

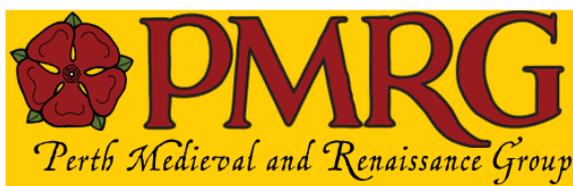
# **‘Mental Health in the Medieval and Early Modern World’**

**The University of Western Australia**

**Saturday 19 October 2019**

**Presented by the Perth Medieval and Renaissance Group and Medieval  
and Early Modern Studies at The University of Western Australia**

## **Conference Programme**



**THE UNIVERSITY OF  
WESTERN  
AUSTRALIA**

## Conference Venue

The University of Western Australia acknowledges that its campus is situated on Noongar land, and that Noongar people remain the spiritual and cultural custodians of their land, and continue to practise their values, languages, beliefs and knowledge.

The conference will be held in the **Arts Building**, which is located off Hackett Drive Entrance No 1 on The University of Western Australia's Crawley campus. Lecture Rooms are located on the south-side, facing Carpark 3 near the Reid Library.

The conference venues are: **Arts Lecture Rooms 4 (G60), 5 (G61), and 6 (G62)**, located on the Ground Floor, and the **Philippa Maddern Seminar Room (1.33)**, located on the First Floor.

Maps of the Arts Building and room numbers are generally pinned up near staircases and elevators within the building.

## Conference Facilities

### Parking

Parking is free in university car parks on Saturdays. The closest carpark to the conference venue is **Carpark 3**.

### Lift

Lift access is available via the south-west corner of the northern block of the Arts Building.

### Toilets

Men's toilets are located on the Ground Floor of the Arts Building. Women's toilets are located on the First Floor of the Arts Building.

There are also toilets located at the nearby University Club.

## 'Mental Health in the Medieval and Early Modern World' Conference Schedule

Time	Stream 1	Stream 2
9:00–10:30	<p><b>Perspectives on Suicide (Chair: Jacqueline van Gent)</b> [ALR 4]</p> <p><b>Michael Barbezat</b> (Australian Catholic University): 'The Providers of Medieval Mental Health: The Testimony of Visions and Revelations Involving Despair and Suicide'</p> <p><b>Emma Louise Barlow</b> (The University of Sydney): 'Marginal Notes on Mental Health in the Suicide Narratives of Dante's <i>Commedia</i>'</p> <p><b>Michael Champion</b> (Australian Catholic University): 'Self-Killing, the Practice of Death, and Mental Health in Early Christianity and Late-Antique Philosophy'</p>	<p><b>Identifying Illness and Therapies (Chair: Susan Broomhall)</b> [Philippa Maddern Seminar Room]</p> <p><b>Amy Conwell [via Zoom]</b> (Centre for Medieval Studies, University of Toronto): 'Fault Lines of the "Brayne": Mental Disease in Middle English Medical Texts'</p> <p><b>Riikka Miettinen</b> (Centre of Excellence in the History of Experiences, Tampere University): 'Religious Therapies and Spiritual Healing of the Insane in Early Modern Sweden'</p> <p><b>Bob Weston</b> (The University of Western Australia): 'Nostalgia – A Fatal Disorder That Came and Went'</p>
10:30–11:00	<p><b>MORNING TEA</b> [ALR 6]</p> <p><b>Through the Lens of Shakespeare (Chair: Kathryn Prince)</b> [ALR 4]</p>	<p><b>MORNING TEA</b> [ALR 6]</p> <p><b>Spiritual Approaches to Mental Health (Chair: Kirk Essary)</b> [ALR 5]</p>
11:00–12:30	<p><b>Sally Thomas</b> (The University of Western Australia): 'Dagger of the Mind: Interpreting Vision and Self-Image in <i>Macbeth</i>'</p> <p><b>Anna Quercia-Thomas</b> (The University of Western Australia): 'Male Friendship and Madness in Shakespearean Tragedy'</p> <p><b>Chloe Owen</b> (Loughborough University): 'Phlegmatic Demons and Melancholy Ghosts: A Handy Guide to Early Modern Sleep Paralysis'</p>	<p><b>Jordan Hill</b> (The University of Western Australia): 'Theological, Astrological and Humoral Theories of the Affections and the <i>Diseases of the Sovle</i>'</p> <p><b>Caitlyn McLoughlin</b> (Ohio State University): 'Devotional Self-Harm in <i>The Life of Dorothea of Montau</i>'</p> <p><b>Janette Elliot</b> (University of Divinity): 'The Honouring of Shame and the Healing of Dread'</p>
12:30–1:30	<p><b>LUNCH and</b></p>	<p><b>LUNCH and</b></p>
12:45–1:30	<p><b>BOOK LAUNCH</b> [ALR 6]</p>	<p><b>BOOK LAUNCH</b> [ALR 6]</p>

1:30–2:30	<p align="center"><b>Plenary Lecture</b> (Chair: Rosemary Atwell) [ALR 4]</p>	<p align="center"><b>Yasmin Haskell (The University of Western Australia)</b> 'Erasmus and the mental health of scholars'</p>
<p align="center"><b>AFTERNOON TEA</b> [ALR 6]</p>		<p align="center"><b>AFTERNOON TEA</b> [ALR 6]</p>
2:30–2:45	<p align="center"><b>Medieval Mental Health (Chair: Stephanie Tarbin)</b> [ALR 4]</p>	<p align="center"><b>The Reception of Mental Health (Chair: Marina Gerzić)</b> [ALR 5]</p>
	<p><b>Melissa Raine</b> (The University of Melbourne): 'Children, Physical Discipline and Mental Health in Medieval England'</p> <p><b>Elizabeth Burrell</b> (Monash University): 'Siknese of the Hede' and Domestic Remedies in Late Medieval England</p> <p><b>Jessica Flint</b> (University of Tasmania): 'Seeing the Divine: The Apparitions of Thomas Becket'</p>	<p><b>Prema Arasu</b> (The University of Western Australia): 'Kylo Ren's 'inky cloak': the Performance of Melancholy in the <i>Star Wars</i> Sequel Trilogy and <i>Hamlet</i>'</p> <p><b>Cheryl Major</b> (The University of Western Australia): 'Modern Representations of Mental Disorder in Mid-Seventeenth Century France'</p> <p><b>Louise Pitcher</b> (The University of Western Australia): 'Dissatisfaction and Melancholy in the Globe's 2011 <i>Much Ado About Nothing</i>'</p>
<p align="center"><b>BREAK</b></p>		<p align="center"><b>BREAK</b></p>
4:15–4:30	<p align="center"><b>Institutional Medicine and Medicalisation (Chair: Anne Scott)</b> [Philippa Maddern Seminar Room]</p>	<p align="center"><b>Mental Health and Literature (Chair: Andrew Lynch)</b> [ALR 5]</p>
4:30–6:00	<p><b>Ana Irimescu Morariu [Via Zoom]</b> (IRHT-CNRS, Paris, France): 'Some Remarks on Mental illness in the Late Middle Ages: the Case of Opicinus de Canistris (1296–1355)'</p> <p><b>Sarah Tiboni</b> (The University of Western Australia): 'The <i>Office of the Wards</i> and the Protection of Mentecapti in Florence During the Modern Age'</p> <p><b>Sydney Nicholas</b> (The University of Sydney): 'Ascetics or Anorexics? Investigating the Implications of Historiographical Medicalisation of Medieval Food Asceticism'</p>	<p><b>Phil Le Couilliard</b> (The University of Sydney): 'Solitude in the Old English Poem <i>The Wanderer</i>'</p> <p><b>Clare Davidson</b> (The University of Western Australia): '"All thys ys good to helpe a woman": Suffocation, Sexuality and Bodily Autonomy in the <i>The Book of Rota</i>'</p> <p><b>Diana G. Barnes</b> (University of New England): 'Managing Mental Health During the English Civil War'</p>

## **Abstracts**

*(listed alphabetically by the presenter's surname)*

**Prema Arasu (The University of Western Australia)**

**‘Kylo Ren’s ‘inky cloak’: the Performance of Melancholy in the *Star Wars* Sequel Trilogy and *Hamlet*’**

The main antagonist of the *Star Wars* sequel trilogy, Kylo Ren, is characterised by an ongoing internal struggle between the light and dark sides of the Force. Although Supreme Leader Snoke ‘believes Ren to be the ideal embodiment of the Force, a focal point of both light and dark side ability’ (Hidago 24), the warring sides within him are a constant source of torment. Kylo Ren, like Hamlet, is told by a ghost-like figure to kill his father, and struggles with the morality of this act. This presentation aims to draw parallels between the ways in which Hamlet and Kylo Ren both engage in the outward performance of melancholy; performances which simultaneously manipulates other characters and the audience through the use of theatrical signifiers. Bob White reminds us that *Hamlet* ‘has often been reduced to a narrative formula that can then be absorbed into dominant culture and made so recognizable that it can be parodied’, however, this form of ‘cultural appropriation is at the expense of the play’s own core of radical experimentation’ which ‘involves suppressing many of the challenges inherent in the original’ and ‘[forces] it to conform to media paradigms operating at the particular time of performance’ (139). To claim that *Star Wars* is ‘based’ on *Hamlet* would be to do so, and it is not my aim to link the two in terms of similar characters or storylines. My reading of *Star Wars Episode VII The Force Awakens* and *Episode VIII The Last Jedi* aims to identify the same problems of uncertainty and internality present in *Hamlet* by focusing on the characterisation of the similarly enigmatic character of Kylo Ren.

**Prema Arasu** is a current PhD candidate at UWA in the field of creative writing. Their current research is on gender in speculative fiction. Prema completed a BA (Hons) in English and Cultural Studies and the University of Western Australia and a MLitt in Contemporary Literature and Culture at the University of St. Andrews. They are a founder of the postmetaectotranscendentalist literary movement.

**Michael D. Barbezat (Australian Catholic University)**

**‘The Providers of Medieval Mental Health: The Testimony of Visions and Revelations Involving Despair and Suicide’**

One of the stories recorded by the Augustinian Canon, Peter of Cornwall in his *Liber revelationum* recounts a remarkable story regarding what we might call a failure in the medieval mental health system and its aftermath. Sometime in the late twelfth century, at a late hour of the day, the wife of a London aristocrat sought help from a disinterested parish priest. After the woman’s servant had informed the priest that his mistress was in an acute crisis, the priest, getting ready for bed, replied that she should just sober up and he would come around to her home and speak with her in the morning. Upon being told of the priest’s dismissive reply to her call for help, she hung herself from the beams of her bedchamber. Many years later, at the priest’s own death, she returned to take his soul with her to hell.

Visionary stories involving suicide and supernatural retribution like this one open up for us some aspects of medieval mental health that can be difficult to see. In particular, they can provide windows on what we might call the providers of medieval mental healthcare, showing us who they were, what kinds of requests they faced, and how they did or did not successfully respond to their responsibilities. In this presentation, I examine a few stories like the one found in Peter’s *Liber revelationum* with an eye for what they can tell us about the providers of medieval mental health care and the services they delivered.

**Short Presenter Biography**

Michael D. Barbezat is a Research Fellow in the Institute for Religion and Critical Inquiry at the Australian Catholic University. Before joining ACU, he completed a postdoctoral fellowship at the Centre for the History of Emotions at The University of Western Australia. He is an historian of medieval intellectual, religious, and cultural history. His research engages with medieval conceptions of the afterlife and how these conceptions both reflected and helped to shape the ordering, institutions, and experience of the regular world. He is the author of *Burning Bodies: Communities, Eschatology, and the Punishment of Heresy in the Middle Ages* (2018).

**Emma Louise Barlow (The University of Sydney)**

**‘Marginal Notes on Mental Health in the Suicide Narratives of Dante’s *Commedia*’**

Suicide plays a dynamic role in both the narrative and structure of Dante’s *Commedia*, and yet the poet does not in fact mention the term ‘suicide’ anywhere in the work: Dido “slew herself for love” (*Inf.* 5.61), Pier della Vigna describes suicide as a process in which “the ferocious soul deserts the body | after it has wrenched up its own roots” (*Inf.* 13.94-94), and the anonymous Florentine suicide simply “made [his] house into [his] gallows” (*Inf.* 13.151). It is thus unsurprising that the notion of mental health in connection with suicide is equally absent in explicit terms. Reading between the lines of Dante’s poetry, however, it becomes clear that the positioning, both geographical and metaphorical, of the suicides within Dante’s *oltremondo* deliberately lends aspects of liminality and hybridity to their narratives, elements that closely resemble the modern understanding of the often-treacherous terrain of mental health. Through an analysis of the liminal and littoral geographical spaces in which Dante’s many suicides are found, and the hybrid humanities of the suicides as they are described in Dante’s text, this paper hopes to explore the ways in which, even inadvertently, Dante reflects on the distancing of the suicides from the civic bodies of their communities, from their own physical bodies, and from the vital rationality of their human minds, and thus to investigate the ways in which the mental health of the suicides forces them to the edges of society’s, and their own, consciousness.

**Emma Louise Barlow** is a PhD candidate in Italian Studies at The University of Sydney, following from a BA (Languages) (Hons) also at USyd and an MSt in Modern Languages (Italian) at the University of Oxford. Her doctoral research proposes a study of Dante’s conception of suicide in his works, and of how these conceptions were shaped by Dante’s contemporary intellectual and literary landscape. She has presented her work at conferences in Australia, the UK, the USA and Italy. Her research interests include medieval and Renaissance Italian literature, palaeography, the history of emotions, and pedagogical practices in tertiary education.

**Diana G. Barnes (University of New England)**

**‘Managing Mental Health During the English Civil War’**

During the protracted conflict of the English civil war and its immediate aftermath, there was considerable talk about government of the passions. The focus of much of this discourse could be classified in today’s terms as managing mental health. With so much blood shed, families divided, properties lost, amid increasing violent and acrimonious religious and political polarization, it is little wonder that the mental wellbeing conducive to a good life was more difficult to achieve. As Michel de Montaigne wrote during the French Wars of Religion, “In truth a forraine warre is nothing so dangerous a disease as a civill.” During the French Wars the stoic government of those extreme emotions that derange a mind, made sense to Montaigne, as it did to English writers in the 1640s and early 1650s. This paper will consider the approaches to managing mental health articulated in a range of literary and quotidian discourses.

**Diana G. Barnes** is a Lecturer in Literary Studies at the University of New England. She was previously a Postdoctoral Fellow at The University of Queensland affiliated with the School of Communication and Arts and the UQ node of ARC Centre for Excellence in the History of Emotions, 1100-1800 (CHE). She currently serves as the node leader of CHE’s UNE node. Diana’s research examines the intersection between gender, emotion, history and literary genre. She has written on emotion and early modern letters, Puritan wifely ideals, and most recently passion and war in Margaret Cavendish’s *Playes* (1662).

**Elizabeth Burrell (Monash University)**

### **‘Siknese of the Hede’ and Domestic Remedies in Late Medieval England**

My paper examines domestic remedies for mental illness in England during the Late Medieval period. These were derived from official liturgy, exorcised from their ecclesiastical setting, and adapted by practitioners to solve domestic issues. Using charms, amulets and treatments found in household sources such as Books of Hours, commonplace books, recipe collections and prayer rolls, my paper argues that there was a prolific culture of domesticated liturgical healing that was both accessible and popular across society.

Remedies for mental illness varied from specific prescriptions that healed ‘siknese of the hede’ to cure-all formulas that could concurrently treat a range of other issues including bleeding, fertility, protection against theft and safety from both earthly and spiritual enemies. As these domestic remedies were liturgical in origin, users understood that their power lay outside of professional medical theory. Some medieval doctors even incorporated these remedies into their own medical practice basing their treatments for mental illness on a combination of professional knowledge and faith in secret power.

The recording of these domestic remedies in a therapeutic culture that was largely performative and dependant on oral transmission indicated confidence in efficacy. For an oral remedy to be committed to writing, it had to be previously successful and trusted to work again in the future. Moreover, the act of writing it down further cemented its legitimacy increasing both practitioners and patients’ trust in the procedure which vastly improved the chances of it working.

**Elizabeth Burrell** is a PhD student at Monash University, Melbourne in the School of Philosophical, Historical and International Studies. Elizabeth’s research deals with magic and religion in Late Medieval England with a specific focus on lived religiosity, household literature and the domestic adaption of official liturgy. Elizabeth is currently completing her PhD dissertation which examines the cross-societal recording and usage of church liturgy in Middle English and Latin domestic remedies such as charms, amulets, protective prayers and prayer rolls.

**Michael Champion (Australian Catholic University)**

**‘Self-Killing, the Practice of Death, and Mental Health in Early Christianity and Late-Antique Philosophy’**

Many of the categories and distinctions in ancient moral psychology do not map neatly onto modern mental health categories. Nevertheless, discussions of self-killing, often understood as suicide and martyrdom, in philosophical and early Christian literature provide an important site of analysis for conceptions of mental health in late-antiquity. This paper begins by teasing out key concepts in ancient psychology which are significant for thinking about a healthy soul and rational intellect across Neoplatonism and early Christianity, including how passions or emotions function in relating the soul to the body. It then follows these concepts as they are deployed in discussions of self-killing before and after Augustine’s influential treatment. A central definition of philosophy in the period is that philosophy is the practice of death, and this colours what philosophers and early Christians say about whether or under what circumstances self-killing is licit. Schemes to train the mind were developed within Neoplatonism and different early Christian groups to ensure the healthy practice of death, and the paper will analyse these intellectual and spiritual exercises in comparative perspective to illumine differing ideas about how mental health could be thought of as consistent with practising death.

**Amy Conwell (Centre for Medieval Studies, University of Toronto)**

**‘Fault Lines of the “Brayne”’: Mental Disease in Middle English Medical Texts’**

Medical reference texts, or compendia, in late medieval England (c. 1375–1500) structure their material “de capite ad pedem” (from head to foot). This layout encourages the association of disease with affected body part, and, in so doing, circumscribes disease, at large, within the borders of the body. This border suggests medieval thinkers subscribed to the natural model of disease, which attributes disease to an internal affliction, manifesting in all people in the same way. However, mental disease does not easily fit within this model; rather, it seems to have been understood according to both the natural model and the once prevalent supernatural model, which attributes disease to an external entity, inflicting different people for different reasons. Definitions of mental disease as *infection* or *apostem* of the brain are regularly qualified by allusions to mental disease as punishment from god, under the purview of the soul, etc. For example, John Trevisa’s Middle English translation of Bartholomaeus Anglicus’ *De proprietatibus rerum* (c. 1240, translated c. 1398), prefaces its definition of *frenzy* as “an hote posteme in certeye skynnes and felles of the brayne” with an epigraph from *Deuteronomy* that understands mental disease as a punishment from god, “Oure lord schal smyte thee with woodnes”. In this paper, I argue that as such texts fail to enclose mental disease within the borders of the “brayne” and its associated natural model of disease, they leave the vestiges of the supernatural model to weigh on mental disease to the detriment of the affected person, who must bear both the fault (as disease agent) and blame (as sinner) for their own disease.

**Amy Conwell** is a PhD candidate in Medieval Studies at the Centre for Medieval Studies at the University of Toronto. Her research looks at how conceptions of mental disease informed the lived experience of mental illness in late medieval England (1375 – 1500). Her dissertation engages medical compendia, lexica, poetry, autobiography, and mystic texts. In her off time, Amy works for CUPE 3902, the trade union representing contract academic workers at the University of Toronto, practices yoga, and writes poetry.

**Clare Davidson (The University of Western Australia)**

**“All thys ys good to helpe a woman’: Suffocation, Sexuality and Bodily Autonomy in the *The Book of Rota*’**

In the Middle Ages a lack of venereal expulsion was related to ill health among women and men. *On the Conditions of Women* from the *Trotula* compilation notes that women who do not have sexual relations with men, particularly those who were used to regular intercourse, such as widows, but also unmarried virgins of a particular age, were liable to experience a ‘suffocated womb’ which could lead to fainting and deathlike symptoms. Stimulation of the genitals by the patient or medical practitioner was recommended to be a viable cure for this affliction. Medical texts like the *Trotula* evidence that particular occurrences of venereal arousal could be distinguished from the moral complications of sinful lust. But do issues of bodily autonomy factor into the sustained medical dialogue about the monitoring and treatment of the sexual health of women? Medieval prescriptions promoting normative sexual health rely on a particular understanding of arousal as a mental and physiological phenomenon. This paper offers a critical reading of instructional and medical guides that prescribe medical genital massage in order to consider the bodily and sexual autonomy of women within the history of medicine, questioning the legitimacy of reading such encounters as masturbatory or otherwise erotic.

**Clare Davidson** completed her PhD in medieval literature at The University of Western Australia in 2017. Her research examines the physiology of arousal in fourteenth-century England. Davidson has published with *The Los Angeles Review of Books* and *The Chaucer Review* and is currently working on her first book, *Vernacular Arousal: The Middle English Body in Love*.

**Janette Elliott (University of Divinity)**

**‘The Honouring of Shame and the Healing of Dread’**

Julian of Norwich (ca. 1342-1416) offers some perceptive insights into mental health in the medieval world. Her personal struggles concerning sin and the pain it causes - in tension with her experience in the Showings of God’s absolute love - facilitate these insights. In the terminology used by Julian to describe states and emotions of sickness and suffering “woe” is an umbrella term. The counter term of “weal” or well-being is defined as the absence of “painful dread.” I would like to argue that her presentation of dread uncovers the potential for understanding how mental anguish, doubt and despair may take hold of a person. Julian also identifies the condition of “ghostly blindness,” as well as “bodily heaviness” which her Exemplum shows is not unrelated to being “blinded in our reason.” Julian’s teaching on the “Four Dreads” – the dread of fear of frailty, the dread of pain following recognition of sin, doubtful dread and reverent dread are however, accompanied by the presentation of a remedy. I will further argue that this teaching of dread and its remedy may be situated within her writings on the motif of shame which reflects the medieval Christian sensibility that shame was the potential source of both great suffering and, or honour. In Julian’s understanding shame, sin, blame and wounds become honours. This paper is framed within the context of Julian’s overall understanding of the relationship between God and humanity.

**Janette Elliott** is a (part time) PhD Candidate with University of Divinity and works full time at Yarra Theological Union, Box Hill Victoria. Janette’s thesis topic is “How Does Julian of Norwich Engagement with Christ Offer a Spirituality of Wholeness?” This is a text based thesis working across the disciplines of theology, history and anthropology using the Biblical Hermeneutic of Sandra Schneider’s addressing the Worlds behind, of and in front of the text. The greatest influences on Janette’s Research interest include many years living in enclosed Benedictine Community and her father’s journey to health after his P.O. W experience.

**Jessica Flint (University of Tasmania)**

**‘Seeing the Divine: The Apparitions of Thomas Becket’**

Visions and manifestations of the divine are aspects of mental health in the medieval world that was received as a positive manifestation of piety. Associated with blessings and attested to in written sources such as *miracula*, saintly visions imply a sense of piety, devotion, and spiritual favour of the visatee.

This paper will be concerned with the supernatural apparitions attested *miracula* concerning Thomas Becket. One way in which a saint such as Becket could perform such a miracle was to visit a devotee in a dream or a vision. Such visions were perceived as a blessing, and considered to be evidence of a saint’s presence on earth, and divine intercession on behalf of the devotee. By considering the case study of Thomas Becket in *miracula*, we can investigate the impact such visions had on motivating a person to pilgrimage, with a particular focus on infirm or disabled people and the perceived benefits and aims of pilgrimage.

This paper will explore the relationship between the positive reception of such visions, and their prevalence among medieval society, and give consideration to what this implies about socially accepted norms and behaviours in the Middle Ages and the relationship between these accepted behaviours and mental health. I will consider what constituted unacceptable behaviour and attempt to describe the murky margins within which visions and apparitions of the divine were considered to be miraculous rather than malevolent.

**Jessica Flint** is an honours candidate at the University of Tasmania, with a thesis topic in medieval European pilgrimage, to be completed in October 2019. The subjects of her research are the social and cultural connections that pilgrimage both facilitates and represents, and she is exploring the lived experience of pilgrimage with a particular focus on disabled and infirm pilgrims who undertook travel to seek healing. Jessica has an interest in the archaeology of medieval travel, including pilgrimage and trade and what this can tell us about trade networks and cross-cultural connections of medieval Europe.

**Yasmin Haskell (The University of Western Australia)**

**‘Erasmus and the Mental Health of Scholars’**

This lecture explores Erasmus’s place in the history of scholarly ‘hygiene’, both with respect to his contemporaries and correspondents (humanist physicians, scholars, and theologians) and in a longer tradition of writing about the health of scholars, melancholy, ‘hypochondria’ and the passions. To what extent did Erasmus reflect on scholarly workaholicism and attempt to moderate its impact on his own and others’ health? How much was too much homework for children and could too much learning produce physical, mental, even spiritual pathologies?

**Yasmin Haskell**, FAHA is Cassamarca Foundation Chair in Latin Humanism at The University of Western Australia. From 2010-17 she was a Chief Investigator in the ARC Centre of Excellence for the History of Emotions: Europe 1100–1800 (Partner Investigator from 2017–18, when she was Chair of Latin and Director of the Institute of Greece, Rome and the Classical Tradition at the University of Bristol, UK). She has published on Renaissance and Neo-Latin literature, especially by Jesuits, and on various topics in the history of medicine and science. Her books include *Loyola’s Bees: Ideology and Industry in Jesuit Latin Didactic Poetry* (Oxford University Press, 2003); as editor, *Diseases of the Imagination and Imaginary Disease in the Early Modern Period* (Brepols, 2011); *Prescribing Ovid: The Latin Works and Networks of the Enlightened Dr Heerkens* (Bloomsbury, 2013); and most recently, edited with R. Garrod, *Changing Hearts: Performing Jesuit Emotions Between Europe, Asia and the Americas* (Brill, 2019). She is currently writing a book on ‘play’ in Jesuit humanist education.

**Jordan Hill (The University of Western Australia)**

**‘Theological, Astrological and Humoral Theories of the Affections and the *Diseases of the Sovle*’**

Though humoral theories of emotional afflictions, such as melancholia, have existed since the time of Hippocratic writers, there seems to have been a renewed emphasis on the importance of the role of the physician in the treatment and control of undesirable emotional states and proclivities of the mind in the early modern period. Both the internalised causality and the prescription of physical remedies, such as habit or diet, for the treatment of emotional conditions, place humoral emotional theory in interesting tension with both astrological explanations of the emotions and prominent theological methodologies for their control. This paper seeks to explore the tensions and symbioses of these various explanations of the emotions. I will utilise theological texts such as Thomas Aquinas’ *Summa Theologiae* and Desiderius Erasmus’ *Enchiridion*, which both provide models of the emotions that advocate for the use of reason as a cure for unruly passions, rather than any physical treatment; in conjunction, with texts that demonstrate the astrological explanations of the emotions from the medieval period utilising literary works, such as Geoffrey Chaucer’s *The Knight’s Tale*, as well as more intellectual works, such as Bartholomew Anglicus’ *De Proprietatibus Rerum*, which collectively identify non-human external factors in the form of the influence of the planets and the zodiac as the primary causes of an individual’s natural emotional disposition and the potential cause of affective disorders. Through a comparative approach, I hope to demonstrate how an understanding of these three different perspectives on the emotions can offer a more nuanced understanding of the complexities of the medieval and early modern emotional worldview.

**Jordan Hill** is an honours student currently studying history at The University of Western Australia, under the supervision of Dr Kirk Essary. His current research focuses on early medieval cultural history and religion, with a particular interest in representations of magic and religious belief in Scandinavian and Celtic literature.

**Phil Le Couilliard (The University of Sydney)**

**‘Solitude in the Old English Poem *The Wanderer*’**

Anglo-Saxon conceptions/perceptions of/attitudes toward psychology and mental health are less understood than those of later periods Anglo-Saxon literature describes the mind itself as if being situated within a vessel. This vessel is not the head. Rather, the Anglo-Saxon concept of the mind is one that appears to reside in the breast and not the brain, and as such is perhaps more closely linked with emotion rather than rational thought than in modern concepts. The corpus of Old English spans a period of many centuries up until the 11th century. The elegiac lyric known as *The Wanderer*, like many extant Old English poems, was committed to writing only in the later part of the period. It survives only in the Exeter Book, a major collection of Old English verse that was copied in the late 10th century. As with virtually all Old English poems, *The Wanderer* was unnamed at the time; its modern title is drawn from the poem’s narrator, a wandering, solitary figure. Amongst its many themes, the poem reflects upon the psychological impact of being set apart from society. The narrator is ‘anxious of mind’ (2), ‘as there is not now one living being to whom [he] dare express his heart’ (9), his ‘weary mind cannot resist fate, nor can rueful thought afford help’ (14). This paper will argue that *The Wanderer* may be read not just as exploring the thoughts of a person dealing with solitude and isolation from his community, but also as an Anglo-Saxon exploration of mental health issues and strategies for coping with them.

**Phil Le Couilliard** is a PhD candidate at The University of Sydney under the supervision of Professor Danial Anlezark and Dr James Kane. His undergraduate degree majors combined his two passions – English Literature and Psychology. He recently obtained a first-class honours degree in Old English. His current PhD project is exploring the psychological representations of character in Old English poetry. Although he suffered a career in wealth management for more than two decades, he now manages a private psychiatry practice in Sydney.

**Cheryl Major (The University of Western Australia)**

**‘Modern Representations of Mental Disorder in Mid-Seventeenth Century France’**

The early modern period was a time where literature became more accessible to the public. Enquiry into the human psyche was further developed in this period which allowed new understandings of mental illnesses to eclipse its medieval interpretations. In the first episode of Season Two of the television show *Versailles*, which was aired in March 2017, King Louis XIV is depicted as standing in a lake in the middle of the night as his trusted chamberlain, surrounded by the court infantry, attempts to coax him out of the lake and onto dry land. The King appears to be disorientated and to have been following a voice that he heard in a dream. This scene establishes the theme for the season where enquiry is made into the dysfunctional psychological nature of the Sun King and his seventeenth century French court.

My paper will examine how mid-seventeenth-century mental disorders are represented to a modern audience. It will compare the understanding of mental illness in the earlier period with modern interpretations of it. The analysis will focus on French accounts of criminality, narcotic use, and suicide.

**Cheryl Major** is a first-year PhD student at The University of Western Australia. Her research focus for my PhD thesis examines historical and imagined representations of the medieval and early modern in contemporary literature. Her Honours thesis was a fictional twelfth-century historical diary of Marie of France, Countess of Champagne (1145-1198). She is a member of the Editorial Committee for *Cerae*, a peer-reviewed academic journal of medieval and early modern studies, which is managed through an Open Journal System site hosted by The University of Western Australia. Cheryl is also the Administration Officer for the Oral History Program at The University of Western Australia.

**Caitlyn McLoughlin (Ohio State University)**

**‘Devotional Self-Harm in *The Life of Dorothea of Montau*’**

*The Life of Dorothea of Montau*, a fifteenth-century *vita* written in Middle High German by Dominican scholar Johannes Marienwerder, offers a unique portrait of medieval attitudes about spousal emotional and physical abuse. Depictions of eroticized violence in the service of God make up the core of Marienwerder’s text, which includes detailed descriptions of the violences that Dorothea committed against herself, and frames the abuse her earthly husband inflicted on her as a crucial part of her martyrdom. For modern readers these depictions are troubling, but Marienwerder understands and presents Dorothea’s suffering as admirably devout and more importantly, self-determined. Focusing on *The Life of Dorothea of Montau*, this paper will question whether a medieval audience necessarily considered self-harm harmful. If Marienwerder encourages Dorothea’s suffering and avers that she takes pleasure in it, what then does she suffer? The life that Marienwerder ultimately presents offers insights into a medieval conception of gendered power and spirituality while also explicitly considering the mental and emotional effects of physical abuse. Engaging with medieval depictions of mental distress and methods of coping, broadens modern understandings of treatment and removes the stigma of incompetence surrounding self-harm.

**Caitlyn McLoughlin** completed her PhD in English at the Ohio State University this past May. Her dissertation, “Queer Genealogy and the Medieval Future: Holy Women and Religious Practice,” examines hagiographic narratives about holy women arguing that medieval conceptions of community, sexuality, and devotional practice are future-orientated and queer. She is interested in medieval narratives that allow affective recognition between queer individuals and communities across historical periods. She is currently working on developing her dissertation as a monograph and has a chapter in the edited collection *Trans and Genderqueer Subjects in Medieval Hagiography*, coming out with Amsterdam University Press in 2020.

**Riikka Miettinen (Centre of Excellence in the History of Experiences, Tampere University)**

**‘Religious Therapies and Spiritual Healing of the Insane in Early Modern Sweden’**

As elsewhere in (medieval and) early modern Europe, the main providers of mental health care for the ‘insane’ in the early modern Nordic countries were the kin and local communities and the clergy. However, in standard histories of psychiatry and medicine, and in general in the field of history of madness, the focus has typically been on the official or learned medicine, hospitals and measures taken by doctors while the ‘lay’ forms of care and healing and spiritual physic have been largely ignored. Many historians have criticized this overemphasis on scholarly medicine and institutions, and highlighted the blend of scientific, magical, and religious therapies practised in ‘healing’ the insane. As well known, both in the medieval and early modern times mental afflictions were understood in the contexts of illness (humoral pathologies etc.), sin and/or demonic, divine or other ‘supernatural’ influences. However, the most central principle was that God had the ultimate power over one’s health and recovery. Thus, the most commonly mentioned remedies in use were religious practice and therapies. This paper discusses the spiritual healing, therapies and pastoral care for the ‘insane’ and mentally afflicted in early modern Sweden (incl. Finland) based on descriptions in various types of sources, such as lower court and ecclesiastical court records and journals. The ‘insane’ themselves, their families as well as local clergy and parishioners had key roles in the healing. Moreover, the practices in use in Lutheran times show clear continuations of many medieval, Catholic traditions.

**Riikka Miettinen** works as an Academy of Finland Postdoctoral Researcher at the Centre of Excellence in the History of Experiences, based at Tampere University, Finland. Her research interests include the history of insanity, social history of medicine and the history of suicides, the rural landless and disabled, in particular in the contexts of early modern Sweden and Finland. She is currently working on a personal research project that focuses on the social history of the insane. Her recent publications include a monograph *Suicide, Law, and Community in Early Modern Sweden* (Palgrave Macmillan, 2019).

**Ana Irimescu Morariu (IRHT-CNRS, Paris, France)**

**‘Some Remarks on Mental Illness in the Late Middle Ages: the Case of Opicinus de Canistris (1296–1355)’**

In his remarkable book *Folie et déraison. Histoire de la folie à l’âge classique* (1961), Michel Foucault stated that the psychiatric system of asylums for the mentally ill was implemented in France starting from the seventeenth century. But in spite of some interesting research recently published, the topic of mental health in the Middle Ages still needs to be properly addressed in the vast field of the epistemology of mental illness and the history of psychiatry. However, this is understandably a difficult objective since the interdisciplinary approach it requires and the most appropriate from a methodological point of view, appeals to skills in all the related fields of medieval history, philosophy of mind, history of psychiatry and psychopathology.

In my paper, I would like to make use of these different skills in order to analyse the case of the Italian priest Opicinus de Canistris (1296-1355) to whom the scholarship attributed a psychotic condition labelled “paraphrenia”, i.e. a paranoid type of schizophrenia. According to this diagnosis, his artistic productions in the form of peculiar drawings and anthropomorphic geographical maps were seen as reflections of his mental illness. In my contribution, I would like to challenge both this diagnosis and the methodology of the research leading to it by analysing Opicinus’s autobiographical work that has been recently critically edited and translated in French. My paper thus responds to the “Depression / Insanity” and “Mental disorder / Rapture” headings of this conference.

**Ana Irimescu Morariu** has been clinical psychologist since 2011 and a Doctor of Philosophy specialising in medieval philosophy of mind since 2015. She trained and studied in Paris (France) at the University Paris 7 – Denis Diderot and the Ecole Pratique des Hautes Etudes - Sorbonne. During her postdoctoral research, she became interested in the field of self-narrative productions in literature and her present work is based on an interdisciplinary approach where she uses her expertise and knowledge in psychopathology, philosophy and medieval studies in order to provide an original perspective on the topic of mental health.

**Sydney Nicholas (The University of Sydney)**

**‘Ascetics or Anorexics? Investigating the Implications of Historiographical Medicalisation of Medieval Food Asceticism’**

My paper investigates two historiographical approaches to food asceticism amongst late medieval Italian female saints and holy women. Specifically, I explore these historians’ impulse or resistance towards medicalising food asceticism into a diagnosis of anorexia nervosa. My paper interrogates both Rudolph Bell’s 1985 book, *Holy Anorexia* and Caroline Walker Bynum’s *Fast, Feast and Flesh: The Religious Significance of Food to Medieval Women*, composed the same year. Bell asserts that, although the symptoms of food asceticism and anorexia nervosa appear superficially similar, conflating female food asceticism with this mental illness is a simplistic and overtly medicalised analysis of a contextually, historically and religiously embedded practise. However, Bell does see merit in considering historical asceticism through the psychiatric lens of anorexia nervosa, particularly its symptoms and potential causes. Bynum, on the other hand, wholly rejects the association between food asceticism among medieval and Early Modern female saints and a modern, medicalised diagnosis of ‘anorexia nervosa.’ Instead, Bynum argues that the contextual differences between medieval female ascetics and contemporary ‘anorexics’ are far too drastic – particularly in terms of religious influence – to allow for an accurate and comprehensive historiographical comparison. Using these two distinct interpretations of food asceticism, my paper interrogates the pitfalls of attempting to re-interpret medieval history through the lens of modern psychology.

**Sydney Nicholas** is a fourth-year Undergraduate scholarship recipient currently attending The University of Sydney, about to complete her Bachelor of Arts degree with majors in English and History. She has previously presented a paper in 2017 at the Postgraduate and Early Career Researcher Conference ‘Peripherality’ at the University of Sydney. She also has two pieces published in early 2019 in *Philament: A Journal of Literature, Arts and Culture*. Sydney plans (with bright-eyed optimism) to forge a career in academia, specialising in Medieval Old Norse Literature.

**Chloe Owen (Loughborough University)**

**‘Phlegmatic Demons and Melancholy Ghosts: A Handy Guide to Early Modern Sleep Paralysis’**

For thousands of years, people have claimed to be oppressed in the night by an unknown intruder, sparking legends of supernatural assailants in cultures around the world. Such tales describe what modern psychologists now understand to be sleep paralysis: a phenomenon in which the individual wakes to find their muscles are paralysed, often accompanied by visual, auditory, and/or tactile hallucinations. While sleep paralysis may be experienced by anyone at any time in their lives, it is most common in people with serotonin disorders such as depression, anxiety, and post-traumatic stress disorder (PTSD). This paper considers how this issue was depicted in early modern medical writing, popular prose detailing apparent supernatural encounters, and dramatic literature such as Shakespeare’s *Hamlet* and Marston’s *Antonio’s Revenge*.

Early modern explanations for sleep paralysis ranged from an imbalance of humours, to improper sleeping habits, to visitations from supernatural creatures. Underlying these explanations was the concern that sleep paralysis hallucinations were a sign of current or impending physical or mental illness. Whether the sufferer was at risk of developing epilepsy or whether they were merely plagued with too much black bile, sleep paralysis and visitations from supernatural creatures were believed by physicians to be a danger to both body and mind. This paper ultimately considers how early modern conceptions of sleep paralysis and mental illness were debated, adapted, and dramatized, and how they led to our understanding of the phenomenon today.

**Chloe Owen** is a second year PhD student at Loughborough University. She completed her BA in English Literature and an MA in English Literary Studies: Renaissance Pathway at the University of Exeter. She then completed an MA in Shakespeare Studies at King’s College London and Shakespeare’s Globe Theatre. Chloe is currently working with Dr Joan Fitzpatrick and Dr Sara Read, looking at the ways in which ghosts, witches, fairies, and other supernatural events in early modern drama are related to both our modern understanding of sleep paralysis and hypnagogic/hypnopompic hallucinations, and early modern explanations for the phenomena.

**Louise Pitcher (The University of Western Australia)**

**‘Dissatisfaction and Melancholy in the Globe’s 2011 *Much Ado About Nothing*’**

The stage is a space where artificial emotions are expected and normalised. The constructed emotions presented reflect both the intent of the script and of the production choices, which is a distance rarely more obvious than when dealing with historical plays where the social understanding of emotions has changed over time. *Much Ado About Nothing* is often infamous for its character’s views on virginity clashing with modern sensibilities, but it is also a play that has great potential as an exploration of the contrast between modern understandings of sadness and the period’s contemporary understandings of melancholy.

The performance of satisfaction and joy is one of many things explored by the Globe Theatre’s 2011 staging of *Much Ado About Nothing* (broadcast worldwide via ‘Globe On Screen’), which embraces the ambiguity of characters’ feelings of dissatisfaction during supposedly joyous occasions. The performance subtly uses colour symbolism in characters’ costumes to signify their melancholic emotional states, even when this contrasts with their actors’ physical cues. Characters wearing black fabrics are cued as experiencing discontent, regardless of the emotions they are physically performing towards the other characters in the moment.

This paper will explore the role of symbolic costuming in bridging the gap between historical understandings of melancholy and modern understandings of dissatisfaction. In particular this paper will examine the characters Don John, the isolated bastard villain; Don Pedro, the thoughtless prince; and Hero, the maiden who dramatically falls in social status, and demonstrate how all three appear on stage in black outfits. My analysis will focus on how their costumes symbolise their different experiences of complex sadness.

**Louise Pitcher** is a young academic currently studying a Bachelor of Arts in English and Cultural Studies and Linguistics at The University of Western Australia, and has previously completed a Bachelor of Writing from Edith Cowan University. She is passionate about costuming and is fascinated by both its physical production as well as its symbolic effects on characterisation and narrative. She is currently researching the effect costuming has as an

emotional cue within stage performances and is looking forward to further explore the concept of clothing as a reflection of character's emotional states.

**Melissa Raine (The University of Melbourne)**

**‘Children, Physical Discipline and Mental Health in Medieval England’**

Trauma research associates robust mental wellbeing with an individual’s ability to feel safe. An overwhelming adverse experience can distort the internal processes through which one evaluates threat and security, with devastating consequences for mental health. While such disorder is often associated with sudden, extreme ordeals, repeated exposure to less dramatic but highly stressful events can also exceed an individual’s ability to process their experiences, similarly resulting in profound alterations to perceptions of threat, or, conversely, the capacity to feel safe. When this foundation is unstable, mental wellbeing is inevitably impacted.

Medieval English society condoned the beating of children. Physical discipline was held to be necessary for the development of a healthy, rounded adult; for many children, the threat of being beaten seems to have been ongoing. How do we reconcile modern research into the damage that violence causes to children’s mental health with the everyday reality of such violence in medieval England? Does widespread approval for beating children indicate that adults internalised harm that was done to themselves as children, shifting from victims to perpetrators? Can we, or should we, pathologise an entire culture? If not, what would be the mitigating factors that promote an experience of security despite the fear and distress generated by both actual and threatened beatings?

This paper draws upon conduct texts, education tracts, and literary examples to explore these questions, in the process considering how fruitful it is to explore medieval sources through the modern concept of trauma.

**Melissa Raine** is a Research Associate at The University of Melbourne and an Honorary Associate Investigator with the Australian Research Council’s Centre of Excellence for the History of Emotions (CHE) for her projects on children’s voices in Middle English narrative and contemporary Australia.

**Sally Thomas (The University of Western Australia)**

**‘Dagger of the Mind: Interpreting Vision and Self-Image in *Macbeth*’**

The performance of melancholia in Shakespeare’s *Macbeth* defines it as an illness of mistrust; a state of being in which the veracity of an individual’s physical senses is brought into question, thereby unstabilizing the mind. However, the extent to which these delusions manifest through the medium of sight (be it of the external world or the imaginative self-image) has been met with little discussion. In part the reliance on spectacle can be rationalized through the era’s conventions of theatre; however, coinciding epistemological theories of mind, body, and soul, lent the eye particular significance in understanding the world and ourselves within it.

This paper aims to interpret the portrayal of hallucination through the era’s shifting theories of mind, wherein vision -- once thought to be indisputable -- became deemed corruptible by flights of imagination, ambition, humoral imbalance, and spiritual manipulation. Further, the impact of vision on early modern conceptions of self will be examined through theoretical frameworks of art history, with particular reference to Berger’s *Ways of Seeing* (1972). The aim is to examine the extent to which conflicting theories of vision find textual support, while paying consideration to Shakespeare’s observance of spectacle as theatrical convention. In doing so we may glean insight into early modern conceptions of self, their ways of seeing, and of rationalizing what has been seen: to what extent was vision considered irrefutable, as opposed to a fallible process? Was seeing really believing? If not, where did the fault lie — the mind, the body, or the external world?

**Sally Thomas** is an undergraduate student of humanities at The University of Western Australia, pursuing studies of English literature and visual arts. She was awarded the UWA School of Design’s ‘Early Modern Matters’ prize in 2018 for her research into the cultural history of Baroque and Renaissance artworks, and hopes to continue her studies in artistic history pertaining to the evolution of visual and linguistic storytelling. Particular fields of interest for her include gothic and supernatural literature, world mythologies and the evolutions thereof, and artistic development in cross-disciplinary media.

**Sarah Tiboni (The University of Western Australia)**

**‘The *Office of the Wards and the Protection of Mentecapti* in Florence During the Modern Age’**

This paper presents the specific duties of the Florentine civic agency known as *Office of the Wards and Adults* (Ufficio dei Pupilli et Adulti) from its foundation in 1393 through the beginning of the 19th century, in order to investigate the institutionalised ways of requesting actions towards mentally ill people practiced by the Florentine Republic and later by the *Principato mediceo*.

Since the Florentine Republic, the Office of the Wards, later Magistracy of Wards (Magistrato dei Pupilli), was responsible for protecting the properties and interests of fatherless children, widows and incompetent adults, such as disabled, deaf-mute and *mentecapti*. The mad categories permitted to receive assistance were frantic people, melancholic persons, squanderers and prodigal people.

For all these people the assistance of five honest and merciful Officials men was provided; they assigned to each one a guardian and provided them free legal aid in the event of a court case against their own family. They also registered and valued fatherless children’s assets in the father’s possession at the time of the father’s death.

Until the mid-17th century particularly violent mad were incarcerated in the well-known Le Stinche prison. Later, structures like Santa Dorotea de’ Pazzarelli and Santa Maria Nuova mad houses, took on mad people and incurables until the 1750; in that year, on the request of the Grand Duke of Tuscany, Pietro Leopoldo, all the Tuscans, who were mentally unwell, regardless of their their social class, could attend the single mad house named San Giovanni Battista Hospital, better known as Bonifazio Mental Hospital.

**Sarah Tiboni** graduated (MA) in Archival Studies from the University of Pisa (2001); she received a Diploma from the National Training School on editing historical documentary sources from *Istituto Storico Italiano per il Medioevo* in Rome (2010) and completed her PhD in Archival Studies in 2016 (University of Siena). Sarah studied also at Archival School of Florence State Archive and works as an archivist in Italian archives. Sarah’s research

interests include archival studies, abandoned childhood, ancient hospitals, and Italian cultural heritage. Sarah is currently a board member of the *Centro Studi Santa Rosa da Viterbo*, a non-profit organization created to study the historical archives of St Rose from Viterbo and to valorize archival studies in general.

**Anna Quercia-Thomas (The University of Western Australia)**

**‘Male Friendship and Madness in Shakespearean Tragedy’**

The fact that the heroes of Shakespeare’s tragedies are often afflicted with what we might now consider to be mental illness has been well studied in the field. However, an element of these characters’ mentalities that is often overlooked is Shakespeare’s choice to surround his tragic heroes with friends in a way that both sets them apart from their classical predecessors and suggests an emphasis on shared emotionality. Horatio’s proximity to Hamlet invites comparison between their relative mental states. Hamlet deliberately adopts the characteristics of his emotions: he wears an “inky cloak,” talks to skulls in a graveyard, and contemplates his own existence, making his portrayal of melancholy overly dramatic and excessive. Hamlet’s affected melancholy and madness impacts audience perception of Horatio, and thus his emotional response to Hamlet’s story and his tragic downfall provide an outside perspective.

I consider the friends of Shakespeare’s tragic heroes as figures that emphasize the mental state of the hero, and through their own emotional reactions, provide a model for audience response to the depictions of mental illness onstage. I draw primarily upon contemporary affect theory and Aristotle’s *Poetics*. Aristotle believes that the purpose of tragedy is affective and inextricably linked to its capacity to be witnessed and therefore, to elicit emotion. Considered in this context, the male friend’s affective purpose is upheld within a classical tradition of tragedy and provides a contrast to the actions of the tragic hero, serving as a model of balanced emotional response for the audience.

**Anna Quercia-Thomas** has just begun a PhD at The University of Western Australia. She completed an MLitt in Shakespeare and Renaissance Literary Culture in 2018 at the University of St Andrews. Her research focuses on male friendship and bystanders in Renaissance drama and further interests include friendship, affect theory, history of emotion, and queer theory.

**Bob Weston (The University of Western Australia)**

**‘Nostalgia – A Fatal Disorder That Came and Went’**

Nostalgia is a topic with a substantial historiography. The more recent attention of academia to the study of the emotions has resulted in a veritable storm of research papers and texts on the subject. I am limiting this paper to an examination of the history around what was conceived in the seventeenth century to be a specific disease in medical terms up to the late nineteenth century. Sometimes it was described by physicians as rare, but others have recorded large numbers of fatalities which were attributed to this disorder. Furthermore, sufferers were more likely to succumb to other life-threatening diseases.

Nostalgia was of concern particularly to the military as it was condition often encountered among soldiers and impressed sailors. For this reason, the focus of this paper is the military impact of nostalgia. The early historiography often associates the disease particularly with the Swiss a significant source of mercenaries. However, medical records of nostalgia, or *mal du pays* as it was called in France, show it to be a much more geographically widespread phenomenon.

The methods employed to address nostalgia included moral and physiological treatments, with varying claimed success. It was finally declassified as a recognised medical illness by the Royal College of Physicians in London in 1899.

**Bob Weston** is an Honorary Research Fellow at The University of Western Australia. His principal field of research is medical history in early-modern Europe. Bob has published a text on medical consulting by letter, and chapters and journal articles on the history of disease, masculinity, violence and the role of emotions in medical practice. His most recent book, *A Country Doctor in the French Revolution: Marie-François-Bernadin Ramel*, is scheduled for publication by Routledge-Pivot in August 2019.