the human body in souvenir objects produced by Indian artists for a European audience, conforming closely to European specification and thus to the “colonial gaze”. Ranging from ethnographic paintings of “types”, to clay figurines of castes, native professions, and costumes, to live displays of artisans at work, the visual tropes propagated by these objects were used to carefully manipulate an image of India which greatly informed how India was viewed from the West. Juxtaposed with later censuses that would progress to taking photographs of types in their prescribed costumes, we see these visual tropes negotiating the epistemological spaces between crafts, souvenirs, and ethnographic records. Even on the global stage, such as in the presentation of India at the London Crystal Palace Exhibition of 1851, the human body was once again made central, with displays of clothing, jewels, and other forms of bodily ornamentation taking the spotlight. The proximity and intimacy this offered to the viewer was in stark contrast to the cold, unfeeling displays of industrial technology of the other nations presented there. Throughout India’s colonisation, we thus see the human body and its representation being used in the generation of colonial forms of knowledge, to not only maintain intellectual control over the Indian people, but also to legitimise the colonial project itself.

Dipika Nadkarni is a PhD candidate in Ethnology at Goethe University Frankfurt. She comes from Mumbai, India, where she completed her first Masters in Numismatics and Archaeology at the University of Mumbai. Since then, she has trained as a Conservator-Restorer with a Masters degree from Durham University, UK, with a specialisation in archaeological and ethnographic materials. Her doctoral research looks at Indian handicraft and souvenir production in the late nineteenth century, based on Indian objects in the Ethnological Collections in Lübeck. She is working as a scientific trainee in the Lübecker Museums since January 2021.

**Daniela Ruiz: *The Female Body in Peruvian Colonial Theater: Representations of Desired and Desiring Bodies in the Work of Juan de Espinosa Medrano***

This paper analyzes the representation of the female body in the plays of the Cuzco cleric Juan de Espinosa Medrano. The mid-seventeenth century author has three plays: *Amar su propia muerte*, *El robo de Proserpina y sueño de Endimión* and *El hijo pródigo*. In these, female bodies play a figurative role, as well as an active one in the plot. In some cases, as in the character of Aicha Yoya, they serve to represent sin, the voluptuousness of the flesh and desire. There is also



the female body that represents the human soul (the case of Proserpina), susceptible and voluble, which serves to convey the importance of the role of the Church in everyday life. Perhaps the most complex case is that of Jael, in *Amar su propia muerte*: her body is desired by the main male characters of the play and serves to portray the expectations and ideals of the time regarding female beauty and sexuality. She is, moreover, an example of the defense of purity, chastity, and honor of her own body, as well as the outright rejection of male desire. Finally, the Church is also incarnated in a female character in order to attribute to her the role of caring mother. Therefore, we see in Espinosa's work, female bodies that desire and generate desire and that contribute to build a moral regarding female behavior from the theater.

I have a Bachelor's Degree in Hispanic Literature from the Pontificia Universidad Católica del Perú and I am a graduate student of Hispanic Language and Literature at Stony Brook University. My interests are focused on Peruvian colonial literature and Spanish Golden Age literature, especially in the theater in these periods. I am interested in women experiences and representations as well as in power relations. I am fascinated by history, particularly in relation to social issues and dynamics. I am a member of the Red Literaria Peruana and the Grupo de Investigación y Edición de Textos Coloniales Hispanoamericanos (GRIETCOH-PUCP).

## **Panel 40: The Dead Body and Societal Interactions with it**

Friday, September 6, 9.00-11.00

Room: 1.09.2.04

Chair: Jörg Rogge

### ***Csaba Katona: The Dead Body as a Political Force. Reburials in 19th and 20th Century Hungary***

In Hungary, the bodies of politicians were reburied several times in the 19th and 20th century. The reason for these was always that the judgment of the dead politician changed significantly. In order to understand this, we must first examine how the power related to the corpse at the moment of burial and the moment of reburial. Did he allow it to be buried with dignity? Or, on the contrary, did he want to desecrate the corpse as well? Was there an instance where the body had to be hidden? And when the reburials took place, what was the motivation behind them? How could the body of a dead man become a political factor years or decades after his death? Could a corpse or part of it become a relic? I examine the reburials of Prince Ferenc Rákóczi (†1735), Prime Minister Count Lajos Batthyány (†1849), Interior Minister László Rajk (†1949), Prime Minister Imre Nagy (†1958) and Governor Miklós Horthy (†1957). The dates of the reburials: 1870, 1906, 1956, 1989 and 1993. The different political regimes that succeeded each other took advantage of the opportunity that was connected to the reburial of the corpse of a prominent person. After all, through the reburial, which symbolizes the reinterpretation of the dead's activities, an opportunity for transparent representation opened up. We will see that sometimes in the life of a politician he was a significant burden to the current power. A living politician sometimes represented a significant problem for the current power. But several of them died as a result of the government's angry retaliatory measures. Most of them were executed by the current government. But the martyr's fate sometimes made a stronger opponent out of the dead than the living man was.

Csaba Katona, Hungarian historian. He started working at the National Archives of Hungary in 1998. He was also a member of the Committee of the Association of Hungarian Archivists (2008–2011) and vice president of the Hungarian Heraldic and Genealogical Society (2016–2018). From 2011 he worked at the Institute of History, Research Centre for the Humanities, Hungarian Academy of Sciences until 2022. Now he works again at the National Archives of Hungary. His research field is the cultural, social and diplomatic history of Hungary in the 19th and 20th centuries. Author and editor of several books.

**Hannah Jingwen Lee: *Re-Populating the Heroon of the Crossroads: A ‘Body-Up’ Approach to the Process of Heroisation***

Despite the recognised importance of relics - including bones - to ancient Greek hero cults, studies of these rarely incorporate theoretically-informed osteological analysis. This paper takes a microhistorical approach to the skeletal remains of a ‘hero’, re-studying the bones and referring to published contextual information in order to explore “the intersections between [osteo]biography and large-scale, long term phenomena” (Hosek 2019, 44). A ‘body-up’ analysis of the process of heroisation is thus achieved. The Heroon of the Crossroads, a roadside hero shrine located within the centre of the ancient city of Corinth, Greece, was built to venerate the occupant of grave 72-4, an adult male dating to the Protogeometric period (ca. 1050-875 BCE). However, death, burial and heroisation were not simultaneous processes. Grave 72-4 was initially disturbed around the 7th or 6th century. By the end of the 4th century, a hero cult - formalised by multiple phases of a built enclosure, or temenos - had developed around this burial, and remained in use until the Roman sack of Corinth in 146 BCE. The Heroon was excavated and published in the 1970s by the American School of Classical Studies; osteological analysis of the ‘hero’ was carried out by Lawrence Angel and Peter Burns and published as an appendix to the full report in 1973 (Williams et al. 1973; Williams et al. 1974). Against such a rich contextual backdrop, other scholars have already considered the role of this enduring, urban hero cult in the development of a ‘Corinthian’ civic identity (e.g. Buisine 2023). Building on the above work, this paper presents a microhistorical osteobiography of individual 72-4. Conceptualising the bones of the ‘hero’ as inherently relational helps illuminate wider socio-political processes - in this instance, the transformation of an individual body into a symbol of the body politic, according to the shifting needs of the Corinthian city-state.

Hannah is a third-year PhD candidate in Archaeology at the University of Sheffield, UK. Her doctoral research, which takes a theoretical osteoarchaeological approach to the study of social identities in Early Iron Age and Classical Corinth, Greece, is funded by the White Rose College of the Arts and Humanities (WRoCAH). She holds a BA (Hons.) in Archaeology and Anthropology from the University of Cambridge (2012-2015) and an MSc in Human Osteology and Funerary Archaeology from the University of Sheffield (2016-2018). Hannah has excavated at sites in Greece and the UK.

**Rebekka Pabst: *The Healed Sick – Remarks on an ancient Egyptian Concept of the Corpse***

To this day, the various ancient Egyptian methods of mummification in terms of the external shape of a body, its modification and optimization are the subject of scientific essays. The focus of interest has mostly been on the archaeological remains, the mummies. However, the question of which conceptions of the corpse were recorded in written sources has often been neglected. The religious texts show that the fate of a deceased person is closely linked to that of the god

Osiris. His body was dismembered by Seth before the goddesses Isis and Nephthys reassembled it. The texts imply that the violent dismemberment of Osiris' corpse can be equated with natural decomposition from an emic point of view. The decomposition process of the dead body itself is often referred to as Dw ("evil"), mn ("suffering") or xA.t ("disease"). Therefore, the question arises as to whether the decomposition process was not only seen as a natural cause from an ancient Egyptian perspective, but also as a disease that stood in the way of an eternal existence in the afterlife. After all, putrefaction ultimately means nothing other than the complete decomposition of the body.

According to emic perceptions, embalming served to stop the signs of decomposition and reassemble the dismembered body. Embalming could therefore be seen as a form of medical treatment. Of particular interest is that the few ancient Egyptian text sources that deal with the embalming of the body can be assigned to the medical-magical context. In addition, the ingredients used for embalming are referred to as "remedies" (pXr.t). The lecture deals with the critical analysis of the significant textual sources, which will also be compared with iconographic and archaeological source material.

Rebekka Pabst studied Egyptology at JGU Mainz. Following her studies, she was a research assistant at the DFG-funded interdisciplinary Research Training Group 1876 "Early Concepts of Humans and Nature". Her dissertation project – "The Dead Body. Studies on Concepts of the Corpse in Ancient Egypt" – is dedicated to the analysis of ancient Egyptian perceptions of the corpse. Since 2021, she is a scientific associate at the Egyptian Museum and Papyrus Collection Berlin and the Berlin-Brandenburg Academy of Sciences and Humanities (BBAW).

**Martina Sochin-D'Elia: *"[...] an einem vorhanden Leben gützlich nit zweiffelte».* Rituals, Practices and Beliefs Surrounding the Dead Child's Body**

Current estimates assume that 15 to 20 percent of all clinically diagnosed pregnancies end in a miscarriage or stillbirth. This means that around half of all women with two or more children experience a miscarriage or stillbirth. Even though the stillbirth rate has fallen dramatically in recent decades, at least in western industrialized countries, dealing with death has long been one of the elementary side effects of reproductive life.

In my project, I trace the experiences of Swiss women with their miscarriages and stillbirths from around 1800 to around 1970. I pay particular attention to the question of how the women or couples concerned dealt with the body of the stillborn foetus and what rituals, practices and ideas developed around the dead child's body. A widespread practice in dealing with the body of the dead child was the so-called miracle baptisms, which were practiced for a very long time in the region of Eastern Switzerland, Liechtenstein and Vorarlberg. In Catholic clerical circles, there had already been increasing resistance to the practice of miracle baptisms at the beginning of the 18th century. The clergy and doctors joined forces, and in many dioceses it was demanded that the doctors had to check the body for the authenticity of the signs of life before a miraculous

baptism. Physical measuring instruments were used in an attempt to scientifically prove the signs of life of stillborn children.

In this speech, I will examine these so-called miracle baptisms as a practice that was widespread until the end of the 18th century, focusing in particular on the interaction between popular culture, religion and medicine. Starting from the example of miracle baptisms, I will then make the leap into the 19<sup>th</sup> and 20<sup>th</sup> centuries and show what role the dead child's body still plays today as a form of reassurance and mourning.

#### Biography:

Since 2020: Research Associate (post-doc) at the Centre for Medical Humanities/Lehrstuhl für Medizingeschichte, Institute for Biomedical Ethics and History of Medicine, University of Zurich

Since 2019: Delegate for UNICEF Swiss and Liechtenstein

Since 2019: Member of the Scientific Advisory Board of the Liechtenstein Historical Lexicon

2011-2019: Research Associate (post-doc) at the Liechtenstein-Institute

2011: PhD in History, University of Fribourg/Switzerland

Since 2010: Lecturer at the University of Liechtenstein

2007-2011: Research Associate (doc) at the Liechtenstein-Institute

2007-2011: Editorial staff at the Swiss Journal of Religious and Cultural History

2007: License in History, Media- and Masscommunication and Social Economics at the University of Fribourg

#### **Francesca-Cristina Știrbu / Gabriel Vasile: *Nemo nisi mors: Revealing the Social and Biological Implications of Double Burials in a Mediaeval Context from Wallachia***

Between 2020 and 2021, the “Vasile Pârvan” Institute of Archaeology from Bucharest conducted extensive excavations on a large mediaeval cemetery, as part of a preventive archaeological research, around the town of Buftea (Ilfov County). This cemetery yielded over 1000 inhumation graves, tentatively dated from the 14th to the 17th centuries based on the analysed grave goods. Therefore, the primary focus of the investigation centred on the mediaeval church and cemetery, with prior excavations undertaken by Aristide Ștefănescu between 1972 and 1982.

This study presents preliminary findings highlighting less conventional funerary contexts, specifically double burials, where two individuals were interred simultaneously in the same grave. As of the current stage of analysis, 10 such double burials have been identified. Demographically, the graves contained 16 subadults (comprising one infant, eight children, and seven adolescents, of which four probably males and one probably female) and 5 adults (including four young adults and one old adult, of which one probably male, one male, two females and one sexually indeterminate individual). Notably, the prevalence of subadult mortality was highlighted through skeletal and dental indicators of biological stress, such as

linear enamel hypoplasia, cribra orbitalia, and osteoperiostitis. A conspicuous infectious manifestation on the exocranial surface resembling caries sicca, a pathognomonic indicator of treponemal disease, was also observed. These markers of pathological conditions have been attributed to nutritional deficiencies and infectious diseases, offering insights into the socio-economic conditions and lifestyle of Wallachia's mediaeval population. Finally, this study underscores the importance of the archaeological findings in shedding light on the demography, health, and social dynamics of Middle Ages Wallachia, thereby contributing to a broader understanding of this historical period.

PhD. student Franceska-Cristina Știrbu, “Vasile Pârvan” Institute of Archaeology, Bucharest: Franceska Știrbu’s professional journey in history has been shaped by projects, courses, and collaborations that have influenced her progression in both archaeology and bioarchaeology. Following the completion of her undergraduate studies in History, she pursued two master degrees, one in History and another in Biology, aiming for a comprehensive perspective on skeletal material, among many international classes, courses and scholarships. Currently in her first year as a PhD student, her research focuses mainly on the mediaeval population of Wallachia, approaching the subject through the lenses of funerary archaeology and psychical anthropology.

Dr. Gabriel Vasile, “Vasile Pârvan” Institute of Archaeology, Bucharest: Over the past two decades while conducting research in the field of physical anthropology, Gabriel Vasile made significant contributions while working at the National History Museum of Romania and the “Vasile Pârvan” Institute of Archaeology in Bucharest. His focus has encompassed extensive research on human skeletal material, meticulous records of cultural assets, and active participation in archaeological excavations and scientific projects, especially if one is to consider both his PhD thesis, on the bioarchaeology of the Byzantine mediaeval period in Dobruja, and post-doc research on Middle Ages in Wallachia.

## **Panel 41: The Peasant Body**

Friday, September 6, 9.00-11.00

Room: 1.09.2.13

Chair: Florian Freitag

### **Johann Reusch: *Racialization and Othering as Identification Frameworks for the Colonizing Ethnography of Rural Peasants in Early Industrial Germany***

During the early 1800s tourism to rural areas became increasingly popular among the emerging middle-class that valued exploring the distant countryside inspired by and in lieu of actual overseas journeys. Much of the educational interest centered in pseudo-and lay-scientific interests spawned by the advancing needs and increasing awareness of natural resources and rural labor sources imperative for industrial development. The popular interest in raw materials for this purpose mirrored that of the colonial explorations and competition among Europe's industrializing nations. Especially in the German states, members of the educated middle-class ventured deeply into their rural environs from urban spaces than ever before; their encounter with populations in remote areas followed emerging ethnographic practices that had been become common in colonial explorations. German middle-class tourists, for example, doubled as amateur natural and social scientists in "discovering" and recording tribal rural peasant societies within their own lands.

This project establishes that German peasants were perceived and identified by the middle and upper classes through various racializing and othering lenses as primitive and indigenous populations. These were seen so different from modern Germans that accounts of non-Europeans were utilized for classification. Domestic travel records and (pseudo)scientific logs serve as primary sources that reflect a colonial and colonizing Zeitgeist which perceived the rural peasantry through the dominant race theories of the time. Thus, they classified them akin to earlier, prototypical stages of civilization that were associated with overseas native populations. Rural tourism thus allowed participants to reenact colonial exploration through othered and racialized embodiment.

Biography:

Education:

University of California, Los Angeles

Ph.D. 1994, Cultural History

University of California, Los Angeles

M.A. 1988 (en passant), History of Arts and Culture

University of California, Los Angeles

M.A. 1987, Theater, Film and Television

University of California, Los Angeles

B.A. (m.c.l.) 1986, History of Arts and Culture

Minor: Theater, Film and Television

Employment:

2008 - current University of Washington, Tacoma, WA

School of Interdisciplinary Arts & Sciences

Associate Professor of History

2001 – 2008 University of Washington, Tacoma, WA

School of Interdisciplinary Arts & Sciences

Assistant Professor of History and Global Studies

1996 - 2001 City University of New York - Baruch College, New York City, NY

School of Arts and Sciences

Assistant Professor of Cultural History

International Teaching Exchange:

2006 University of Bergen, Norway

**Josefine Sjöberg: *Writing Forgeries on the Move: Mobility and False Identity Papers in Finland 1828-1850***

Work opportunities and hopes of better prospects set the peasantry in motion in 19th century Finland. However, mobility was restricted by a number of regulations, which meant people were not free to move however they pleased. The correct identity papers were needed to be able to move beyond one's own parish, get employment and avoid accusations of vagrancy. Two of the most important identity papers were extracts from the parish registers and references. These crucial documents were carried close to one's body throughout the journey, ready to be shown when needed. Forged or modified versions of these documents could be seen as tempting alternatives in cases where the real documents were lost on the way, or where they contained unfavorable information about the person in question. Judicial protocols from forgery crimes in the Court of Appeal in Turku, consist of valuable information about the everyday lives of people on the move, and what role the identity papers played in their lives. In this paper, I will analyze how the peasantry navigated the mobility regulations by forging identity papers. The writing of the forgeries usually took place in spontaneous encounters on the move, where people who could not write themselves utilized the services of those who could. In the presentation, I ask what the forgery cases can tell us about people's everyday experiences of being on the move and their attempts to take control over their right to move. I argue that the forgeries also could be seen as attempts to influence the perception of one's own person and body when wandering about in unfamiliar parishes. Newcomers with unfavorable documents or without any documents in their possession, were seen as potential threats to the local communities.

Josefine Sjöberg is a PhD student in Nordic history at Åbo Akademi University in Turku, Finland. She is writing her thesis about the writing and use of forged identity papers in Finland during the first half of the 19th century. Sjöberg is conducting her research as part of a research



project at the University of Turku, with the title “The forgers – The peasantry's literalization and knowledge about the Swedish language in a criminal context in Finland during the first half of the 19th century”.

**Tomasz Wiślicz: *Peasant Body in Eastern Europe: Distinction, Abjection, and Desire***

Beginning with the Age of Enlightenment, peasants became the inner ‘other’ in Eastern Europe. On the one hand, they were expected to be the demographic bedrock of nation-building processes, while on the other hand, the ruling classes became increasingly aware of their cultural and civilizational differences. The tendency for the democratization of national life and the fascination with folklore clashed with the slowly receding second serfdom of the peasants and the economic dependence of the elites on the unfree labour they provided. Political discourses also had to position themselves in relation to the ideological justifications for the economic and social subordination of peasants to the nobility, which had been developed over the preceding centuries. Under such conditions and in line with the zeitgeist, the question of the physical otherness of the peasantry was being debated. Thus, the peasant body became a battlefield for a variety of political, social, and scientific concepts. In general, three major and intersecting issues can be found in these discussions: distinction, abjection, and desire.

Distinction manifested itself in the exoticization of peasant fellow-citizens and the pursuit of a rationale for perceiving their bodies as different through an analysis of historical, anthropological, and cultural causes. At the political level, the distinction still served to justify the privileged position of the elites. However, the reformist current aimed at eradicating bodily differentiation by means of fighting poverty and improving living conditions was also gaining importance. Abjection stemmed from the fostering of the bourgeois lifestyle and modern hygiene. From this perspective, peasant bodily practices, sexuality, and sanitary habits were deemed unacceptable. Abjection increased with the social emancipation of the peasantry, since the old elites responded with disdain toward the newly established popular political forces perceived as a threat to their authority. Lastly, desire is the other side of the modern discourse on the folk, in which the idealization of the peasantry as being close to nature and sane both physically and morally resulted in the eroticization of the peasant body, also reflected in mass culture. These three strands organized the public discussion around the so-called peasant question, a problem characteristic of modern Eastern European societies.

Tomasz Wiślicz, PhD, associate professor at the Tadeusz Manteuffel Institute of History of the Polish Academy of Sciences. Research interests: social and cultural history of early modern times, theory of history. He has published, among others, the following books: *Earning Heavenly Salvation. Peasant Religion in Lesser Poland. Mid-Sixteenth to Eighteenth Centuries* (Berlin: Peter Lang 2020), and *Love in the Fields. Relationships and marriage in rural Poland in the early modern age: social imagery and personal experience* (Warsaw: IH PAS 2018); [orcid.org/0000-0001-9621-457X](https://orcid.org/0000-0001-9621-457X).

## **Panel 42: As we lay bearing. Vulnerability of Pregnant Bodies in the History of Medicine, Literature and Art**

Friday, September 6, 9.00-11.00

Room: 1.09.2.12

Chair: Patricia Gwozdz

The mankind is »of woman born« as Adrienne Rich, feminist, activist, mother, writer, and scholar has put it fifty years ago (cf. Rich 1976). Her book was not just a feministic statement on motherhood and pregnancy, but a social, cultural, and political confession that motherhood is more than an individual feeling or state of mind, it is an existential transformation of two different bodies connected by tissues, blood, hormones. She also denaturalizes the feeling of a mother and criticizes the religious-romantic vision of mothers as holy figures in society. One can say that there is no embodied history without the bodies that lay down giving birth to human beings.

From ancient gynecologists like Soranos of Ephesos who spoke about the hidden thing inside the woman's body that covers the secret of life (cf. Soranos 1894) to William Hunter's realistic anatomic plastics of the gravid uterus (cf. Hunter 1775) and Samuel Thomas Soemmering's »Icones embryonum humanorum« account of the development of the human fetus in stages (1799) – the female body was epistemologically divided by two different disciplines: Embryologists focused on the biological development of the fetus as motion of life (cf. Wellmann 2010), Gynecologists developed their profession – based also on the knowledge of the midwives – to understand the reproductive organs of female bodies regarding their function as surrogates for future offspring.

But women as individual patients beyond their mere reproductive function were not seen at all. They were invisible and always considered as »unwell women« (cf. Elinor Cleghorn 2021), deviant subjects that must be adapted to the normativity of health based on nature's dictation to be a mother as well as to the interventions of pronatal governments (cf. Hanson 2004) and reproductive politics (cf. Olszynko-Gryn, Rusterholz 2019). Thus, it is obvious why the posthuman, feministic critic Rosi Braidotti talks about »monsters and mothers« as an epistemic constellation of the »other«: »Woman as a sign of difference is monstrous. If we define the monster as a bodily entity that is anomalous and deviant vis-a-vis the norm, then we can argue that the female body shares with the monster the privilege of bringing out a unique blend of fascination and horror« (Braidotti 1994, p. 81; cf. Gwozdz 2017). From the history of teratology to a more »rationalistic construction of the body-machine« (Braidotti, p. 83) by the end of the eighteenth-century malformations of the human body were associated with the behavior, the imagination, and the moral attitudes of the mother during pregnancy.

Today the surveillance of pregnancy has not stopped but has turned out to be a medical support system understood as service sector for »healthy« children born by »healthy« mothers (cf. Duden 1991). And still from the perspective of epigenetics the pregnant body is an object of uncontrolled processes observed and regulated by medical procedures, although they try not to blame the mothers for chronic diseases (cf. Winett, Wulf, Wallack 2016).

The unexpected hazard and control of environments and public health issues regarding pregnant bodies and birth defects is a constant scientific subject which must be understood historically as well as systematically through ongoing research about pharmaceutical procedures, politics, and social right movements as well as dis/ability studies with new methods of patient-centered oral history (cf. Nemeč, Dron 2022). Seen also from the view of artificial procreation and biotechnologically improved reproductive medicine Braidotti does not believe anymore in an »essentialized definition of womanhood« or »motherhood«, because in the age of biotechnological power »motherhood is split open into a variety of possible physiological, cultural, and social functions. If this were the best of all possible worlds, one could celebrate the decline of one consensual way of experiencing motherhood as a sign of increased freedom for women« (p. 94).

Nonetheless, of women born we are and their pregnant bodies which also can be defined as queer bodies are more vulnerable than other bodies, for they envelope future bodies with future histories, genetically, epigenetically, and beyond. The interdisciplinary panel will discuss the vulnerability of pregnant bodies and motherhood from the perspective of Medical History and Medical Humanities deepened by Cultural and Queer Studies with an intersectional perspective and literary imaginations of pregnancy and motherhood as figures of national discourse, migration, and borders.

**Birgit Nemeč / Jesse Olszynko-Gryn: *Stories of Disability, Guilt, and Perseverance: Using Oral History to Reconsider a Transnational Case of Drug-Related Risks in Pregnancy from the Perspectives of Patient-Campaigners***

After a short introduction we will start with Prof. Dr. Birgit Nemeč (Charité Berlin) and Jesse Olszynko-Gryn (MPG Berlin) and their talk entitled »Stories of Disability, Guilt, and Perseverance: Using Oral History to Reconsider a Transnational Case of Drug- Related Risks in Pregnancy from the Perspectives of Patient-Campaigners«. Today it may be difficult to believe that doctors ever prescribed pills as pregnancy tests. However, between the 1950s and 1980s, millions of women worldwide were given HPTs: diagnostic drugs that ruled out gestation by inducing menstrual-like bleeding (a ‘negative’ result; no bleeding implied pregnancy). Starting in 1967, HPTs came under suspicion for causing a range of birth defects akin to those caused by thalidomide, the notorious sedative. Against a backdrop of persistent media interest, continuing scientific research, and resumed litigation of patient groups in Germany and the UK, we aim for a nuanced historical understanding of HPTs. The talk will

address the stories of disability, guilt, and perseverance that we collected in an oral history project with patient-led campaigners in Britain and Germany. They thereby seek to reconsider the use of oral history in a transnational case of pregnancy and drug-related-risks, as well as to better understand concepts of vulnerability and risks in international debates over the use and regulation of drugs in pregnancy and the spectre of birth defects after thalidomide.

Nemec, Birgit, Prof. Dr., is Professor of the History of Medicine at the Institute for the History of Medicine and Ethics in Medicine at Charité since 2021. In her research and teaching, she is particularly interested in the role of patients and activists in the negotiation of knowledge and practices in the recent history of pregnancy and reproduction. Methodologically, she is also concerned with inclusive formats of research collaboration, especially with patients and affected groups. A second focus of her research and teaching is on material and visual cultures of science, the history of urban spaces and memory politics. Her first book, *Norm and Reform. Anatomische Körperbilder in Wien um 1925*, was published by Wallstein in 2020. She is a member of the Junge Akademie der Wissenschaften.

Jesse Olszynko-Gryn, Phd., is Head of the Laboratory for Oral History and Experimental Media in Department II at the Max Planck Institute for the History of Science. His research converges on the history of reproduction, technology, and communication in Europe and the United States since around 1900. He received his doctorate in History and Philosophy of Science from the University of Cambridge in 2014 and is the author of the book »A Woman's Right to Know: Pregnancy Testing in Twentieth-Century Britain (MIT Press, 2024)«. He also has co-edited two special issues: *Reproduction on Film* (British Journal for the History of Science, 2017) and *Reproductive Politics in Twentieth-Century France and Britain* (Medical History, 2019).

### **Mareike Haley: *Mothers are the countries we come from***

Mareike Haley (University of Passau) will present her talk about the mother's body as borderline figure. Entitled »Mothers are the countries we come from« she argues that in every state, a woman's body is both a playground and a battlefield of society, but with pregnancy a boundary is erected within it that is intended to disempower and push back not only the children to be born but also the mother herself. She will define the mother's body as a borderline figure and use various literary and visual examples to analyze the extent to which it not only draws a line between the »intact family world« and the outside world within the family, but also »inherits« history and nationality as a borderline body.

Mareike Haley, born in Stuttgart in 1999, studied General and Comparative Literature and Theater Studies at the Free University of Berlin and completed her Master's degree in Comparative Literature and Art Studies at the University of Potsdam with a thesis on the representation of breastfeeding in contemporary art and literature. From spring 2024, she will be doing her doctorate at the Chair of Romance Literary and Cultural Studies at the University of Passau on the mother as a double border figure in a post-migrant context in French-Canadian

and Romanian-German literature. Mareike Haley also works for various cultural institutions and lives in Berlin with her husband and children.

**Yanara Schmacks: *The Maternal Body and Feminist Motherhood: Sensuality, Ecology, and the Past***

This paper shows how and why in the 1970s and 1980s West German feminist motherhood became increasingly centered on the maternal body. While late 1960s and early 1970s feminist concerns regarding motherhood had been focused on alternative and more equal childcare arrangements as well as on women's self-determination over their bodies in terms of abortion rights, the late 1970s marked a shift toward an elevation of the bodily elements of motherhood. Feminists rooted their desires to become mothers deeply in their bodies, framing pregnancy and childbirth as an above all visceral experience: "But our bodies are us. We are them, and we want to have pleasure and pride in them. And we not only 'have' children, but we breastfeed, stroke and love them and we have a bodily intimacy, which the man cannot have," wrote one woman in a prominent feminist publication in 1977. Situated in the broader late 1970s cultural contexts of "New Inwardness" and "New Sensuality", this trend was intensified and at the same time drawn into new directions after the 1986 Chernobyl nuclear catastrophe. For while the focus on the maternal body was consolidated, its conceptualization shifted from a sensualized and eroticized impetus to a more pessimistic outlook concentrating on motherly "instincts", firmly situating the maternal body in the world of nature and animals, and framing it as an organ of knowledge (Erkenntnis). Tracing these changing conceptions, this paper shows how much of the motherly concern over children's health as well as over the supposed attack of the new reproductive technologies on the maternal body expressed in the wake of Chernobyl was imbricated with attempts at grappling with German national identity.

Yanara Schmacks is a PhD candidate in Modern European History at the CUNY Graduate Center in New York. Her dissertation, "Reproductive Nation: German Motherhood, Erotics, and Ecology between East and West" reconsiders Germany's (post-)Cold War history through the lens of the politics of motherhood from the early 1970s to the 2000s. Research drawn from this project was published in *Central European History and Psychoanalysis and History*. She has an article on the "Sexual Revolution" from a global perspective (co-authored with Dagmar Herzog) forthcoming in the Cambridge World History of Sexualities collection.

**Sophia König: *The Maternal and the Infant Body - Debates and Reforms Concerning Maternal Care and Infant Mortality in Germany 1910-1933***

The human body is rarely as vulnerable as in early infancy<sup>5</sup>, pregnancy and childbirth. The aim of my presentation is to give insight into specific aspects of the evolvement of maternal, post-partum and infant care in Germany from c. 1910 to 1933. By 1910 the latest, infant mortality had become a major concern and reforms were deemed to be of great importance. A more holistic approach came to be: In order to protect the infant body, it was considered necessary to implement measures that took effect before the baby was born by protecting the bodies of pregnant women.

I would like begin with the risks associated with maternal and infant mortality. Over this specific time period, some risks stopped being a central area of concern (such as infectious diseases), while the interest in others grew (such as poor diet during pregnancy). After that, I would like to focus on two major reforms that were supposed to guarantee a safe pregnancy, childbirth, childbed and infancy. The first one directly relates to the body of a specific group of women—midwives. The desolate economic situation of most midwives was considered to be a major issue that might negatively affect their health and thereby the quality of care provided, creating a risk for mothers and their children. Therefore, steps were taken to improve the situation of midwives and thereby their clients. The second step I am going to be focusing on is the introduction of mother's counselling centres and more specifically breastfeeding education performed by said centres and midwives in order to increase breastfeeding rates. Pregnancy was more than an individual act, as the health of children was thought to shape the future of the nation. Therefore, the bodily autonomy of women was not always considered to be the primary concern, but there was most certainly a change of attitudes from Imperial Germany to Weimar years.

Therefore, throughout my presentation, I am consistently going to elaborate on the underlying cultural beliefs surrounding pregnancy and infancy at that time. I will focus on general developments in Germany, but also include a close reading of specific sources from my research in Leipzig/Saxony.

Sophia König is a PhD student at the chair of Didactics of History at Leipzig University. She previously studied English, History and Politics at Leipzig University and The University of Manchester and holds a Staatsexamen (Lehramt Gymnasien) in these fields as well as a Bachelor's degree in English Literature and Language from Leipzig University. She started working on her PhD in 2020 and intends to submit her dissertation in early 2025. Her dissertation is being funded by the Friedrich-Ebert-Stiftung.

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<sup>5</sup> The focus of this abstract is infant care in the early stages of infancy, that is the first twelve months after birth. Matters relating later stages of infancy will not be discussed. Directly related to that, this abstract follows the definition of infant mortality as mortality of infants that were born alive, but died within the first year.

## **Panel 43: Queer and Trans Approaches to the Body**

Friday, September 6, 9.00-11.00

Room: 1.08.1.45

Chair: Irene Salvo

### **Ana Bessa Carvalho: *Bodies in Transit(ion) in Rabih Alameddine's The Wrong End of the Telescope***

In Rabih Alameddine's *The Wrong End of the Telescope* (2021) Mina Simpson, a Lebanese lesbian transgender doctor, flies to Lesbos to aid the many refugees that arrive there daily. The novel provides a complex account of the refugee crisis from the point of view of the doctor, who intends to help but finds herself powerless, the refugees who are forced to flee their countries, and the responsibility, as well as the inability, of writers to represent times of conflict, through the inclusion of a nameless writer who is in Lesbos and finds himself unable to write in the face of such misery, a double of Alameddine himself. This paper proposes a critical analysis of Alameddine's novel, and the many bodies that it sketches, from the bodies of refugees to transgender bodies, as they occupy a space that is also culturally saturated with symbolic meaning; if it used to be known as the birthplace of Sappho, the lesbian poet from Ancient Greece, now it is a synonym for both asylum and death. Moreover, by referring to the Greek myths, Alameddine defines Mina as a modern Tiresias, turning her transgender body into a part of a longer and broader cultural history of representation that stretches back in time, while also portraying it as a part of a community of other transgender women who have experienced the pain of being rejected by their families but also the pleasure of finding a community. Ultimately, Alameddine's novel is a complex look at how national and cultural histories are embodied and passed down over time, through bodies, myth, and literature, while questioning how certain bodies have been represented and narrated, particularly at a time when war and conflict are ever present, either being directly experienced or overwhelmingly mediated.

Ana Bessa Carvalho has a Ph.D. in Comparative Literature and Queer Studies that analyses contemporary literary and visual representations of queer family-making and a Degree in European Languages and Literatures from the University of Minho, where she is an Invited Assistant Professor and a Researcher.

**Max Hunter: *Glitter and the Grotesque: Camp and the Spectacularization of Temporarily Bound Bodies***

Camp makes a wondrous spectacle of bodies that break, bleed, excrete, consume, and inevitably, fail. Under a Camp eye, the body becomes curiously beautiful, not in spite of, but in an embracing of these unavoidable realities. Ultimately, Camp draws attention to the messiness and instability of bodies, while prompting the observer to see those same bodies with a sense of celebration. Through Camp in performance, the performer may simultaneously revel in the body as a grotesque and glamorous thing, entertaining filth and fantasy at once. In this paper, I argue that Camp exists as a way to both embrace and reject the impermanence of the material body, and that it may be applied through performance to showcase the complexity of queer bodily existence.

Written through a queer performance lens, this paper will further explore the ways that Camp exists within queer performance as a way of creating legacy. Through Camp, queer performers can showcase the ways that they inhabit and layer new meanings onto their bodies. While inhabiting bodies that are historically expected to exist on foreshortened timelines, Camp celebrates the temporary nature of bodies, and makes visible the relationship between queer bodies and identity. Working with an understanding of Camp as an inherently queer phenomenon, this paper further probes into why Camp is so essential to queer performance, and the role it serves in as a strategy to reclaim the ways their bodies are perceived and politicized.

Max Hunter is a trans/non-binary interdisciplinary artist specializing in queer performance. They are a graduate of the Master of Arts Individualized Program at Concordia University, a graduate of the Brock University Dramatic Arts Program, and have studied Drama and Performance at the University of Worcester. Their thesis work focused on the interactions between Camp, Joy, and Survival in drag through a transgender lens. Max has presented at the 2018 CATR conference, and has had work accepted to the 2018 ASTR research conference, and was a participant in the 2022 Camp-daction.Lab0 intensive (Antwerp).

**Jessica Walter: *Touch Cedes the Limits of the Body: Tactility, Legibility and Queer Diasporic Subjectivities in Shani Mootoo's Cereus Blooms at Night***

In this paper, I propose a conception of the queer diasporic body as an archive with mutable boundaries. Reading Shani Mootoo's novel *Cereus Blooms at Night*, I posit that the body stores traumatic histories, affects and potentialities. Set on the fictional Caribbean island of Lantanacamera, the intergenerational, multi-layered narrative explores postcolonial subjectivities against the backdrop of the indentured labor of South Asians under British colonialism. More precisely, I critically read the protagonists Mala, Tyler and Otoh as queer figures whose salient testimonies transgress the supposed limits of the body as they transform both on the affective and corporeal level.



In the first part of the paper, I argue that touch transfers histories by looking to Mala's testimony to Tyler. In the novel, sexual violence and incest function as products of the horrors of colonialism and indenture. These physical violations interfere with Mala's body and its relationship to time and space. In the second part, I read touch's effect as a queer potentiality, in which tactility transmits subjectivities. While the body becomes an archive of violent histories, its legibility requires queer forms of reading. This readability produces queer intersubjectivities that confute normative notions of individuality and instead alloy bodies. Finally, I read the body's futurity into Otoh's embodiment of gender. While often interpreted as a trans narrative in this regard, I look to how the novel elides conventional medical discourses of bodily transformation by positioning ethics of care as the main mode of transformation.

Ultimately, the proposed paper foregrounds the ways in which the queer diasporic body confounds time and space by carrying histories of violence while simultaneously bearing futurities. This produces roadmaps away from normative trajectories and offers ways of being in the world beyond the confines of the heteropatriarchal white supremacist nation-state.

Jessica Walter is a graduate of the Humboldt-University American Studies Master's program, where she participated in an academic exchange with the University of Washington, was a teaching assistant, and researched queer temporalities, diasporic subjectivities and trauma. This paper draws on her thesis "Other Ways of Being in the World: Queer Diasporic Aesthetics of Trauma and Utopia in Shani Mootoo's *Cereus Blooms at Night*". Currently, she is a research trainee at Schwules Museum Berlin in archives, exhibitions and education and outreach.

## **Panel 44: Ideal Bodies, Deviant Bodies**

Friday, September 6, 9.00-11.00

Room: 1.09.2.03

Chair: Christopher Forth

### ***Elena Aksamentova: Ideal Sculpture and the Sculptural Body: Conceptualization of the Human Form in Russian Sculptural Discourse of the First Half of the 19th Century***

Sculpture was a frequent subject in Russian literature and periodical criticism in the first half of the 19th century. Translated and original descriptions of statues, largely translated works on aesthetics and a variety of sculptural metaphors first appeared in Russian texts in the 1820s and gained significant traction towards the middle of the century can be found in periodicals. Given that the human body is the primary subject of sculpture, it is only natural that many of these writings address the issue of conceptual understanding of the human body. This paper will focus on the development of body conceptions within the literary reception of sculpture. The paper will show that sculptural images that arose in literature during the neoclassical era's rise of philhellenism did not hold their popularity for a lengthy time. Russian writers did not long celebrate ancient statues in their works in the manner of ancient epigrammatists. Traditional ekphrasis increasingly gave way to different sculptural tropes. Since the end of 1820s, there has been a growing trend in texts to employ specific qualities of sculpture to describe live people, mostly beautiful women. Curiously, this technique was used not so much to praise a woman's corporeal beauty but to criticize her soul and mentality. A poet in love begging his sculptural beloved for reciprocity was often likened to unlucky Pygmalion, who tries in vain to awaken feelings in a cold beauty. However, in the middle of the century, this conflict between the physical and the spiritual lost its relevance and writers started to enjoy the beauty of the body, which they frequently characterized in terms of sculpture. I shall attempt to elucidate this shift in perspective on the sculptural body within the framework of relevant aesthetic theory and changes in the current sculptural practice.

Elena Aksamentova is a Ph.D. Candidate at Department of Slavic Studies of the University of Tartu. As a researcher with a background both in philology and art history, she combines historical study of sculpture with the investigation of its literary reception in her Ph.D. project *Images of Statues and Monuments in Russian Literature in the Second Half of the 18th and the First Half of the 19th Centuries*. She has been published several papers at collections of articles and a peer-reviewed journal.

**Kobus du Pisani: *Repugnant Adversaries: Body Language in the Work of Selected South African Political Cartoonists***

The caricaturist representation of the bodies of their political opponents is a weapon in the arsenal of political cartoonists by which they mock or criticise those adversaries. They use elements such as the facial features, body size, clothing and posturing of those bodies to transmit their message to their readership.

In the paper I intend to focus on the work of three South African cartoonists, working in different eras from different ideological perspectives, to indicate how they used the representation of the bodies of their political opponents in their cartoons to convey their message to the public.

D.C. Boonzaier worked for *Die Burger*, an Afrikaans-language newspaper in Cape Town, supporting the National Party. He used the caricature “Hoggenheimer”, to attack the governing United Party in the 1930s. He used the image of the ugly cigar-smoking Jew with his condescending body language to depict capitalism as repulsive and the enemy of the nationalist Afrikaners, but the friend of the United Party. David Marais, cartoonist of the *Cape Times*, in the early 1960s created a Nazi-like image of John Vorster, the minister of justice in the Verwoerd cabinet. Vorster cracked down on all opponents of apartheid with increasingly stringent security legislation. Marais depicted Vorster with stern face, SS-type uniform, jackboots and upright posture to convey the idea of an autocrat who trampled on democratic values.

The well-known Zapiro (Jonathan Shapiro) depicted Jacob Zuma, the South African president from 2009 to 2017 who was associated with corruption and state capture, as a frog-like figure with a shower head on top of his head (this related to a remark by Zuma), suggesting that Zuma was morally corrupt and stupid. The selected cartoons by these three cartoonists will be analysed to show how they used the representation of the bodies and body language of their subjects as a form of “othering”, to stimulate maximum aversion to their adversaries. My research is based on the literature on the function and impact of political cartoons, a selection of cartoons from South African newspapers and biographical studies of the three cartoonists.

Kobus du Pisani, formerly Professor of History at the Northwest University in Potchefstroom, South Africa, is currently Extraordinary Professor in the Research Focus Area Social Transformation at the same university. He obtained masters degrees in History and Environmental Sciences and a D.Phil in History. He has held positions as researcher and lecturer at three South African and one South Korean university. He is an NRF rated researcher and has produced a large number of books, chapters, articles and papers dealing with 20th-century South African political, gender and environmental history and cultural heritage management.

**Paula Muhr: *(Re)Constructing the Hysterical Body Through Artistic Research***

As a visual studies scholar and a practising visual artist, I am interested in how the cultural notions of the (ab)normal gendered body have both been historically influenced by and have fed into medical discourses and practices. Over the past fifteen years, my research-based artistic practice has encompassed an interdisciplinary exploration of how hysteria and related psychosomatic disturbances have been defined and redefined in medical and neuroscientific contexts. A hysterical body is a body out of control—dysfunctional, unmanageable, overemotional. I focus on hysteria because shifting definitions of this disorder at different historical periods have had a lasting influence on shaping our current understanding of normality and the emotionally adequate reactions to distress. My artistic work addresses where, how and by whom the boundaries between the normal and the apparently pathological are drawn in particular historical and social contexts regarding the socially prevalent notion of the hysterical body and the consequences of such decisions. I am specifically interested in how photography and other lens-based media were and continue to be used in the construction of seemingly objective (pseudo)scientific knowledge and social norms, which are often coupled with the deindividualisation of patients by transforming them into anonymous bearers of the symptoms of interest. My multi-media installations, which combine still photographs, videos and sounds, draw on medical texts and images from different historical periods. By appropriating medical images and submitting them to targeted artistic interventions that aim to overturn their carefully constructed initial epistemic status as “factual” illustrations of pathology, I open them up to associative interpretations. In doing so, I challenge the visual codes that underpin restrictive notions of gendered (ab)normality, I create alternative multilayered interpretations of what has been reductively categorised as aberrant subjectivity and/or rejected as the transgressive “otherness”.

Paula Muhr is a visual artist and visual studies scholar. She received her PhD in Visual Studies at the Humboldt University Berlin (*From Photography to fMRI: Epistemic Functions of Images in Medical Research on Hysteria*, Bielefeld: transcript, 2022). She is currently a visiting postdoctoral researcher at the Technical University Berlin. Her research is at the intersection of visual studies, image theory, media studies, science and technology studies (STS), and history and philosophy of science. Her work has been shown internationally at the Fotogalerie Wien, Kunsthalle Leipzig, Fotogalleriet Format Malmö, 'Centre national de l'audiovisuel Luxembourg, and Shenzhen Fine Art Institute (China).

## **Panel 45: Refugees' Bodies**

Friday, September 6, 9.00-11.00

Room: 1.09.2.05

Chair: Mara Matta

### **Raluca Alexandrescu: *Narratives of Physical Endurance in Adventurous Border Crossing: Fleeing Political Persecutions and Seeking Safe Haven in Central-Eastern Europe: (18-19 Centuries)***

The relationship between borders and bodies put to the test became dramatically relevant in social and human sciences due to the dramatic migratory events unfolding in the Mediterranean, in the Straits of Dover or in the forests of Polish-Belarus border. Furthermore, the public emotion aroused by these often highly publicized tragic events also gives rise to a magnifying glass effect noted by researchers (Héran 2023): we live under the impression of unprecedented times and events shaping the kinopolitics, the politics of movement (Nail 2015). Fatigue, hunger, thirst, cold, fear; but also hope and resilience: these are the timeless physical and psychological experiences of people who decide to embark on a dangerous adventure to escape an oppressive political regime or wars and persecution of all kinds (Foucault 1967, 2011). From the 18-19 century revolutionaries hidden in the Carpathian Mountains to the 21<sup>st</sup> century exiled lost in Belovezhskaya forest, the confrontation of the human body with the physical challenges of political borders draws a distinct path in the history of modern political regimes (Foucher 2011, Hartog 2020) and serves as an indicator for tracing the relationships of States to their citizens, on the one hand, and to refugees of all kinds on the other hand (Höllinger, Hadler 2012).

This paper proposal aims to analyze the process and the outcomes, both physical and symbolic, of corporal experiences during border crossings in natural (and/or naturalized) environment, as it can be read and interpreted in several political narratives of 19 century central and eastern political and nature-writing literature (I. Codru Drăgușan, Alecu Rousso, Nestor Urechia, etc.). In the 19th century, the circulation of ideas and people affected a more restricted concrete geographical space, filled by mobility stories (Petrescu 2021). Circulation is not obviously confined to individuals, but it often passes through corporal experiences accounts, shaping the political discourse into different forms either nation-building or orientalism-like oriented (Todorova 2018). Nation-state identity is in part a construct linked to the concept of spatial boundaries (Espagne 2018, Calderón Le Joliff 2019) read and interpreted also in the individual-subjective manner of the moderns (Mali 2012).

Associate Professor, Political scientist, specialized in the discursive analysis of Romanian and European modern political thought, with a strong interest in the conceptual and intellectual history of the political and institutional modernization in Central and eastern Europe, in terms of democratization process, political power legitimacy and institutional settings. She studied

political science at the University of Bucharest (French section) and at the University of Bologna. She is also an Associate Research Director with the Fondation de la Maison des Sciences de l'Homme (FMSH) in Paris (February 2024) and she is regularly teaching classes on Romanian Political System and Politics at the INALCO (Institut National de Langues et Civilisations Orientales).

**Harmeet Kaur Kinot: *The Female Body and Warfare: Violence Against Women During India's Partition of 1947***

The year 1947 was the bloodiest year in the history mankind as it was this year when after almost 300 years, the British finally left India dividing the subcontinent into India and Pakistan. This partition prompted the biggest mass migration of humans and triggered the bloodiest upheavals in human history. Muslims trekked to Pakistan and Sikhs and Hindus headed in the opposite direction. The world had never witnessed such a mass migration before. It is estimated that around 14 to 16 million people were displaced and more than 1 million must have died. There was tremendous bloodshed and massacre.

This paper specifically focuses on the plight of women who became the easiest targets in this human convulsion. It is believed that more than 1 hundred thousand women were kidnapped, raped numerous times and sold into prostitution. They were stripped, paraded naked, their breasts were tattooed with slogans, their breasts were amputated, wombs were cut open and were raped numerous times. Many were forcibly converted into other religion and were forced to marry their own abductors relegating the abducted women to mere walking corpses. The revenge of one community from the other was sexual assaults on women using the women's body as an easy object, the other community was dishonoured through the male savagery. Suffering of women had little to do with their religions but with the fact that they were women. It was women who paid the price of partition.

India still lives in amnesia about the misery of these women. There is no documentation or historical evidence of this physical violence. The paper further focuses how some of the female writers took up this topic of violence against women during partition in their writings. Bapsi Sidhwa, who wrote *The Ice Candy Man* and Amrita Pritam who wrote *Pinjar* were the first two female writers who highlighted the trauma and pain of women not only on their bodies but also on their psyche.

I have recently been awarded my PHD in English Literature from Lucknow University, Department of English and Modern European Languages India. My area of research is Partition, migration, women studies and the cinematic representation of partition and migration. My research papers have been published in various National and International journals. I have also presented my papers at various National and International conferences. I presented my paper at an international conference in 2018 at University college Dublin, Ireland. The theme of the conference was Partitions and Borders. I presented a paper at Maynooth University in 2020 as well.

**Mara Matta: *“I buried myself with my own diary in the soil of my land.” Silenced Voices and Absented Bodies in the Memories of Bangladeshi and Afghan Migrants in Rome***

During the last few decades, studies on memories and narratives of migration and forced mobilities have increasingly tackled the issue of migrant storytelling as necessarily partial, and yet compellingly vital. Migrants, asylum seekers and refugees are repeatedly requested to tell ‘their story,’ in a process of weaving, unweaving and interweaving those results into a sort of Scheherazade effect, where the storyteller omits, erases, invisibilizes, and leaves the spectator/reader in a suspended status of expectation, without ever providing an ending to the story.

In the process of materializing the narratives of displacement/belonging, migrants retrace their journeys and, in a sort of theatrical rehearsal, place their bodies on a staged reality where their corporeality and its political presence in the host country must be recreated through a set of narrative strategies to convey to the audience a lyrical, sublimated, desirable body that is acceptable in the new context. Beside the understanding of the necessity of these microhistories, I look at the process of creation and mise en scène of these narratives, as they appear to present a semi-conscious effort at reconstructing history through the body. These reenactments offer an intriguing variety of possible interpretations, none of them moving in the direction of a dismissive reading of these texts as faltering steps toward a more skillful narration of be/longing.

Looking at the writings of two Bangladeshi migrants in Rome, whose memories and feelings of displacement and nostalgia condense on volatile scraps of papers as much as on their well-crafted Memoir, I will try to read through some of these narratives and memories by Bangladeshi authors in Rome, keeping at the core of my intervention the idea that whatever connection and relationship I might try to create in this process, it is but a fragile, fractured and fictional liaison. It remains imprecise and full of silences and absences, dangerously misleading and deeply erratic, like the mobile bodies and their borders, which we often strive to apprehend into an impossibly definite and definitive story.

Mara Matta is Associate Professor of South Asian Studies at the University of Rome 'Sapienza', where she is also the President of the new BA Degree in Global Humanities. She works on Tibetan and South Asian literatures, theatre and cinemas, focusing on marginalized communities, ethnic and religious 'minorities', politics of representation, and diasporic narratives by migrant authors and filmmakers. She is a member of the Archive of Migrant Memories (AMM, Rome), the Global History Lab (GHL, Princeton/Cambridge; Potsdam; CEU, Vienna) and of the international Network for the Asian and Pacific Cinema (NETPAC), actively working with refugees, migrant and diasporic artists and filmmakers both in South Asia and Italy. Since August 2021, she has been actively involved in the Sapienza for Afghanistan operation to establish a university corridor to allow Afghan students and scholars at risk to safely reach Italy and continue their academic careers. She is currently working on the translation and the analysis of Kalpana Chakma's Diary, an indigenous Chakma

woman of Bangladesh forcefully disappeared in 1996, and on the publishing of the memoir of a Bangladeshi migrant in Rome (The snow still sings in my ears).

**Anna-Leena Perämäki: *Writing and Dreaming about Bodily Encounters: Body in the Wartime Diary and Letters of a Young Austrian Jew Ruth Maier in German-occupied Norway***

The center of this paper is an Austrian-born young Jewish woman Ruth Maier (1920–1942), who had to flee the German occupiers to Norway in 1939. Maier's new home was at a non-Jewish family nearby Oslo. She had started writing a diary at a young age and continued to write in Norway. Her diary and the letters to her family were published in 2007, first as a Norwegian translation, and later in original German, in English, and other languages. Maier wrote about her new life in Norway, the German occupation of Norway in 1940 and how it, once again, turned her life upside-down. In 1942, Ruth Maier was arrested in Oslo and transported to Auschwitz, where she died in December 1942.

In this paper, I will discuss what and how Maier wrote about her body in her wartime diary and letters. Besides her new surroundings in Norway, the war and German occupation, precisely body and sexuality were one of the most frequent themes that Maier discussed in her diary notes. When she moved to Norway, she was only 18 and had not experienced much sexually. She had a huge longing for bodily encounters, especially with men, that she expressed in her diary. She often looked back on her relationship with her former teacher, and a huge crush, in Vienna – a man much older than her. She also dreamed about sexual encounters with the handsome Norwegian men – or, often, any men – she met. Later, she made friends with a young future poet Gunvor Hofmo who eventually became her girlfriend. However, she still longed for sexual encounters with men – a Finnish soldier on the train, or an older painter for whom she worked as a nude model. Ruth Maier's complex relationship with her body and sexuality is in the centre of this paper.

Anna-Leena Perämäki, PhD, is a postdoctoral researcher at the Department of Cultural History, University of Turku, Finland. Her thesis (2020) was about the survival tactics in the diaries of young Jewish women in France and in the Netherlands during WWII. Perämäki is currently working on her research project "Writings from the Occupied North. The Autobiographical Material and the Experience of the German Occupation in Denmark and Norway (1940–1945)". She is the author of a book *Anne Frank ja hänen kohtalosisarensa [Anne Frank and her sisters of fate]* (Into, Helsinki 2022). Perämäki's research interests include diaries and other autobiographical sources, cultural history of writing, and cultural history of war.



## **Panel 46: Dissident Bodies and Sexualities in BDSM Practices**

Friday, September 6, 9.00-11.00

Room: 1.09.2.06

Chair: Anna Chiara Corradino

“The body in sadomasochist ritual becomes a means of invoking history - personal pasts, collective sufferings and quotidian forms of injustice - in an idiom of pleasure” (Freeman 2010). This panel investigates how sadomasochism and BDSM, both as hermeneutical perspective and bodily practices, restore agency to the body in history. The subculture that has developed with and around BDSM (Bondage and Discipline/Domination and Submission/Sadism and Masochism), when intersected with queer theory and movements, defines a sexual practice that finds its strong political connotation in the play in/with/against power and illuminates the close relationship between sex, power, bodies and performance. In particular, sadomasochist interactions translate interpersonal power dynamics onto bodies (“SM is not pain, but power” [Califia 1979]) and, as Foucault [1971; 1977] already suggested, trigger a counter-process of subjectivation that allows queer subjectivities and relationalities to emerge; sadomasochism and BDSM thus shape bodies in a way that challenges existing power hierarchies and “exasperates the performative character proper to all sexual behaviour” [Fusillo 2020].

Although sadomasochism/BDSM is certainly not a new field, studies on the subject have long focused on a psychological-statistical dimension, with a pathologising vision at first (Richard von Krafft-Ebing, *Psychopathia Sexualis*, 1886) and then via an increasingly ‘scientific’ approach (for example in Alfred Kinsey’s mapping of the phenomenon). Later on, the political take on sexuality supported by the feminist movement of the 1970s had among its (somewhat unintended) consequences the insight that sadomasochism practices may be an ideal continuation of the feminist self-consciousness practices [Jeffreys 1990], restoring the body to an agency closely connected to the work on the self, through pain, ritual, fetish. Situating BDSM in the history of queer sexuality contributes to reinforcing the idea that these practices situate the body in a dissident subject position; a positioning purposefully made up through the fragments and interruptions of a queer temporality [Freeman 2010; Gammerl 2019], a non-linear trajectory which does not proceed from an oppressive and repressive situation to a freer present, but posits conquests, visions and dichotomies in a dialectical dimension.

The panel intends to explore the intersections between BDSM, the body, and history through a multidisciplinary perspective, in order to assess the political value of sadomasochism/BDSM as a tool, identity, practice and theory of sexual dissidence.

**Charlotte Goldthorpe: *Old Rubber: the Ageing Body in the Fetish Community***

This research seeks to explore self-expression and ageing identity through individuals wearing of latex fetish clothing and involvement with BDSM practices. The collecting and consideration of older male voices from the latex fetish community who have been and, in some cases, are still involved in BDSM, have shown desire is still forthcoming, but the body does not provide the intended outcome. Those who have been involved in the fetish scene for over 60 years are now in the process of disbanding their collections of latex garments and BDSM kit. Reasons for this being sexual impotence and fear of their lifestyle being discovered by carers or family. It is hoped this research will bring awareness to how wellbeing can be enhanced through fetish practices and people's lifestyle choices. As such it should be considered how sexually dissident practices can still be experienced in later life for those who enjoy them.

Charlotte Goldthorpe (she/her) is Senior Lecturer in Fashion and an ECR at the University of Huddersfield, UK. She is a practice-based researcher in the fields of fetish, craft, and social history, who uses a mixed method approach. She completed her PhD in 2022 at the University of Huddersfield which explored storytelling and the transmission of memories through making. Through this she developed a new methodology, 'narrative-led making' that uses personal stories to inform practice. Her current research sets out to capture stories from ageing rubber fetishists to understand how their kink has positively impacted their wellbeing throughout their lives.

**Serena Guarracino: *Capsizing History: BDSM Imagery and Collective Trauma in Contemporary Video Art***

The use of sadomasochistic scenarios is a constant in the history of the arts, from the representation of martyrdom in religious painting to the spectacularized and eroticized tortures of horror movies. In video art, however, the crucial role of intermedial referencing intersects with a more explicit political use of BDSM imagery to discuss contemporary power imbalances and the effects of historical trauma. This contribution will focus on two case studies. In Isaac Julien's short film *The Attendant* (1993), the painting *Slaves on the West Coast of Africa* by French artist François-Auguste Biard (1840) is reframed as a series of sadomasochistic scenarios. In the installation *Inversus Mundus* (2015), by Russian collective AES+F, sadomasochistic scenarios take shape in a carnivalesque "upside down world" where power relations are both overturned and eroticized.

Serena Guarracino (she/her) is Associate Professor of English Literature at the University of L'Aquila. Her research interests encompass theatre adaptation, and queer literature and performance, with a methodological preference for gender and cultural studies. Her work on the reception of opera in contemporary English-speaking culture is published in two monographic works as well as in several essays in journals and collections. She is a member of the Italian Association on English Language Cultures and Literatures (AISCLI), the Centre for

the Study of Transcodification (University of L'Aquila) and CIRQUE (Inter-University Centre for Queer Research), where she is co-founder of the Research Unit on BDSM.

**Virginia Niri: "*Power without privilege*": *BDSM as Anti-Capitalist Sexual Dissidence***

Analyzed as a subculture of sexual dissidence, BDSM is one of the potential outcomes of the insight – emerging from feminisms – of the need to free intimacies from capitalist productivity: the expression of the ability of queer subjectivities to escape from sexual reproductive logic. In the 1970s two original Italian thinkers, Mario Mieli and Corrado Levi, addressed the political value of sadomasochism, analyzing the fundamental role of violence in interpersonal relations and assessing sadomasochism's subversive potential.

Over the years, scholars have focused on the link between BDSM and capitalism as regards, on the one hand, the commercialization of the imaginary [Weiss 2011], and on the other the capacity to subvert the capitalist concept of consumption, in a sexual practice that refers to cyclicity and queer temporalities. Beginning with the anti-capitalist critique contained in the consciousness raising feminist elaboration on sexuality (1970s) and investigating the queer potential for sexual dissidence in BDSM, the paper analyzes the "alternative intimacies" that enable the encounter and exploration of new worlds.

Virginia Niri (they/them-she/her) is a research fellow at Università degli Studi di Modena e Reggio Emilia (Italy), with a project about migrant and disabled subjectivities. Their Ph.D. Thesis (2020) about consciousness raising and sexual revolution/liberation in 1970s Italian feminism was awarded with the Paola Bora Prize (2021) and the Ettore Gallo Prize (2022). They work on sexual dissidence history, in particular with oral history and community archives and are vicepresident of Archivio dei Movimenti (Genoa, Italy), that collects documents about social and political movements in the long Italian '68.

## **Panel 47: Pain and how to “read” the embodied emotion**

Friday, September 6, 11.15-13.15

Room: 1.12.1.01

Chair: Annika Raapke

Pain is an embodied experience that is simultaneously universal as well as deeply situational, personal, and historically, culturally, and socially situated. While pain is thus a particularly informative window into the embodied histories of the past, the historian’s access to historical experiences of pain is often mitigated by sparse and fragmentary source basis. In this panel, we explore different ways to get around this methodological problem and to access embodied experiences of individual suffering. The panel presents some of the early findings of the Research Council of Finland-funded project *Experiencing Agony* (University of Helsinki, 2022–26), which examines embodied experiences of pain in the British Atlantic world between 1600 and 1900.

Within the British Atlantic context, social, cultural, and temporal changes from the early modern to the modern period affected both the embodiment of pain as well as the evaluation of and significance people gave to their pain. Neither did the means of describing pain remain static through history, but were influenced by shifts in, for example, religious, gendered, and classed ideals. From the hospitals of Victorian England to medical electricians’ showrooms and the early colonies of Jamestown to the Caribbean, this panel explores expressions and representation of embodied pain in a vast array of sources ranging from egodocuments and life writing – the focus of our project – to contextualising evidence in colonial records and doctor’s case books. The individual papers focus on case studies but aiming to think about the methods we can and should use to pull out past pain experiences from our varied source materials. Throughout, we will be asking questions about expression, discursive power, class distinctions, and the ways in which cultural idioms shape individual experiences.

### ***Eva Johanna Holmberg: Starving Times c. 1610-1620: Accessing Mediated Experiences of Suffering in the Early Jamestown and Bermuda Colonies***

This paper explores the conflicting accounts, refutations, and colonial texts by English seafarers, colonial captains and trading company officials about the many sufferings and ‘travails’ in the early Jamestown and Bermuda colonies. The well-known and shocking accounts of hunger, disease, and conflict are a complicated mire to disentangle to begin with: not only when trying to figure out ‘what actually happened’ but even more so when seeking to understand the positionality and financial stakes involved (and the amount of suffering that was allowed to filter through to the reading publics back in England). The loss of life and funds had an impact on the ways in which accounts of suffering were written about, how the blame was placed on certain individuals. The many, often conflicting accounts sought to clear names,

induce pity, and construct credibility and respectability in the volatile world of early English colonialism. When reading these accounts (some of them more explicit self-writings than others) both against the grain and along the bias grain, it is worth asking what the absences in the archive mean, and whose memory of the events was suppressed, and whose became dominant. The individual pain experience of an early seventeenth century soldier, indentured servant and a seafarer, or a Native American resisting English colonial rule gets clouded in the battles over who was to be blamed for the suffering. An intricate investigation of the local context, networks and relationships between individuals – and the entangled authorship of texts – is needed before one can even start to explore expressions of pain. Moreover, exploratory and imaginative methods (and, perhaps some vivid NZD-like historical imagination) might be needed to interpret the sufferings and pains of the majority of people involved.

Eva Johanna Holmberg (PhD, FRHistS) is a University Researcher at the University of Helsinki. Her research interests include renaissance cross-cultural encounters, early modern race-making, Anglo-Ottoman exchanges, and the cultural history of mobility – including its bodily, sensory and emotional experiences. She is the author of three books: *Jews in the Early Modern English Imagination: A Scattered Nation* (Ashgate, 2011) and *British Encounters with Ottoman Minorities in the Early Seventeenth Century: 'Slaves' of the Sultan* (Palgrave, 2022). Her third 'minigraph' is a forthcoming Cambridge Element in Travel Writing, entitled *Writing Mobile Lives, 1500-1800*.

**Soile Ylivuori: “*Not benefited, as he would not persevere*”: *Reading Pain in Eighteenth-Century Medical Electricity Casebooks***

This paper reflects on the methodological possibilities for reaching experiences of pain from people who did not leave behind diaries, letters, or other convenient first-hand egodocuments describing their suffering. Such considerations are particularly valuable for broadening the scope of historical research of embodiment towards heretofore underrepresented groups, including the poor, racialized people, and children. Using T. B. Birkbeck’s medical electricity casebook (1783–1802) as a case study, the paper argues that methods developed in gender, decolonial, and microhistory can help us to access embodied experiences of pain in a variety of previously underused sources.

Soile Ylivuori (PhD, FRHistS) is an Associate Professor of History at the University of Helsinki. Her research interests include the history of the body and experiences, the early modern British Empire, and intersections of cultural history and history of science. She is the author of *Women and Politeness in Eighteenth-Century England: Bodies, Identities, and Power* (Routledge, 2019). In addition to leading the Experiencing Agony project, she is also the PI of the ERC-funded project ELBOW which examines 18th-century medical electricity.

**Clarice Säävälä: “*Fiercer than the Spartan fox*”: *Intersectional Pain in Victorian Egodocuments***

This paper will present a study of embodiments of pain through the language that working-class, middle-class, and upper-class women when writing their pain in nineteenth-century Britain. Through examining the specific language used, both the metaphoric descriptions as well as the cultural and social references, the presentation demonstrates how women’s pain was embodied in egodocuments through the usage of language, and how it differed based on the socio-economic background of the women and the intended audience. Evolutionary models and medical theories of the time propagated the myth that the working-class was unfeeling of pain, yet women were thought to more capable of enduring pain than men. Pains of the body, whether from disease, injury, or extreme grief, were seldom able to be written about without linguistic aids, but the embodiment of such emotions takes on a new layer when written for a wider audience.

Clarice Säävälä is a doctoral researcher in the Experiencing Agony project, where she focuses on descriptions and recollections of pain events in British women’s egodocuments., and how experiences and embodiments of pain changed over the course of the nineteenth century. Her research interests include the intersection of class and gender; self-representation and narrative. Her Master’s thesis focused on working-class women and Victorian Spiritualism. She has also co-edited the volume *Men, Masculinities and the Modern Career* (DeGruyter publications).

**Jeroen Dekker: *The Embodiment of Children’s Death: the Emotional Space of the Family in Early Modern Europe***

Barbara Rosenwein characterized the Renaissance as a “melancholic turn”, due to a stricter Christian discourse in Reformation Europe. This should find easier cultural expressions of negative feelings such as “anger, fear, disgust, and sadness” than of joy and happiness. For more intimate emotions “one might look to the continuing everyday rituals of birth, baptism, and marriage” and, I would say, of death. For at least as dominant as the Reformation was the high infant and child mortality for both the poor and the rich. The focus in the paper will be on the emotional response of parents to this mortality by looking at the depiction of the child’s dead body and of the child as a seemingly still alive member of the emotional family space. Those depictions, produced for well-to-do families only, can show embodied histories of this melancholic part of family’s emotional space. The paper will relate those sources to the discussion of the emotional response of parents to their children’s death following Ariès’s study on the history of childhood, to the approach by emotion historians including Peter Stearns, and to assets and pitfalls of those visual sources.

Jeroen J. H. Dekker is historian and Emeritus Professor of History and Philosophy of Education at the University of Groningen, The Netherlands. He was a visiting fellow at the Max Planck

Institute for Human Development (Berlin), Columbia University (New York), and the European University Institute (Florence), and is honorary editor of *Paedagogica Historica*. Among his publications are *The Will to Change the Child* (2001), *Educational Ambitions in History* (2010), *A Cultural History of Education in the Renaissance* (2020, editor), and *Children's Emotions in Europe, 1500-1900: A Visual History* (London: Bloomsbury Academic, 2024) (forthcoming).

## **Panel 48: Dancing Bodies 2**

Friday, September 6, 11.15-13.15

Room: 1.08.0.64

Chair: Patricia Gwozdz

### **Carmen Dextl: *Digitally Enhanced Bodies on Stage: New Technology in the Dance Works of Merce Cunningham***

My paper explores the relations between new technology and the human body in the dance works of Merce Cunningham with a special focus on productions from the 1990s that were made possible by ‘the digital age.’ These include, most prominently, *Trackers* (1991), *Enter* (1992), *CRWDSPCR* (1993), *Hand Drawn Spaces* (1998), and *Biped* (1999). They were created with the assistance of a choreographic software called ‘LifeForms,’ and they feature computer-generated acoustics and visuals as well as projections of motion-captured animations, while dancers from Cunningham’s company populate the stage to display their skills and, in some cases, merge with projections of their own or others’ dancing virtual skeletons.

How does the reign of the digital alter notions of embodiment and relations between self, other, time, and space? Does it constitute a tool to transcend the ‘limitations’ of the human body, especially related to issues of aging (which then 70-year-old Cunningham faced at the time), and defy the ephemerality of human existence and artistic performance?

Based on a contextualization of Cunningham’s work in the histories of technology and American modern dance, my paper draws on the critical perspectives of age and body studies to pursue these questions in the analysis of selected examples. It challenges critical readings that fall in the trap of a Transhumanist idealism and celebrate Cunningham’s turn to the digital as a progressive move towards a techno-utopian future.<sup>1</sup> Instead, I will foreground the role of aging for his work since the 1990s and argue that technology here serves as a means to a) expand conceptions of the human and revise normative ideas of the body and b) redefine dance performance in the wake of digitalization.

Carmen Dextl is an assistant professor in American Studies at the University of Regensburg with research interests in Performance Studies, Age Studies, American modern dance, African American literature and culture, Caribbean science fiction, and Body Studies. She has co-edited the collected volume *The Male Body in Representation: Returning to Matter*, published with Palgrave in 2022, and is currently working on her second book project about epistemologies of aging in American modern and postmodern dance. She also co-coordinated the international and interdisciplinary research network “Knowledge Infrastructures,” committed to promoting a critical exchange between Area Studies and Science and Technology Studies.



**Mihaela Alexandra Pop: *Post-Avant-Gardist Aspects of Art and the Phenomenological Concept of “bodily-being-in-the-world”***

This contribution will explore certain aspects of the post-avant-gardist types of art centred on the human body action especially performance art, contemporary dance and theatre. Philosophers as M. Merleau-Ponty or R. Shusterman stressed out (Phenomenology of perception - 1945 or Body Consciousness: A Philosophy of Mindfulness and Somaesthetics, 2008) that we could not understand correctly the human being if we do not take into consideration the fundamental relationship between body and mind. Merleau-Ponty also pointed out the fact that the human being lives in a bodily way of being in the world which means exactly this connection body-mind and also the awareness of its presence.

In performance art, the body in action is the real “work of art” as the final product, the work itself does not exist. The contemporary dancer (ex. Pina Bausch) or the theatre actor should play in a new way, according to Peter Brook or J. Grotowski who speaks about the same interest in expressing originary and authentic situations. The theatre actor or the dancer should avoid any classical body conduct centred on artificial and normative behaviours. The body has an ancestral incorporated memory that should be unveiled through a better awareness of the role the body plays within its relation with the world. All these aspects suppose elaborated practices of meditation and physical exercises in order to get that awareness of the body-mind connection. We will use as examples some works of Marina Abramowicz and Pina Bausch and will refer also especially to Grotowski’s concept of “poor theatre”. These aspects could unveil a general revival of the interest on the human body, from a cultural perspective, during the 20<sup>th</sup> century.

Biographical data:

Name and Position – Professor dr. Mihaela Pop

Domain of competence - Philosophy of art, aesthetics

Affiliation – University of Bucharest, Faculty of Philosophy, Doctoral School

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**Astrid Schwenke: *Le Cirque (1972): an Analysis of the Use of the Body in Presumably the First Ballet to Portray Apartheid in South Africa***

The culturally indigenous ballet *Le Cirque* (Bach, Suite in D) was choreographed by the South African ballet master David Poole in 1972. At that time he was the principal of the University of Cape Town Ballet School as well as the artistic director of the professional ballet company the Cape Performing Arts Board (CAPAB). The International Festival of Youth Orchestras in Lausanne, Switzerland invited the UCT Ballet School to perform at the festival organised annually by Dr Lionel Bryer and Mr Blyth-Major. It was also the first time that ballet as a performing art was presented at the festival. The selected students from the UCT Ballet School were multi-racial and also the first group to perform outside South Africa on an international stage. In 1973 the Cape Performing Arts Board Ballet Company performed this ballet in Cape Town and other centres. In an interview Poole declared that the ballet represented the hopes, longings and dilemmas of a modern society. However he never admitted to the subtext that it might have reflected apartheid in South Africa. The dancers portrayed circus performers or clowns ruled by a dictatorial ringmaster. Why did he name the ballet *Le Cirque*; was the name of the ballet a pun reflecting the absurdity of apartheid; was the power hungry dictatorial circus master cracking his whip to keep the lovers (clowns) apart symbolic of the apartheid laws whereby black, brown and white were prevented from having romantic relationships; was the clown by the name of *Chocolat Au Lait*, with whom the circus master fell in love, of mixed race; what was the real meaning of the black, white and brown costumes and décor and was the production of this newly choreographed culturally indigenous ballet a deliberate strategy meant for the international stage. Poole's *Le Cirque* was a dramatic comment on social pressures and repression in South Africa and the bodies of the dancers acted as agents for his underlying message. It was in this coded form that racial discrimination was brought to the attention of the international community. *Le Cirque* can be analysed within the post-modern discourse as a visual text and as part of South Africa's performing arts heritage.

Astrid Schwenke grew up in Stellenbosch, Cape Province. She studied at the University of Cape Town Ballet School; University of Stellenbosch and the University of Pretoria. In 2018 she obtained her D.Phil in Cultural History from the University of Pretoria with a thesis on the historical marble frieze of the Voortrekker Monument: *Die evolusie van die historiese marmerfries in die Voortrekkermonument, Pretoria: 1932 tot 1952* (The evolution of the historical marble frieze in the Voortrekker Monument, Pretoria: 1932 to 1952). She was employed at the Human Sciences Research Council during the 1980's and recently as senior archival historian/ researcher responsible for establishing the HSRC institutional archive. Her research on the performing arts history of South Africa is ongoing with particular focus on indigenous South African ballets.

## **Panel 49: Racialized Representations and Perceptions of the Body**

Friday, September 6, 11.15-13.15

Room: 1.09.1.12

Chair: Nicole Waller

### **Frederick Gooding: *Canvassing: Using Black Bodies to Paint Portraits of Lesser Value at the Movies***

The formulaic nature of mainstream movies helps explain why Hollywood relies upon a consistent pattern of racial imagery. Although Hollywood is a White-dominated industry, it consistently produces lucrative mainstream movies designed to appeal “universally” to racially diverse audiences around the world. Nevertheless, Hollywood mainstream movies routinely present a limited view of minorities, in stark contrast to the broadly developed spectrum of White characters. Given Hollywood’s extensive reach and economic impact, the consistently marginalized minority images in mainstream movies reflect and reinforce messages of racial imbalance worldwide. Thus, it is incumbent upon us to think critically and analyze not only the images created and distributed by Hollywood generally, but also the specific images within movies that inform or instruct viewing audiences how to value White people with more empathy, attention and interest in contrast to Black bodies.

Three case studies explore the evolved concept of contemporary racism via "canvassing," or the technique whereby a Black character's body serves as a blank canvas to paint the true colors of White heroism—even if red blood from Black bodies must be employed. More specifically, by comparing and contrasting how Black and White character deaths from the same movie dramatically differ in their levels of gratuitous violence inflicted upon the body, such imagery underscores problematic messaging of value and racial difference. The three case studies consist of mainstream, big budget Hollywood movies: 1) "The Island" (2005), \$150M; 2) "Ad Astra" (2019), \$80M; and 3) "Mission Impossible: Dead Reckoning Part One (2023), \$290M. When it comes to Hollywood consistently placing a higher value on White characters depicted on screen versus other people of color, it is not rocket science to state that when featured more frequently and more favorably in the spotlight, White characters will appear infinitely more valuable than other bodies of color onscreen.

Frederick W. Gooding, Jr. (PhD, Georgetown University) is the Dr. Ronald E. Moore Endowed Professor of the Humanities and Associate History Professor of African American Studies within the John V. Roach Honors College at Texas Christian University in Fort Worth, TX. Featured in national outlets such as "New York Times," "USA Today," and "TIME Magazine," Dr. Gooding is a professor of pop culture who engages audiences on subtle racial patterns "hidden in plain sight." Dr. Gooding has also provided social commentary on CNBC, CBS, and Fox News networks and has reached an international audience through his writings and invited lectures.

**Anell Stacey Daries: *Building Bodies and Making Men: The History of the Physical Training Battalion***

From the nineteenth century, prominent mouthpieces in political and intellectual circles began drawing attention to rampant white poverty across South Africa. Seeped in racist, sexist and classist ideologies, the fears surrounding white indignancy led the South African government to implement various measures to address this perceived threat to white supremacy. One of the ways through which the segregationist state sought to rebuild and restore poor white communities was to train and perfect the individual and collective white body. As part of this national plan to redeem a fallen subset of the white population, physical education programmes were launched across South Africa from the 1920s. Chief among these were the programmes offered by the Physical Training Battalion (PTB) from the 1940s. The PTB, which admitted teenage boys who presented with various physical impairments, functioned to transform them into ideal citizens. In undertaking the task of developing their fitness, the foundation of the PTB's training regime was based on four focus areas, namely, remedial training, education, military training, and character building. During the pre-apartheid segregationist period in South African history, the advancement of white nationalism served as the core driving force behind the construction, imposition and legalisation of essentialist racial identity makers. At its core, the PTB's mission was intent on white redemption through the use of structured physical education and training. The moulding and subjugation of bodies thus played an essential role in maintaining racial hierarchies and preserving white dominance.

Dr Anell Stacey Daries is an NIHSS/SU Prestigious Postdoctoral Fellow at the Centre for the Study of the Afterlife of Violence and the Reparative Quest, Stellenbosch University. Her research explores the origins, trajectories, and social implications of sciences to do with the human body within the context of South African pedagogical history. Furthermore, her work seeks to explore how notions of citizenship have been constructed through the imposition of essentialist identity makers such as race, gender, class, sexuality, and ethnicity throughout the nineteenth and early twentieth South Africa.

**Sandra Waller: *Visual Stereotypes of Race in Swedish Language Theater in Finland 1900–1930***

My paper concerns the Swedish language theater in Finland's capital Helsinki from 1900 to the 1930s. I aim to problematize the historicizing of theater through the lens of racialized bodies and specifically the depiction of racial stereotypes. Although any records of stage plays are incomplete reproductions, and thus analyzing theater as an expression of culture is particularly difficult for a historian, I study the archived photographs of play characters to establish what kinds of racial depictions existed. In this paper I will analyze the materiality of these racial representations; what record of them has remained and how do we recognize them? In a time and place where the Finnish language was becoming prominent as a vehicle for nationalism, what do the visual stereotypes of the minority language Swedish theater reveal about the national project in general and conceptualizations around race and ethnicity in particular? As the notion of race became inextricably linked with the body and visual traits, what do the racialized stereotypes look like and what purpose do they have? In the autonomous Russian Grand Duchy of Finland in the late 1800s, distinct national identities based in the native Swedish and Finnish languages formed apart from the Russian empire. Finland declared independence in 1917. Theater was part of this national project; there was a Finnish National Theater already in 1902, and from 1915 the equivalent Swedish language theater called itself "the Swedish language national stage". The Swedish language national theater was an important part of the bourgeoisie culture of Helsinki, but, as the paper will illustrate, it also played a significant political role in the conceptualization of nationalities. Though the depictions of racial stereotypes were made in the name of entertainment, they were, I argue, political as well. This paper contributes to the field of cultural and visual history by using images as the primary source material and methodology.

Sandra Waller, MA, Nordic History at Åbo Akademi University. With a background in archival science and having studied the historiography of nationalist discourses, my current research and doctoral thesis concern the history of the concept of ethnicity and race in the context of nationalism and visual language in Finland. As a member of the Swedish language minority of Finland, I am interested in the conceptualizations of nationality and identity within this national minority, both in a cultural and political sense.

## **Panel 50: Moribund Bodies in Greco-Roman Antiquity: From Fading to Rigor Mortis**

Friday, September 6, 11.15-13.15

Room: 1.09.2.04

Chair: Karolina Sekita

Death is an immortal topic among scholars of antiquity, and it may seem that nothing new can be added in this respect. However, it is apparent that in scholarship death often equals Underworld or whatever happens after the body is buried or burnt. It does not seem that enough attention has been given to the dying body – in a way a ‘medium’ of death. It goes without saying that death itself is a process which has many different phases. Transition of the body from a supple, warm and moving living being into a stiff, cold and still cadaver starts with the moment of death. For some this may be abrupt, and/or untimely, for others the journey towards death starts with injury or illness which prepares their body for the finale. The body, however, within this process of dying undergoes constant change and the ancient Greeks and Romans did not remain indifferent to this evolution. The proposed panel is intended to focus on the moribund body as experienced, imagined, understood and captured with the eyes of the ancients. We would like to discuss in particular the uses and abuses of the dying body, cultural perceptions and practices around it, as well as the ways and forms of its representations in Greco-Roman antiquity. Invited contributors will engage with this topic from philological, literary, medical, magical, ritual, archaeological and artistic points of view in order to show how vivid and varied ancient perspectives were in this matter, as well as to see/understand how different, if not unintelligible to us, their experience with the dying body might have been.

### **Bernadette Descharmes: *Naevia tussit. On Fever, Coughs and Legacy Hunting***

Focussing on the phenomenon of legacy hunting in first century Rome, this paper addresses a characteristic performance around the moribund body. Various authors such as Martial and Pliny pick up the topic in a cynical and critical manner. They portray the impertinent strategies of legacy hunters gathering around the sick-bed as well as the deceptive tactics of potential testators, feigning fevers and coughs with the intention of attracting the attention of prospective heirs. This paper will not only investigate the physical symptoms that were regarded as indicators of approaching death in Roman antiquity but also explore the moral dimension of dealing with the dying body.

**Dagmar Hofmann: *Dying Bodies of (Female) Martyrs***

The Acta martyrum and Passiones of martyrs, written between the 2nd and 4<sup>th</sup> centuries AD, emphasize the willingness, joy, and enthusiasm with which the martyrs went to their deaths on the basis of imitatio Christi. The paper will examine the “dying bodies” of the martyrs in the martyr accounts and relate their descriptions to the martyr ideal and the Christian idea of the afterlife. In this context, the role of gender-specific characteristics and differences or similarities between male and female martyrs and their “way of dying” will also be discussed.

**Rafał Matuszewski: *Departing Life and Coming Back. Apparent Death in Classical Antiquity***

When life leaves the body, the latter turns into corpse – the ultimate symbol of death. But what are the recognizable signs of the death’s occurrence and how reliable are they? How can one be sure that a body is really dead? This paper explores the ancient idea and experience of ‘departing life and coming back’, i.e. the so-called ‘apparent death’ – a state of the body in which life seems to be extinguished, but in reality is not – which, in the ancient world, was deeply feared by many, experienced by some, and variously described by a number of Greek and Roman authors, including Heraclides of Pontus who even devoted a specific treatise to this phenomenon.

**Klaus Freitag: *The Dying Body in the Corpus Hippocraticum: Some “Cultural-Historical” Considerations***

The Corpus Hippocraticum is an extensive collection of medical writings dating from 450 to 350 BC. This corpus brings together medical histories of women and men, therapy instructions, aphorisms and writings on the ethics and behavior of "doctors", in which dying bodies are also discussed. How these dying bodies are described and how they were integrated into disease-processes will be discussed in the paper.

## **Panel 51: The Body within Social Class Distinction**

Friday, September 6, 11.15-13.15

Room: 1.09.2.13

Chair: Jörg Rogge

### **Mari Eyice: *Poor Bodies in 17th- and 18th Century Stockholm***

This paper starts off with an account of an attempt from the public authority in Stockholm in August of 1736 to register and examine all people in need of monetary support from public funds in the city. Anyone who considered themselves in need of support were urged to show up and be examined. The resulting protocol gives rich insights into the various aspects of the body that came into play in the shaping of social position in an early modern city. The authorities examined people's age, gender, physical and mental health and physical appearances and created descriptions of the physical state of each of the more than 400 people that showed up. The paper will argue that this event should be seen as the logical continuation of early modern society's preoccupation with control over poor people that had been growing over the course of the 17th century and in which the bodies of the poor were important markers of deserving or undeserving. The paper will give examples from the everyday business of the public office in charge of poor relief in Stockholm from the middle of the 17th century and up until the first decades of the 18th century, to showcase that the corporeality of poor people was essential to their status in the early modern city.

The analysis will stress the physical and corporeal encounter between the poor and the public office that took place on an everyday basis as central to how experiences of poverty and disability were shaped. It will highlight that sensual impressions were crucial in shaping experience in this encounter. Furthermore, it will stress the communal nature of this encounter as a way of thinking about the agency of the poor as well as the public office that tried to control them.

Mari Eyice is a Researcher at the Department of History, Stockholm University. She is an expert in early modern cultural history and her research interests include history of emotion, experience and the body. In her current research, she explores how emotional practices were shaped in relation to disability in the early modern period. Her publications include 'Experiencing the dis/abled body in Early Modern Sweden: an exploration of perspectives' (Memini: Travaux et Documents, vol. 28, 2022) and *Health in Early modern Sweden* (Amsterdam University Press, 2024, together with Charlotta Forss).



**Aino Kirjonen: *Embodied Human Progress in US Higher Education, 1890–1914***

In my paper, I follow the processes of solidifying the capacity for human progress in bodies categorized as white in US higher education at the turn of the 20th century. By drawing from Gail Bederman's analysis of the connections between gender and civilization, I analyze elite higher education as a field in which ideas of ideal civilized femininity and masculinity as well as embodiments of civilized white progress were produced. Focusing on four educational institutions on the East Coast, the all-male Harvard and Princeton as well as all-female Radcliffe College and Bryn Mawr College, I trace how these colleges participated in the processes of race-making and how gendered ideals played into ideologies of whiteness.

My paper argues that the future-oriented progress that white female and male students were imagined to embody was at the core of elite higher education at the turn of the century. Higher education upheld the notion of two clearly distinct genders, central to the idea of civilizational racial progress, and operationalized pseudoscientific ideas that made progress an inherent property of certain types of bodies. Also, debates around women's access to higher education placed the female body as the locus for the reproduction of the nation's white future. Hence I will show that the production of an ideal civilized individual penetrated the body on many levels.

The sources of my work consist of two parts. In terms of broader discourses on civilization and educational ideals, I look at educational treatises, articles, and speeches produced by college faculties as well as other educational experts from the four institutions of my work and beyond. In addition, I also explore the perspectives of the students from the four schools through letters, scrapbooks, photographs, diaries, and student publications.

Aino Kirjonen is a Doctoral Researcher in History at the University of Helsinki. Her dissertation, titled *Civilized Bodies: Race and Gender in Elite US Colleges, 1890–1914*, centers on racialized and gendered power in US higher education through the concept of civilization. Focusing on four single-sex institutions on the East Coast, she analyzes the dynamics of hegemony and resistance within the discourses on assumed racial progress. She gained her MA from the University of Helsinki in 2020 and was a Visiting Fellow at Harvard University 2021–2022 and a Fulbright Grantee at Yale University 2023–2024.

**Melinda Susanto: *Body Politic/s in the Early Modern Dutch Empire***

What role did politics of the body play in the operations of the Dutch East India Company (VOC)? While neither a state nor a monarchy, the VOC amassed significant power across the Indian Ocean over two centuries. The VOC could constitute a 'body politic' because its sustainability was contingent upon the harmonious functioning of the whole institution and its constituents. The need to maintain the good health of its employees was paramount for the VOC. I suggest that the 'body politic' could thus be understood in terms of peoples to whom the authority of the VOC applied.

By studying the VOC through this lens of ‘body politic’, I also investigate the corresponding politics of the body. Focussing on specific genres (diplomatic missives, embassy reports) and spaces of circulations (courts, trading ports, ships), I formulate a timeline that maps the VOC’s engagement with ideas of the body alongside its political expansion. I propose that two forms of politics of the body emerged. Firstly, elite bodies became the context for negotiations of power with Asian courts. Secondly, the VOC intervened in social matters through legislation, leading to increasing regulation of physical bodies of inhabitants in its trading ports.

This paper focusses on elite bodies, beginning with a survey of the role of the body across the Indian Ocean, a longue dureé history of how symbolic values of medicine and expressions of political authority intersected. These knowledge cultures and intra-Asian networks of exchanges pre-dated European arrivals. This paper then argues that the VOC leveraged a form of medical diplomacy, which was made possible through engaging with politics of the body. This analysis also seeks to highlight the agency of Asian intellectuals – how Asian polities made use of exchanges with European powers for their own purposes.

Melinda Susanto is a PhD candidate at the Institute for History, Leiden University. Her research investigates how politics of the body played significant symbolic and pragmatic roles in social and political interactions between Asian and European actors across the early modern Indian Ocean, with emphasis on Sri Lanka and the Malay world. Her interdisciplinary research applies approaches from book history and the history of science to enrich understanding of the political history of the Dutch East India Company. Her broader research interests include the visual and material cultures of science and technology, and the collecting histories of scientific institutions.

***Evelina Wilson: From Weak Chests to Throat Operations – Noble Women and Their Perceptions of Health and Illness in Finland During the Long 19th Century***

Female bodies and illnesses have been a reoccurring theme within medical historic research. The focus often lies on mental illness and on the late 19th or beginning of the 20th century. The perspective is often the onlooker’s, the physicians’, the institutions’, or the society’s. Women, especially in a medical historic context from the 19th century, are often portrayed as victims taking on a sick role, and their own voice as well as a wider perspective is often lacking.

In my presentation I analyze women’s own view of health and illness, their medical knowledge, and beliefs as well as their treatments and their relation to physicians. From a wide range of letters stretching over a period from the end of the 18th century to the end of the 19th century, written by women belonging to the social elite in Finland and by members of their closest families, my aim is to vary the picture we have of women and their health and illnesses during the 19th century. I show the changes that happen during this century, in women’s understanding of treating and counteracting disease as well as their understanding of the body. I also show that women in fact weren’t so keen to take on a sick role as has been suggested in earlier research, and they weren’t always victims. I show how they instead very much took responsibility for

their own health and that their health and well-being was something that concerned their whole family. This in turn adds to medical historic research, to cultural research on noble women in the 19th century, and it also adds to research concerning women's position in a family and social context.

Evelina Wilson is a PhD-student in Nordic history at Åbo Akademi University in Turku, Finland. In her PhD-thesis she studies notions of illness and health within families belonging to the social elite in Finland. She looks at how these notions were integrated in the daily life and practice of the families during the long 19th century, and how they shaped their daily routines and their medical culture. Her main research interests lie within cultural medical history from a patient-oriented perspective. Her research is qualitative and based on a broad material of ego documents – letters and diaries.

## **Panel 52: Masculinities in Discussion**

Friday, September 6, 11.15-13.15

Room: 1.08.1.45

Chair: Mariusz Kalczewiak

### **Pietro Galeotti: „He gives the typical impression of a homosexual“. *Judging Queer Wehrmacht's Soldiers: Medical Knowledge, Cultural, and Racial Stereotypes in the Military***

With the reintroduction of military jurisdiction in 1934, the Wehrmacht began to punish cases of homosexual activity within its units using its own courts. Between 1935 and 1945, about 8,000 soldiers were convicted for violating Sections 175 and 175a of the Criminal Code, which criminalized “obscenity” and “severe obscenity” between men. Same-sex acts were seen as a dangerous and destabilizing factor for unit discipline and a serious threat to younger soldiers, therefore required severe punishment. In May 1943 the Wehrmacht standardized the military justice praxis with universal guidelines for same-sex felonies, however, the courts maintained wide discretion until the end of the war.

Using unpublished archival material from military courts, I will show, on one hand, what the prevailing ideas about homosexuality were in military courts and, at the same time, deconstruct the monolithic image of military justice presented by historiography. An analysis of the Armed Forces' trials reveals that the judgment process was anything but linear. I will highlight the punitive hierarchies inscribed on the bodies of the accused queer soldiers and how punishments were related to accepted models of masculinity and the racial dimension. Through significant cases, I will demonstrate how the different notions on the homosexuality —medical knowledge, cultural or racial stereotypes— affected the lives of queer soldiers involved in court proceedings: physical appearance, character, behaviour, and, in some cases, ethnic stereotypes played a significant role in sentencing and, consequently, in the soldiers' fates.

I was born in Florence and I'm currently PhD Student in Padua and Venice working on same-sex relations and homosexuality in the Wehrmacht. I'm a historian of modern Germany specialized on the sexuality and masculinity in the Weimar Republic and the Third Reich. I graduated from the University of Bologna in 2021 with a thesis on the homosexuality in the German army during the Second World War. This was a first approach to my doctoral project topic and helped me to better define the research questions.

### **Valeria Infantino: *A Pinky Finger Gave You Away: Dangers and Joys of Embodying Femininity among Pakistani Gay Refugees in Italy***

This contribution starts off from the awareness that in the South Asian region sexual variance is often constructed in bodily gendered terms – i.e., “men” who engage in homo-sex are both classified and stigmatized in terms of their gender variance (their “effeminacy”), rather than for their participation in homo-sex per se (Dutta and Roy, 2014) – to then investigate what happens to such gender-defiant embodiments when they are carried out beyond the borders of South Asia, within the highly regulated regime of SOGI refugee migration to Italy. Focusing on selected ethnographic vignettes that center on the life experiences of young Pakistani gay refugees currently living across different areas of Italy, the paper wants to shed light on the double-edged role that the body – especially in what are perceived as its more “feminine” movements and gestures – plays for self-identified gay men in opposite processes of both marginalization and community/intimacy formation throughout the migratory process. Be they small, involuntary gestures – such as automatically raising your pinky finger while drinking from a cup –, or carefully pondered upon actions – like doing your make-up before appearing in front of the authorities that will adjudicate your asylum case –, these everyday gender-defiant embodiments of femininity constantly hold within themselves the ambiguous potential of eliciting both sought-after joyous recognition and unwanted violent sanction.

Valeria Infantino is a second-year PhD student in Civilizations of Asia and Africa at the Italian Institute of Oriental Studies, Sapienza University of Rome. She is currently researching contemporary phenomena of queer/lgbt+ migrations from the South Asian region (mostly Bangladesh, India, and Pakistan) to Italy, focusing on how everyday strategies of embodiment, identification, and narration of “queerness” are carried out within a context of migration and diaspora. Her main research interests include queer theories and sexuality studies, contemporary South Asian studies, as well as politics of representation and self-representation.

**Mar Rodda: *Pregnant Gods, Pregnant Men? Pregnancy, Masculinity, and Disability in Lucian of Samosata***

Gender-non-normative pregnancy generates extreme anxiety in both contemporary and ancient discourse. In ancient medical texts (Soranus, the Hippocratic corpus, etc.), pregnancy, its complications, and termination are scrutinised with concern, which becomes more emphatic when non-normatively sexed/gendered bodies are involved (Shannon-Henderson 2020). Yet, ‘mainstream’ Greek myth incorporates male pregnancy. My talk examines male pregnancy narratives in two of Lucian of Samosata’s works, *Dialogues of the Gods* (DDeor) and *True Histories* (VH). Pregnancy sits at a nexus of biopolitical power predicated on gender and disability; Lucian’s reception highlights the complications of both axes in his sources. Work on pregnancy in antiquity mostly focuses on women (King 1998, 2013); D’Angelo (2023) addresses the biopolitics of gendering ancient pregnant people. Medicalisation and technologies of embodiment connect disability and trans studies (Smith–Hutchison 2004; Salamon 2010; Puar 2015; Gill-Peterson 2018; Malatino 2019, 2020). Transness is a familiar area of focus for scholarship on Lucian, whose writings involve transfeminine (Mowat 2021) and transmasculine

characters (Gilhuly 2002; Haley 2006; Boehringer 2010; Merkley 2023). Scholars have called for an examination of how ableism (Silverblank–Ward 2020) and anti-transness (Mowat–Merkley 2023; Merkley 2023) operate in classical studies, an imperative which I embrace. I use a disability- and trans-studies-informed framework to examine how male pregnancy questions biopolitical norms. Zeus’ pregnancies with Dionysus and Athena in *DD* 12-13 involve not just gynaecological issues but also chronic pain, post-surgical care and, ultimately, serious questions about embodiment and power. Dialogue 12 only gives voice to Zeus’ caretaker Hermes; 13 explores the power reversal between Hephaestus as surgeon performing a caesarean birth and the father who once enacted his own biopolitical power on him (Silverblank 2023). I will transfer these considerations onto the Selenites’ reproductive technologies in *VH* 1.22. I read these narratives as opening up inherently queer and trans complications of gender.

Mar Rodda is the Leventis Research Fellow at Merton College, Oxford. They work on disability and gender in Greek literature, with a postdoctoral project on the representation of disabled mythical characters in the works of Lucian of Samosata, how it reflects changes in the ancient world’s view of disability, and how the characterisation of disability intersects with gender, class, and ethnic identity. Their doctoral thesis was a quantitative study of formulaic variation in early Greek hexameter poetry, drawing on contemporary linguistic approaches to identify unique characteristics of formulae. They maintain active interests in Hellenistic epic, Greek theatre, and Jewish literature.

**Samson Dittrich: *Perfect Male Bodies: Racialised Hierarchies, Whiteness and Neoclassical Embodiment in Duncan Grant’s Erotic Drawings***

During the 1940s and 1950s, the British modernist artist Duncan Grant created a private collection of over 422 erotic drawings, only made public in 2020 when these works were donated to Charleston Trust. This paper focuses on drawings within this collection which construct an idealised gay male body through references to Ancient Greece. These references are established both through allusions to Classical mythology and physical culture, and the depiction of the figures’ bodies themselves as statuesque, lean, muscular, and white. Grant’s use of neoclassical embodiment is by no means extraordinary; his erotic art is part of a long tradition in which white gay artists and intellectuals from the nineteenth-century onward constructed themselves and their work in relation to a nostalgic ideal of ancient Greek homosexuality. This queer genealogy sits uncomfortably alongside a similar idealisation of neoclassical male bodies both within the British Empire and even the fascist aesthetics of the Nazis in the twentieth century. Both imperial and fascist logics constructed a racialised, muscular body ideal which white Britons and Germans were intended to aspire towards through locating the origins of Western culture in a white-washed projection of Ancient Greece. Constructing themselves in relation to Classical homosexuality was a means through

which intellectuals like John Addington Symonds articulated a gay subjectivity that conformed to dominant masculine ideals in all but sexual object choice.

Grant's work serves as a lens to interrogate how references to Ancient Greek embodiment in gay art, writing and history have reified assumptions about the idealised male body as white, thin, muscular, and able-bodied. This emphasis on the body enables a consideration of how certain types of queer historicising and politics, despite positioning themselves in opposition to white supremacy, patriarchy, empire, and fascism, can end up reinforcing their internal logics by reproducing contemporary ideals of neoclassical masculinity.

Samson Dittrich (he/him) is an interdisciplinary researcher in trans and queer masculinity studies based in Brighton, UK. He holds a BA in History and an MSt in Women's Studies from Wadham College, Oxford. He is currently an AHRC and CHASE-funded PhD candidate at the University of Sussex and Charleston Trust. His thesis critically explores the themes of whiteness, racial fetishism, and trans resonance in a collection of over 422 erotic drawings by twentieth-century British artist Duncan Grant, created in the 1940s and 1950s.

## **Panel 53: The Body of the Ruler**

Friday, September 6, 11.15-13.15

Room: 1.09.2.03

Chair: Cathleen Sarti

### **Manuela Dobre: *Healthy Body - Sick Body in Michael Psellos' Chronographia***

The Byzantine historian, philosopher, teacher, poet and courtier Michael Psellos (1018-c.1078) was the author of numerous works: treatises, poems, historical writings, letters, etc. Among these, the work entitled *Chronographia* clearly stands out as the best known and probably the most accessible of Psellos' writings. Considered an indispensable source for the history of the Byzantine state in the eleventh century, *Chronographia* presents the reigns of fourteen emperors and empresses who ruled the empire in the period between 976-1077 and gives us a comprehensive view of the Byzantine society of that era, especially the imperial court in Constantinople.

The work is structured mostly in the form of biographies, and although the author is mainly concerned with the political issues of the Byzantine state, he offers us consistent descriptions of the characters of the sovereigns and how they understood to rule the destinies of a vast empire. But Psellos is not limited to this kinds of descriptions and in his work we can find information about the physical appearance of various characters, be it sovereigns or other people at the imperial court. A certain rhetorical flavor can also be seen in the mode of presenting the physical features of some of the heroes of Psellos's book. From this perspective, our paper examines how Psellos shapes the portraits of some emperors, for example Basil II or Michael IV, but especially that of the empress Zoe, in which case he actually follows the way her physical features change as she ages.

Manuela Dobre, Ph.D. is currently Assistant Professor and Director of the Department of International Relations and World History at the Faculty of History of the University of Bucharest. Her research interests are focused on the study of the Byzantine History, especially Byzantine ideology and mentalities, Byzantine Art and Iconography, Orthodoxy and Catholicism in the Middle Ages, identities and alterities in the writings of Byzantine historians in the 11th -15th centuries.



**Natascha Joselita Kröcker: *Covers of their Time: The American First Lady and American Magazines 1933 – 2023***

This paper presentation examines the (cultural) history of first ladies through the covers of their time. From 1933 to 2023, fifteen first ladies held one of the most visible yet ill-defined offices in the United States. Over 90 years, more than 350 magazines feature the first lady on their cover contributing to the representation and image as well as the collective memory of the individual as well as the first ladyship: In 1933, Eleanor Roosevelt is portrayed in front of a plane along the headline “America’s Most Travelled First Lady” and about 30 years later, Jacqueline Kennedy is featured on Cosmopolitan as “America’s Symbol of Loveliness”. In the 1970’s the public image of Betty Ford remains that of a “Free Spirit in the White House”, while Barbara Bush is portrayed as the Silver Fox on Time in 1989.

This paper explores the visual narratives in the framing of the first ladies on the covers of American magazines; see exemplary covers below. I argue that first ladies are regarded as (pop) culture icons and mythical symbols of American Woman- and Motherhood; her appearance and body persistently being subject of public scrutiny. By presenting a selection of covers, this paper aims to firstly, identify and secondly, explain the visual narratives and symbols that constitute the first lady myth. The evaluation of covers intends to reveal how the first lady embodies cultural myths and ideals for their respective terms of office and which social norms and gender-specific expectations of their role are reflected. Recurring motifs include depictions of the first lady as a personification of femininity, and (Republican) motherhood. The visual narratives constructed around the ideals of the institution of the first lady create and shape how the nation recognizes these women and why they are perceived as iconic even years after their tenure has ended.

I am a PhD candidate of American Studies at the University of Mainz/Obama Institute under the supervision of Dr. Scheiding. My dissertation examines the visual narratives of the American first lady on the covers of US magazines in the context of their political, cultural, and historical influences. In 2019, I completed my BA in American Studies and Art and Visual History at Humboldt University Berlin. In 2021, I graduated from Goethe University in Frankfurt/Main with a MA in American Studies. I am a board member of the Association for History, Heritage, and Culture in Neu-Isenburg. I have a two-year old child and live near Frankfurt/Main.

**Ecaterina Lung: *Stephen the Great Portraits: Visual Representations of a Late Medieval Romanian Prince and their Avatars***

Stephen the Great (1457-1504) ruled the medieval principality of Moldavia when the Ottoman Empire tried to conquer it and to advance towards Central Europe. Stephen organized the resistance against the Ottomans using religious themes in order to mobilize his people and to gain support from the West for the protection of “this gate of Christianity” against Islam. The

few visual portraits that survived from his period represented him in religious contexts, as a pious Christian bowing to Christ while offering Him a new Church or a Gospel. In the 19th century, while the national identity of the Romanians was in the making, Stephen the Great was used as a powerful symbol of a glorious past, heralding a glorious future. As the late medieval frescoes and miniatures were not yet known, a lot of imagination was necessary for creating visual representations of a valiant warrior. The artists involved in creating equestrian monuments proposed images of a powerful body and proud gestures befitting a Christian hero, ignoring the literary sources which told that he was a short man. A monarch's presumed physical appearance and his bodily attributes had powerful political and ideological meanings in a period when the modern nation was being imagined. In the 20th and 21st centuries, the visual representations of Stephen the Great continued to be a sort of lay icons proposed as models for the subsequent political leaders, be them the Romanian kings of German origin, the leaders of the fascist party or a communist dictator, and they used a corporal language to make different modern political ideologies more accessible to masses. It didn't matter that the "original" portraits depicted Stephen kneeling or bowing before the Divinity, his modern visual representations show him always proud and erect, his body language signalling the majestic past which was rediscovered and used by different political movements.

Ecaterina Lung is Professor at the Faculty of History, Department of Ancient History, Archaeology, and Art History, and Director of the Centre for Medieval Studies of the University of Bucharest. She is now the Chair of the Committee of the International Society for Cultural History.

Main research interests: Cultural History, Medieval History, Early Byzantium, Barbarian Kingdoms, Women's History.

Main publications (selection): Gender and Generations: Spaces, Times, Identity, Eds. Gabriella Valera, Ecaterina Lung and Christopher Heath, *Chronica Mundi*, Volume 13 Issue I, 2018; Time and Culture/Temps et culture (co-author, co-editor), EUB, București, 2017; *Istoria culturală: origini, evoluții, tendințe* [The cultural history: origins, evolutions, tendencies], (Bucharest: EUB, 2009); *L'Histoire culturelle en Roumanie*, in Philippe Poirrier ed., *L'histoire culturelle : un tournant de l'historiographie mondiale ?* (Dijon, Editions universitaires de Dijon, 2008), translated to Italian (2010) and Spanish (2012).

### **Darja Šterbenc Erker: *Cultural History of the Body and Politics of the Principate***

The paper examines cultural history through analysis of the bodies of the Roman emperors that Suetonius depicts in the *Lives of the Caesars* written between 110 and 120 CE. In his vivid descriptions (ekphraseis) of the emperors' bodies, Suetonius presents his own biographical vision of the imperial media, especially of the statues of the Roman emperors. Suetonius seems to respond to several idealised artistic representations of the emperors in his *Lives of the Caesars*, but the descriptions of the emperors shift the reader's perception of imperial imagery

towards descriptions of the emperors' foibles and faults. By offering his own reading of the character of each individual emperor, the biographer reconfigures the messages of imperial iconography in a unique way. By describing the colour of an emperor's skin, his hair, his stature, the shape of his legs or toes, his gestures and movements, his clothing and his attitude towards other people, the biographer makes the emperors appear to the reader as living beings, quite different from the ideal imperial statues or images.

In this paper, I investigate cultural history encapsulated in Suetonius' depictions of the emperors' bodies and explore how these can be linked to Suetonius' implicit political messages. The depictions of the bodies of the emperors appear to be positive and reflecting the imperial statues and images on coins, but on closer reading we are confronted with many negative features of the bodies that challenge the imperial iconography. In my opinion, the biographer undermines the messages of the imperial statues, reliefs and coins, to question the divine aspects of the *Divi*. Suetonius created his own visions of the emperors, emphasising their negative physical characteristics, suggesting that their characters were bad and often implying their proximity to insane tyrants.

Darja Šterbenc Erker is Senior Research Fellow at the University of Ljubljana (Slovenia) and also currently DFG funded Research Fellow with a project on Suetonius at the Humboldt University Berlin. She has published numerous articles on ancient Roman religion and literature and on women and gender in ancient Rome. Moreover, she is author of a monograph on the roles of Roman women in 'Greek' Rituals (*Religiöse Rollen römischer Frauen in "griechischen" Ritualen*, Stuttgart, 2013), sole editor of a volume on women and gender in ancient literature (*Gender Studies in den Altertumswissenschaften: Frauenbild im Wandel*, Trier, 2015) and co-editor (with G. Schörner) of a volume on communicating Religion (*Medien religiöser Kommunikation*, Stuttgart 2008). In addition, she has recently completed a monograph entitled *Ambiguity of the Imperial Family's Religion in Ovid's Fasti* (Brill, 2023).

### **Mari Tiihonen: *Politics of the Body – King's Body in the Trial of Louis XVI***

King Louis XVI of France was executed 21st January 1793 in Paris. Event was preceded by extraordinary trial in National Convention. The trial was controversial in many ways. My sources are the speeches and opinions of the deputies during this trial. Most deputies of the republican National Convention were unanimous of the fact that former King was a threat to new republic, but they had different opinions on what they should do with him. Some of the deputies based their argumentation on laws and on justice. Some opinions were full of emotions. Others used "cold reason". Argumentations were sometimes supported by metaphorical description of nature. Animals like "blood thirsty tiger" could be used to describe king. Human body and its vital elements like blood, heart, even digesting was used to justify revolution, current events or to describe old regime.

In this paper, I will focus on how former king's body was used in these texts. Old idea of a sacred and mysterious substance of king's body was mocked but at the same time it kind of reincarnated as metaphor of the monarchy. Some deputies saw that King's head had to fall only then new republic could survive. Cutting his head off would end the monarchy eternally. Others saw it quite vice versa. After the execution king's body became more concrete problem. Deputies were worried that Louis' body could be treated as sort of relic, or it could be disgraced. That's why he was buried in mass grave in silence. Image of king's severed head circulated in pamphlets, journals, caricatures, and even in commemorative plates. Symbolic value was powerful.

#### Biography:

Doctoral Student University of Turku, Finland. Dep. Cultural History and European and World History. Working title of the thesis: Ludvig XVI – kuninkaasta kansalainen. (Louis XVI – from King to Citizen.) Supervisors: Academy Professor Cultural History and European and World History, Ph.D., Hannu Salmi and Ph.D. Asko Nivala.

From 2013 I am a part time student; I work for full time in the Museum Centre of Turku. MA, University of Turku, Faculty of Humanities 25.5. 2000. Cultural History. MA thesis: Citoyens! – käsite kansalainen ja sen yhdistäminen antiikkiin Ranskan ensimmäisen tasavallan poliittisessa keskustelussa. (Concept Citizen and Antiquity in the Political Conversation of the First Republic of France).

## **Panel 54: The Exceptional Body in Late Antiquity**

Friday, September 6, 11.15-13.15

Room: 1.09.2.05

Chair: Filippo Carlà-Uhink

The study of Mediterranean Late Antiquity (c. third – sixth centuries CE), at the uneasy transitional boundary between the “classical” and “medieval”, offers a crucial contribution to our understanding of the changing conceptualizations of the body in the Western tradition. Albeit generally considered an “age of spirituality” (Weitzmann 1979), Late Antiquity is an epoch characterized by an unprecedented attention to the theme of human flesh, and in which the thematization of the body and various aspects relating to its functions and meanings is prevalent. We can find representations of both human and non-human bodies, their practices and their performances in different cultural spheres of the Late Antique world – including philosophy, theology, art, and literature – in which particularly the exceptionality of these bodies is being highlighted. While bodies marked by gender, race, class, age, disability and/or disease stimulated an ongoing discussion on human identity (Holmes 2010) and on the boundaries between man, God, and beast (Johnson 2010), the exceptional bodies of charismatic individuals such as rulers, philosophers, martyrs, and saints became “corporeal icons” (Bacci-Ivanovici 2019) which incorporated specific forms of power and hierarchy and expressed different models of *Geistlichkeit*. The concept of “spiritual corporeity” in particular might be fruitfully applied to the Late Antique body, in order to interpret it as a performative tool for shaping identities and negotiating power.

Scholarship on this topic so far has focused primarily on religious texts and practices. This is merited as the emergence of early Christianity has left us a wealth of Late Antique material related to the body. Deeply influenced by the Platonic concept of the soma/sema, early Christian anthropology developed various and even antithetical solutions in dealing with the biblical status of the body as God’s image (Gen. 1:26), but ultimately considered it as a fundamental element in staging personal identity and reaching salvation, as demonstrated by a number of recent studies dedicated to the complex theologies and practices around asceticism, martyrdom, suffering, gender, the soul and mind, death, resurrection, and eschatology (Martin & Miller 2005; Clark 2011; Hunt 2016). However, the status of the exceptional body, attributed by thinkers, artists, and authors to multiple categories of bodies and either transcending or negating normative conceptualizations, deserves further and closer scholarly attention, especially in those sources of the later stages of Late Antiquity which expand on ideas developed in earlier phases within different creative and intellectual contexts. Analyses of this kind, which interrogate the ways in which culturally defined ideas about the body in the Late Antique period came into being and were understood by its contemporary actors, help us to better comprehend their interrelations and interactions with preceding and following eras in history.

This panel will take a broader cross-section of Late Antique thinking, approaching the history and culture of the body beyond its theological and/or religious significance alone. In order to do so, this panel will develop the idea of the ‘exceptional body’. As norms around the body and bodily practices (be they norms that are physical, socio-cultural, aesthetic, moral...) were undergoing significant shifts within this context, turning to the exceptional body will shed light on what was considered and experienced as normative and non-normative in the late ancient Mediterranean. This exploration will therefore contribute to contemporary discussions in the field of cultural history about the role of the human body and its implications for the development of notions related to its categorization and normativity more generally. ‘Exceptionality’ is regarded here as a particular type of non-normativity, as exceptionality is often presented as surpassing the norm in an aesthetically or ethically good way. What are the mechanisms of construing a body as exceptional – understanding a body to be surpassing what is normal in a way that is praiseworthy or admirable? How does exceptionality intersect with the technologies of exclusion and normalization that operate within culture more broadly? After all, the exceptional is not normal; and inclusion into a ‘normal’ shared socio-cultural identity is predicated on exclusion and othering. So if ‘the exception proves the rule’ – in other words, if the other serves to define the norm – to what extent could the non-normative body, paradoxically, be inscribed into the norms of Late Antique culture? Where are these abnormal and excluded bodies? What are the mechanisms of their exclusion? Turning our attention to Late Antique bodies that are presented as outside or against norms on the one hand sheds light on how Late Antique bodily norms were portrayed and constructed – but also can also complicate the idea of the norm itself, especially when exceptional bodies are examined in their own right and not only as a way to define the normative body.

We will bring together scholars of different career stages who all work with cultural artifacts of this period across a range of genres: including poetry, philosophy, and historiography. This discussion will be especially rich as the texts discussed by the panel members have been generally understudied in the recent scholarship. Bringing this variety of texts into conversation with each other, centering on ideas of exceptionality and norms, will illustrate the multifaceted complexity of how bodies were perceived, experienced, and portrayed in late antiquity. Nina Van der Syde’s paper on Maximianus will explore the exceptionality of the abject older body in Late Antique elegiac poetry; Leila Williamson will take a posthuman approach to the blurring of human/ nonhuman bodies in the epigrams of Ennodius; Francesca Benvenuti will discuss the present or absent body of the ruler in the genre of panegyric; and Sonsoles Costero-Quiroga will present on the body of the Late Antique philosopher. The format of this panel will be a roundtable discussion, in which the four participants each present the core of their paper, which will be pre-circulated among panel members, in a fifteen minute presentation. This provides ample time for an in-depth discussion and the possibility for asking questions. We envision a rich conversation emerging from these complementary papers, that will touch on intersecting themes including the gendering and marginalization of bodies, their performances in numerous contexts, bodily (self)control, constraints and affordances of the body, perceiving and perceived bodies, and personal and social interactions of human bodies.

**Nina Van der Sype: “*Tam praeclarum quam male nutat opus!*”: Embodied Older Age in Maximianus’ Elegiae (sixth century AD) as Metaphor for Late Antiquity?**

Late Antiquity carries within its conceptualization as a period that ‘comes after’ an inherent quality of lateness and agedness, and could in relation to its place in Roman history be regarded as an “aged Antiquity”. Previous scholarship has already shown how pagan and Christian Latin literature developed the metaphor of the ages of the world based on the life cycle of man (Archambault, 1966; Dean, 1997). A subtheme of this literary trope is that of *senectus mundi*, the old age of the world, as most famously present in Cyprian’s apologetic work *Ad Demetrianum* (fourth century AD), in which he laments the senescence of the late antique world (Lunn-Rockliffe, 2019; Zocca, 1995). However, even if the representation of time as “aging” employs a corporeal metaphor, there has not yet been an exploration of the possible link between the literary representation of an aging human body with the aging of a historical period. This paper therefore aims to offer a text-based investigation of the cultural history of older age in Late Antiquity as seen through the older body of the persona of Maximianus’ *Elegiae* (sixth century AD). Through the analysis of some key passages, it will be argued how the older age of the persona can be equated with the literary body of the elegiac corpus – and the aging process of the genre of elegy – as with the period in which it has been written (following Uden & Fielding, 2010). Furthermore, it will be interrogated how exceptional the abject older body of the persona effectually is in this period by exploring the cultural meanings of (older) age in Late Antiquity. By focusing on the concept of embodiment, crucial in the field of aging studies (Tulle, 2015) and present in Hamilton’s theory of the “philology of the flesh” (2018), this paper inquires the possibility of a textual body as metaphor for the dominant cultural image of Late Antiquity.

Nina Van der Sype is a PhD-fellow in Latin Literature at Ghent University. She holds an MA in Linguistics and Literature (English-Latin) and an Educational MA (teaching methodologies English-Latin), both from Ghent University. Her current research project “Late or Too Late? Old Age in the late Latin Elegies of Maximianus (6th c. AD)”, funded by FWO (Flemish Research Fund), combines the philology of Latin poetry with the cross-disciplinary field of aging studies in order to investigate the role of older age in Maximianus’ elegiac poems as well as in literature of Late Antiquity in general.

**Leila Williamson: *Naturae fraudes, or Nature’s Trick : Exceptional Bodies in Ennodius’ Epigrams (sixth century AD)***

This paper explores three series of Latin epigrams written by the sixth-century bishop Ennodius. In one series, Ennodius offers a riddle – what is being a ‘fraud of nature’, coming from a mother that does not recognize what she has birthed? The answer is a mule – ‘a doubled beast, but in a single form’. Similar language is used in a series of epigrams describing a gender-ambiguous

eunuch: another ‘prodigy born from confounded law’, ‘gender-neutral’, ‘of uncertain sex’<sup>6</sup>. A third series describes a goblet engraved with a scene from the myth of Pasiphae. The queen, lusting after the Cretan bull, hides in a hollow artificial cow, a technology so realistic it inspires desire in the “natural” bull. Several themes connect the way these three series depict bodies as unusual: deceptiveness, spectacle, and anxieties around fertility and reproduction.

I will ask whether these strange bodies resist or strengthen a sense of human exceptionalism in Late Antiquity, and to what extent we can think of a “normal” or “natural” body in Ennodius’ poetry. The epigrams’ bodies are sites of moral and aesthetic unease, but also of curiosity. However, they actually would not have been that uncommon in Ennodius’ time: mules, gender-ambiguous individuals, and depictions of the myth of Pasiphae would all have been familiar to Ennodius’ audience. So the unease and curiosity that the poems elicit arise from a new, poetically mediated encounter with the familiar. Ultimately, the exaggerated deceptiveness and non-normativity presented in the poems draw on and re-establish boundary lines between species, genders, and the technical/natural – while still playing with an underlying anxiety that the unnatural is never too far from the familiar.

Leila Williamson is working on the PhD-project “Coming After: Late Antique Ecopoetics” at Ghent University. This project seeks to apply ecocritical approaches to the study of late antique Latin literature, focusing on themes such as landscape, journeys, things, bodies, and time. More broadly, she is interested in finding new ways to read premodern literature ecocritically. Prior to starting her PhD, she completed her master’s degree from the University of Oxford, and her undergraduate degree at the University of Sydney.

### **Francesca Benvenuti: *Describing the Emperor’s Body in the Panegyrici Latini***

My contribution aims to analyze the corporality and incorporeality of the emperor’s body in the *Panegyrici Latini*. The analysis will highlight the complex degree of the ruler’s body and will investigate its encomiastic aims and political implications.

Firstly, I will deal with the concept of corporality: often idealized and stereotyped, the emperor’s body is presented as something perceptible and, in accordance with ancient physiognomic, physical features correspond to different virtues. In particular, corporeal ephrasis may be more static and focus on specific details of the face (*Paneg.* IV (8), 19, 3-4; VII (6), 4, 3-4) or highlight the emperor’s exquisite appearance in accordance with his divinity (*Paneg.* VII (6), 17, 1-4). In other cases, however, the emperor’s body is depicted in the motion of battle, gasping and spattered with blood, with a particular focus on its performance, gestures and spectacularity (*Paneg.* XI (3), 6, 3-5). The ruler’s body is finally opposed to that of his opponents, characterized by an aesthetic of monstrosity, the horrid and the macabre (*Paneg.* IX (12), 17-18; X (4), 31, 4-5).

Secondly I will analyze the incorporeality of the emperor’s body. This is clearly visible in the

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<sup>6</sup> Translations of select quotations from: Mulligan, B. (2022). *The Poetry of Ennodius*. Routledge.



simple mention of the ruler's presential or adventus, which nevertheless causes a joyful body language in the spectators (Paneg. XI (3), 29, 1-2). However, it can also be detected in the emperor's ubiquity (Paneg. III (11), 13-14) and speed of movements, whereby he no longer feels the weight of his body (Paneg. III (11), 8, 5). The absence of corporality is then transferred to the soldiers, characterized as well by fast movements (Paneg. XII (2), 39, 3). The emperor's incorporeality reaches its peak in the images of light, which bring him closer to a divinity (Paneg. III (11), 10, 4; XII (2), 21).

Francesca Benvenuti is a Research fellow at the Department of Classical Philology and Italianistics (FICLIT) of the University of Bologna.. In her education she always worked on Cicero's speeches and Roman rhetoric. For her PhD-project, she wrote a commentary on Cicero's *Post reditum in senatu*. For her postdoctoral research on the other hand, she is analyzing the representation of landscape in Roman oratory with a particular focus on Cicero, Pliny the Younger and the *Panegyrici Latini*. In the last year she has also studied environmental and ecological issues.

**Sonsoles Costero-Quiroga: *Mens sana in corpore sano: Examining Exceptionality in the Bodies of Philosophers According to Neoplatonism***

It is commonly known that ancient philosophers had little regard for the body. The body was associated with concepts such as materiality, corruption and finiteness – qualities perceived as hindrances to the pursuit of higher matters. Porphyry, disciple and biographer of the Neoplatonist Plotinus, noted that his master “the philosopher of our times, seemed ashamed of being in the body” (Porph. Plot. 1.1.). The body is therefore portrayed as the opposite of the soul, positioned at a lower level, obstructing the attainment of higher knowledge.

Paradoxically, intellectuals, despite their disdain for the body, engaged in philosophical pursuits always within their own physical forms. Against this backdrop, the contribution raises the question of whether the bodies of philosophers are exceptional, and how. Looking at details in different biographies of these individuals, it becomes clear that the body is described as possessing some natural virtues considered as innate qualities. Moreover, the human body must inherently possess them to progress through the hierarchy of virtues, since they are the prerequisites to access higher levels of excellence. However, in this description the physical virtues of philosophers such as Proclus seem to “dwell innately in their possessors from their birth [and] were present by nature in this blessed man” (Marin. VP. 3.2-3) as a pattern of philosophical perfection (O'Meara, 2006, 80). What thus could be, at first glance at least, an ordinary body, turns out to be exceptional, a singularity. This raises a crucial question: are the bodies of philosophers exceptional due to their inherent virtue, or are bodies an indispensable requisite, a *sine qua non*, for achieving excellence? This contribution considers the intellectuals' *Vitae*, particularly Porph. Plot. 1.1, Mar. VP. 2-6; 13-14; 48, and Eun. VS. 4.18; Iambl. VP. 8.42,

attempting to elucidate the complex relationship between the body and the pursuit of philosophical excellence.

Sonsoles Costero-Quiroga is an interdisciplinary postdoc researcher at the University Complutense of Madrid (Spain) holding the prestigious Juan de la Cierva Scholarship (2024-2026). Formerly a Fellowship Scholarship recipient in the Centre for Advanced Studies “Migration and Mobility in Late Antiquity and the Early Middle Ages” at Universität Tübingen (Germany). Her past roles also include a postdoc position in the SFB 923 Project G01 Threatened Orders (2022-2023). Sonsoles specializes in Neoplatonism, intellectual pagans, social and cultural history of Late Antiquity, history of philosophy, history of ideas, and classical reception studies.

## Panel 55: A Renaissance of Gesture?

Friday, September 6, 11.15-13.15

Room: 1.09.2.06

Chair: Luana Salvarani

The cultural history of gesture is encountering new opportunities in the context of the history of sensibilities and experience that is developing out of the academic fields of the histories of emotions and senses. The Renaissance and early modern periods offer an area of particular interest since, on the heritage of the classical tradition, they witnessed a renewed interest and effort for theorising, understanding and practicing communication via body language. More than 30 years have passed since the publication of *La raison des gestes* (1990) by Jean-Claude Schmitt and the *Cultural History of Gesture* (1991) edited by Jan Bremmer and Herman Roodenburg. Studies on gesture have proliferated in the social sciences, but the subject does not seem to have attracted as much attention from historians. Certainly, in the meantime, a cultural history of the body has emerged, and performance studies have come to the fore, in the context of which the interpretation of the historical significance of human action has shown great vivacity and attention to detail. Similarly, the anthropological approach has become established in history as soon as we touch on the corporeal, the collective or the ritual, both in the sense of the anthropologist's view of the natives of the past, and in the sense of the interest shown in the 'indigenous' anthropology of our subjects.

In the context of the history of experience, which is developing at the crossroads of the history of emotions, the senses, the body and cognitive perceptions (memory, imagination, dreams), it now seems essential to turn the historians' attention more specifically to gestures. This is the name given to a set of bodily behaviours and signs for which we now hope to have the tools to understand them better in all their rich implications.

Following the special section of a journal to which some of the members of this panel have contributed ("*Comunicare per gesti nel Rinascimento: un cantiere di ricerca*", *Bruniana & Campanelliana* XXVII, 2021/1-2: 251-324), the paper proposed for Potsdam ISCH 2024 intend to further explore:

⇒ the details of posture and gesture required by social norms in the context of the sixteenth-century Italian elite, with particular reference to the etiquette of women and to the way self-control was presented as a path to conquer a space of inner freedom (Madella);

⇒ the classical and Renaissance language of gesture as it appears in the mirror of dreams, reported as well as listed in the literature dedicated to deciphering their meaning, potentially predictive (Arcangeli);

⇒ the illocutionary or performative dimension of gesture in the case study of the miraculous gesture of saints, as understood in the religious discourse of Counter-Reformation Italy and expressed in contemporary iconography (Zanon);

⇒ how the right gestures performed at the right time could positively affect the wellbeing of

the crew – in this case, the missionaries on board – in difficult circumstances, like year-long navigations from one continent to another (Frei).

Among the conference sub-themes of interest:

- bodily performances and practices in different contexts;
- bodies in movement, mobile bodies, bodies and political borders;
- bodies in personal and social interaction.

### **Laura Madella: *Controlling Gesture***

The research originates from the consideration that Renaissance handbooks of manners, by prescribing models of behavior to be kept in different social and community contexts - the court, the church, the family etc. - delimit at the same time a private dimension of the subject, separate from any other context and accessible exclusively to the subject himself. In Alessandro Piccolomini's dialogue *La Raffaella* (1538), the author highlights the need for the well-behaved lady to find in her soul a virtual space (“a room of her own”) where she can acknowledge her own inclinations and choices. The ability of the lady to properly inhabit her inner space, with the freedom of thought that it implies, depends on her ability in handling specific aspects of worldly life, beginning with her outward appearance, which consists, together, of attire and demeanor (It. “portatura”). Of the two, demeanor is the more difficult aspect because it requires a more sophisticated mastery of the fundamental virtues of a gentlewoman, namely gracefulness and critical judgment (It. “garbo” and “giudizio”), and a formidable skill to control one's emotions. From this perspective, perfectly controlling gestures has more than one function: a) it legitimizes a woman's social affiliation and her suitability to visually represent the status of her family, and this was a particularly sensitive issue for the recently enriched middle-class categories of Italian cities; b) it makes a woman look serene and confident: in this way it protects her from the curiosity of busybodies, and protects her “safe room” as well; c) it is an exercise in disciplining both body and mind. The talk will review several among the numerous examples provided by Piccolomini of do's-and-don'ts gestures involving the head, torso and limbs. We will attempt to explore their ethical-moral interpretation, making use of their literary and iconographic framing.

Laura Madella (University of Parma, Italy) teaches History of Education. Her studies focus on texts and documents of early modern Europe related to schooling and educational frames (spiritual handbooks, courtesy books, etc.) as well as the evolution of pedagogical theories and practice through modern Italy. She has written on Early Modern Jesuits (Alessandro Valignano, Daniello Bartoli) and unorthodox mystics (Juan de Valdés). Her last published work is a commented edition of Alessandro Piccolomini's dialogue *La Raffaella* (2023) and she's currently preparing a commented edition of Juan de Valdés' *Diálogo de la lengua*, in partnership with the University of Alicante.

### **Alessandro Arcangeli: *Dreaming Gesture***

A special case in the story that may deserve attention is represented by gestures that were neither prescribed (or prohibited) by current codes, nor described as actually performed – whether in the real world or in the literary or figurative imagination – but rather as appearing in dreams and visions. This condition poses a series of additional questions: were some postures and gesture significantly frequent in people’s reported dreams and visions? Were they subject to any particular form of interpretation, within the tradition of the *clefs des songes*, or in any distinctive way? Since the sixteenth century also saw an explosion of writing concerning dream interpretation, the overlap and interplay between the two discourses may deserve some attention, both with case studies and with an eye for contemporary doctrines. The numerous dreams (of his own as well as of others) reported and commented upon by Girolamo Cardano, the most prominent dream theorist of the period, on one side, and the highly original dictionary of gesture compiled, soon afterwards, by Giovanni Bonifacio (1616), on the other, will offer a privileged access to that world. Surely, they offer it in the mediated form of reported dreams and described gesture. However, this is precisely the type of source which as historians we have at our disposal, and the process of textualization of dreams and gesture is additionally interesting in itself considering that there is a considerable chance that it fed back into the actual dreaming and gesturing of contemporary men and women.

Alessandro Arcangeli (University of Verona, Italy) is a cultural historian of early modern Europe with interests in dance, leisure and the body, as well as in cultural history methodologically and historiographically (*Cultural History: A Concise Introduction*, Routledge 2012). His current projects include the history of affects, gesture and dreams in the Renaissance. He edited volumes on cultural history in general (*The Routledge Companion to Cultural History in the Western World*, 2020, with Jörg Rogge and Hannu Salmi), and on memory, sport, leisure and dance (all with Bloomsbury). Between 2013-2017 he chaired the Committee of the International Society for Cultural History.

### **Giulia Zanon: *The Gestures of the Saints: Narratives and Representations of Miracles in Counter-Reformation Italy***

The paper examines the significance of gesture in the representation of saints’ miracles in early modern Italy. In a period characterised by religious instability, the Catholic Church firmly supported the role of saints as intermediaries of God the Father, recognising their holiness through the miracles they performed. These supernatural events occurred to stop natural disasters, heal the sick and bodies with disabilities, and revive people (and animals), and in most cases corresponded to the use of specific hand gestures that often did not require direct contact, like the act of blessing. Focusing on the figure of San Francesco di Paola (1416-1507, canonised 1519), the paper investigates the importance of gesture in the performance, description and representation of saints’ miracles. In order to address the question of how the gesture of the miracle was communicated to a wider public, I take into account different kinds

of sources such as hagiographies, chronicles of miracles, engravings, statues, paintings and frescoes. In the Counter-Reformation, the representation of life of saints and their miracles return to be widespread and adopted in various contexts (books, altars, cloisters). I argue that the need to convey clear and inspiring religious messages, together with the undisputed importance of saints in Catholic Church, influenced and fuelled the narratives and the representations of these miracles, which were inextricably linked to standardised gestures.

Giulia Zanon is a postdoctoral researcher at the University of Venice Ca' Foscari. Her research interests encompass early modern history and art history, with a focus on social mobility and construction of identities, social and cultural networks and patronage, and cult of saints in the Counter-Reformation. Her current project investigates the circulation of devotions in post-Tridentine southern Europe, looking at factors such as mobility (and immobility), environment, patronage and visual arts. Her first monograph 'Cittadini of Venice: Shaping Identities between Networks and Patronage (c. 1530-1690)' will be published by Brill this year.

***Elisa Frei: Gestures of Psychophysical Wellbeing on Board: Ilarione Sala's Journey from Europe through Brazil to China***

This paper analyzes the unpublished diary of the Italian Abbot Ilarione Bonaventura Sala, who in the 17th century wrote a detailed account of his journey from Italy to China, which he reached after many months of adventurous navigations that led him to stop in Spain, France, Brazil, and several islands in the Indian Ocean.

Travel diaries are a great source for keeping track of the daily routine on board, where certain gestures were particularly important to preserve the mental and physical balance of the ship crew. To avoid losing sense of time and get depressed, it was important to perform masses with all the proper paraphernalia, to wash hands periodically, to keep celebrating the most important religious festivities (while clapping hands and playing musical instruments), to respond in the politest way to the different people met during such a long journey (confreres, foreigners, potential trade companions, or priests of other religions), and so on. This paper focuses thus on the "gestures of wellbeing" that the Italian missionary described and performed during a year-long navigation, which guaranteed his arrival to his final destination – Canton – without losing his mind, despite multiple adverse circumstances.

Elisa Frei is an assistant professor at the faculty of Catholic Theology of Goethe University Frankfurt. She also works as a project assistant for the Digital Indipetae Database, hosted by the Institute for Advanced Jesuit Studies at Boston College, and as an assistant editor for the journal *Archivum Historicum Societatis Iesu*. She has written extensively on *Litterae Indipetae* and the Jesuit missions in the early modern period. Her monographs *Early Modern Litterae Indipetae for the East Indies* (Brill) and *'Bussar ben forte per aprirsi la porta nell'Indie'* (Edizioni dell'Orso) were published in 2023.

## Embodied Research Writing workshops

Wednesday, September 4, 11.00-13.00

Room: [1.08.0.64](#)

Thursday, September 5, 11.15-13.15

Room: [1.08.0.64](#)

This writing workshop is based on the situatedness of each researcher and research. Knowledge is generated from somewhere; thus, the location from which knowledge is produced matters. We have and generate knowledge in a specific time, place, and space. All these dimensions are encountered and materialize through and in the body. Our unique, embodied being in the world matters as we live and experience our lives as human beings, as well as we write history.

In this workshop, we ponder, through creative writing, what implications our unique embodiment bears to our work as writers of history. Many embodied responses in the research process, for instance, affect, operate beyond words. When we sit in the archive, conduct an interview, or examine a painting, how to grasp what happens ‘beyond words’ in those moments? How could we sensitize ourselves to the values, experiences, thoughts, and power structures – encrypted to our bodies – that inevitably affect our interpretations of the past? Further, could our embodied situatedness be a medium to ethics, a medium to recognize the power we exercise towards those long gone? You are welcome to join us in the co-creative process in the embodied writing workshop. You need a pen and a piece of paper (or, a bunch of paper, or a notebook...) and the desire to write. We will undertake short exercises in which you will be asked to consider your research subject from different angles and express yourself through varied forms of writing.

Enrollment is limited to 20 participants and is open to all participants of the ISCH conference. The workshop will be offered twice and last for 120 minutes each time. Participants should register to the workshop in advance by sending e-mail to [palvi.rantala@ulapland.fi](mailto:palvi.rantala@ulapland.fi) by **26.8.2024**. Please include your name, email, and whether you would like to participate one or both of the workshops. Attendees will be asked to complete a short pre-assignment.

Welcome!

Pälvi

PhD Pälvi Rantala is a Senior Lecturer in Cultural History at the University of Lapland, a researcher, and a nonfiction writer.

## ISCH Prize Competition for Cultural Historians

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In order to support cultural historical research and encourage scholars in their early career, the International Society for Cultural History (ISCH) has offered over the years a prize for the best unpublished article on cultural history. In 2023, the ISCH decided to turn the competition into a prize for the best ISCH conference presentation by an early career scholar in the annual ISCH conferences, to be held in Potsdam, Germany, in 2024. The prize for 2024 is 350 €. The author of the winning paper will also be encouraged to rework it as an article and submit it to the society's journal, Cultural History, where its acceptance will be subject to normal peer review.

The ISCH welcomes original texts that make an insightful contribution to scholarship on cultural history through methodological innovation, theoretical originality or historiographical significance. Papers on any aspect of cultural history, on any historical period or geographical area will be accepted for consideration. Submissions should be original, unpublished works in English, presented in person at the Potsdam conference, written by scholars who, when applying for the prize, are either preparing their PhD or have completed their PhD during the last five years. Text should be double spaced, and no more than 3000 words in length (excluding notes and bibliography). If the candidate has presented a paper accompanied by slides, they should be included too. To submit an entry, please send a complete application by email to: [alessandro.arcangeli@univr.it](mailto:alessandro.arcangeli@univr.it). The submissions should include a cover sheet with author information, a short CV and the paper itself. All files should be in PDF format. Your submission must be sent not later than 22 September 2024. The winner will be announced by the end of the year.

## Publishers' Room

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Throughout the course of the conference, there will also be the opportunity to network with publishers active in the field of cultural history. In room 1.08.0.58 contact persons will present information material and be available for questions and conversations.

The following publishers will be present at the conference:

- [Bloomsbury](#)
- [deGruyter](#)
- [Transcript](#)
- [Universitätsverlag Potsdam](#)



# Social Programme

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## Postcolonial Potsdam Tour

Tuesday, September 3, 17.00

Meeting Point: Visitors Centre at the Neues Palais, Am Neuen Palais 10, 14469 Potsdam

Fee: 10€ to be paid to the tour guide

Duration: around 2 h

Participants: The tour will take place only if at least 10 participants will register.

Registration: Please register via mail: [isch2024@uni-potsdam.de](mailto:isch2024@uni-potsdam.de)

Did you know that the Kilimanjaro was once Germany's highest mountain and that the peak of the Kilimanjaro was brought to Potsdam? Did you know that the Prussian King Friedrich Wilhelm I. sold the colonial trading port and slave fortress Großfriedrichsburg to the Dutch for over 1,000 ducats and 12 enslaved Africans who were to serve at court in Potsdam? Did you know that China's second largest beer brewery, Tsingtao beer, is a legacy of German colonialism? From the New Palace through the park Sanssouci, our tour points to traces of what the Prussian Kings and Emperors considered as signs of grandeur and savoir-vivre. We show how these are closely connected to the exploitation and appropriation of foreign territories, to Black people's history in Europe, and to anticolonial emancipation movements. Because this part of German history remains largely unknown, we provide a historical context to the Potsdam landscape, its castles, gardens and statues and connect it to present debates such as street renaming or restitution.

The tour starts at the New Palace and ends by the obelisk (close to the city center). Depending on participants' walking speed and questions, the tour takes 2 to 2,5 hours.

The tour is wheelchair friendly. We can accommodate people with sight impairment if needed. Unfortunately, the tour is not suited to people with hearing impairment.

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## Conference Dinner

Wednesday, September 4, 19.00

Meeting point: Obere Mensa, Universität Potsdam, Campus Am Neuen Palais, Haus 12.

Fee: 40€

Duration: around 3 h

Participants: Participation is limited to max. 120 visitors.

Registration: Please register and pay via our website **by July 31, 2024**  
(<https://www.isch2024potsdam.de/#Practical>)!

The conference dinner will take place at the Obere Mensa at the University of Potsdam and will entirely consist of vegetarian and vegan food. Included in the price are an appetiser, main course, dessert as well as water, wine and various juices.

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## **Guided Tour of the Gedenkstätte Lindenstraße**

Thursday, September 5, 2024, 19.00

Meeting point: Gedenkstätte Lindenstraße, Lindenstraße 54, 14467 Potsdam

Fee: Voluntary entrance fee to be paid to the tour guide

Duration: around 1.5 h

Participants: Participation is limited to max. 20 visitors.

Registration: Please register via mail: [isch2024@uni-potsdam.de](mailto:isch2024@uni-potsdam.de)

Located in the city centre of Potsdam, the Lindenstrasse Memorial Site bears witness to the history of political persecution and violence under the different dictatorships in 20th century Germany. During the National Socialist dictatorship of 1933-1945, the building served as a prison for politically and racially persecuted people. From 1934, it was also the seat of a so-called hereditary health court, enforcing the sterilization of more than 3,300 people because of “hereditary feeble-mindedness” or a variety of other perceived disabilities, as well as mental or neurological illnesses. For those classified as “hereditarily diseased”, this judgement did not generally signal the end of persecution by the National Socialist authorities. After sterilisation, many fell victim to the Nazi “euthanasia” programme – the systematic murder of the sick in sanatoriums and convalescent homes. After the Second World War, the Soviet secret police NKVD (later MGB) used the site as a central prison in the state of Brandenburg and as a venue for Soviet military tribunals, targeting both suspected war criminals and former Nazis, as well as political opponents of the Soviet authorities and its efforts to establish a Stalinist government in East Germany. From 1952, the regional remand prison of the Ministry of State Security of the GDR was located at this site. Until 1989, people were imprisoned here for acts of political opposition against the East German dictatorship or for attempts to flee the country. As a result of the Peaceful Revolution in 1989/90, the prison became a place of democracy and later a memorial.

Unfortunately, the memorial is only partially accessible for wheelchair users. To respond to your needs as well as possible, participants are asked to provide information on their mobility with the registration.

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## **Potsdam Museum – Forum für Kunst und Geschichte**

Saturday, September 7, 2024, 9.30

Meeting point: Potsdam Museum – Forum für Kunst und Kultur, Am Alten Markt 9, 14467  
Potsdam

Fee: 5€ entrance fee to be paid at the museum

Duration: 1 h

Participants: The tour will take place only if at least 8 participants will register.

Registration: Please register via mail: [isch2024@uni-potsdam.de](mailto:isch2024@uni-potsdam.de), Registration closes on  
August 21.

The entertaining guided tour through the permanent exhibition of the Potsdam Museum offers an overview of over 1,000 years of Potsdam's history: from the first settlements to 1990 – historical highlights, important personalities, anecdotes and curiosities...

Over 500 original artifacts, pictures, short texts, audios and film clips illustrate Potsdam's development from the Middle Ages to the present: historical highlights and lineages, well-known personalities, anecdotes and curiosities.

Where and when did the city come into being? What did Frederick II have his guards at the city gates tell him? How did the Old Market Square develop in the 18th century? How did Casanova or Alexander von Humboldt experience Potsdam? The Dutch, Swiss, Russians – who came when and why? Why does the imported mulberry tree still grow here today?

When was Potsdam considered a flourishing manufacturing city and what was produced? Why did Hindenburg and Hitler open the Reichstag in March 1933 in Potsdam of all places? Where were Soviet army bases located? How did the fall of the wall in 1989 play out in the city?

The city's history is told thematically in an accessible and memorable way: Luxury and splendour, immigration and the military, kings and the bourgeoisie, religion, urban development and architecture, art, crafts and scientific achievements.

## Practical Information

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### **Travel to and in Potsdam:**

The closest airport is the Flughafen Berlin Brandenburg (BER), which is well connected to Potsdam by public transport (direct buses and trains).

If you arrive by train, you can find timetables and booking options via Germany's national railway company Deutsche Bahn (DB). Please notice that Deutsche Bahn's high-speed and long-distance trains "ICE" and "IC/EC", have variable prices that make booking weeks, even months in advance more convenient.

Potsdam Park Sanssouci Bahnhof is the closest station in walking distance to the conference venue. However, the main station Potsdam Hauptbahnhof is better served by bus and is the only stop for most trains.

Local public transport (VBB) connects the conference venue with the city (buses and trams). Tickets can be purchased via a smartphone app or directly in buses and trams. It is not possible to buy tickets for the Deutsche Bahn on the train!

### **Accommodation:**

Standard sites provide lists of hotels and B&Bs. Please keep in mind that Potsdam is a major tourist destination in Germany. We advise you to book in advance. The Department has specific agreements providing discounts (further information on <https://www.isch2024potsdam.de/#Practical>).

However, this discount can only be claimed for a booking for the entire duration of the conference: 03.–07.09. (four nights)! Please note: That booking discount expires on 05.07.

### **During the conference:**

Registration for the conference will take place in room 1.08.0.56. This will be open on Tuesday from 16.00-18.00 and on the following days from 8.30 until the end of the conference.

### **Coffee Breaks:**

During the coffee breaks and during the entire conference, starting at 8:30 am, coffee, tea and biscuits will be available for participants in the foyer of house 8.

**Lunch:**

There is no conference lunch; food and drinks are available in the canteen (Mensa) of the University of Potsdam.

opening hours:

Mensa: Mo. – Fr.: 8 am – 3 pm

**Technical Information:**

For the entire duration of the conference the WLAN called "UP Conference" will be available. The password will be added here soon.

technical conditions for the presentations:

- Presentations can be shown via a projector in each room that is available for the panels.
- Due to the high number of panels running in parallel, it is unfortunately not possible to provide each panel with a laptop from the university. We would therefore ask you to discuss this internally in each panel so that at least one device is taken along for each group.
- Such a device should preferably have an HDMI connection. It should also be noted that Apple devices require an additional adapter, which is why we would not recommend them.
- For the presentations, we also recommend saving them in PDF format and ideally on a separate stick for backup.

**Contact:**

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