



Società Italiana  
per la Storia dell'Età  
Moderna

**19-20 May 2025**

Università di Firenze

Palazzo Marucelli Fenzi

Aula Parva

# Feeling Together

Esperienze collettive  
di appartenenza nelle  
società di età moderna

Collective experiences  
of belonging in early  
modern societies

Convenors:

*Emanuele Giusti*

*Piroska Nagy*

*Claudio Passera*

*Giovanni Tarantino*

*Linda Zampol D'Ortia*



The institutional convener of this hybrid, bilingual seminar is the Italian Society for the History of the Early Modern Age (SISEM), in collaboration with the University of Florence (SAGAS Department), the research networks GLOBHIS (Network for Global History) and MEEM (Mediterranean Emotions), the Florence node of PRIN2020 EURIMPER, and the Université Franco-Italienne (UFI-UIF)

La partecipazione è libera e gratuita:

- in presenza fino a 40 posti
- tramite G-Meet: richiedere il link a / to receive the link please email: [giovanni.tarantino@unifi.it](mailto:giovanni.tarantino@unifi.it)

Image: Antonio Joli, *Procession in the Courtyard of the Ducal Palace, Venice*  
Courtesy National Gallery of Art, Washington



UNIVERSITÀ  
DEGLI STUDI  
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Dipartimento di Storia,  
Archeologia, Geografia,  
Arte e Spettacolo  
Eccellenza 2023-2027



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# Programme

**MONDAY, 19 MAY 2025**

Firenze, Palazzo Marucelli Fenzi – Via San Gallo 10, Aula Parva

**2.30pm–3pm**

**Welcome Address**

Giorgio Caravale, *Università Roma Tre, Presidente SISEM*  
Patrizia Delpiano, *Università di Torino, Commissione Eventi SISEM*  
Paolo Liverani, *Università di Firenze, Direttore Dipartimento SAGAS*

**Opening Remarks**

Giovanni Tarantino, *Università di Firenze*

**3pm–4pm**

**Keynote Speech**

■ *From Myths to Experience: Doing the History of Emotional Crowds*  
Piroska Nagy, *Université du Québec à Montréal*

## **Panel 1**

Collective Mobilities and Emotions in the  
Early Modern Mediterranean

**4pm–5pm**

Chair: Emanuele Giusti, *Università di Firenze*

- *Wartime Mobilities and Emotions in Venice's Mediterranean Empire*  
Anastasia Stouraiti, *Goldsmiths University of London*
- *Complex Heterogeneity inside the 1730 Istanbul Revolt: Multiple Anxieties of Rebels and Rulers*  
Tülay Artan, *Sabancı Üniversitesi, Istanbul*

Discussant: Federica Gigante,  
*University of Cambridge / I Tatti*

## **Panel 2**

Collective Turmoil

**5.30pm–6.30pm**

Chair: Felicita Tramontana, *Università Roma Tre*

- *Terrifying Topographies and Fearful Fantasies: Emotions and the Landscape in Early Modern Witches' Sabbaths*  
Aaron Larsen, *University of Oxford*
- \* ■ *I "moti" collettivi nelle Relazioni e negli Avvisi sulla Rivolta Messicana del 1624*  
Matteo Lazzari, *Sapienza Università di Roma*

Discussant: Erminia Irace,  
*Università di Perugia*

**5pm–5.30pm Coffee Break**





**TUESDAY, 20 MAY 2025**

Firenze, Palazzo Marucelli Fenzi – Via San Gallo 10, Aula Parva

**PANEL 3**

On and Below the Stage: Public Performances and Audience Responses

**8.40am–10am**

Chair: **Sama Mammadova**,  
Harvard University / Università di Firenze

- *«Plenum horroris cum voluptate spectaculum».*  
*La paura e il suo controllo nelle pubbliche celebrazioni per i signori italiani del Rinascimento (1460-1500)*

**Claudio Passera**, Sapienza Università di Roma / MEEM

- *Collective Consolation: Reading the Letters from Japan in the Jesuit Colleges of the Sixteenth-Century Iberian Peninsula*

**Linda Zampol D'Ortia**, Università Ca' Foscari Venezia / MEEM

- *«Fra le danze, e i lieti canti, e gl'inni»: The Sonic Emotional Experience of the Triennio (1796-1799)*

**Daniele Cal**, European University Institute

Discussant: **Raphaële Garrod**, University of Oxford

**PANEL 4**

Quaking Emotions

**10am–11am**

Chair: **Lucia Felici**, Università di Firenze

- *Attrarre e sedurre la folla: i poteri di musica e musicisti nell'Italia del Rinascimento*

**Umberto Cecchinato**, Università di Trento

- *Moving, Frightening and Persuading: Reports of Disasters and Emergency Policies in the 17th Century*

**Domenico Cecere**, Università di Napoli Federico II

- \* Discussant: **Cynthia Sadler**  
European University Institute

**11am–11.30am Coffee Break**

**PANEL 5**

In piazza: Practices of Gathering and Collective Agency in the Public/Political Space

**11.30am–12.30pm**

Chair: **Matteo Puttilli**, Università di Firenze

- *Improvisation and Emotional Contagion in the September Massacres: The Case of Bicêtre 1792*

**Javier Moscoso**, Consejo Superior de Investigaciones Científicas, Instituto de Historia

- *Emozioni al voto. Esperienza e rappresentazioni delle assemblee elettorali rivoluzionarie (1789-1799)*

**Giacomo Carmagnini**, Università di Bologna

- \* Discussant: **Rob Boddice**,  
Tampereen yliopisto / McGill University

**CONCLUDING REMARKS**

**12.30pm–1.30pm**

Chair: **Rolando Minuti**, Università di Firenze

**Linda Zampol D'Ortia**

Università Ca' Foscari Venezia / MEEM

- \* **Marie Van Haaster**  
European University Institute

- \* **Charles Zika**  
The University of Melbourne, Chair of the Society for the History of Emotions (SHE)

**Giorgio Caravale**

Università Roma Tre, Presidente SISEM

\*from remote

Image: Graphic elaboration of  
George Jones (attr.), *Religious  
Procession in Landeck*, 1820  
Courtesy National Gallery of Art,  
Washington





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# Feeling Together

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■ Le emozioni collettive sono vigorosamente riemerse nello spazio pubblico nei primi decenni di questo millennio (si pensi ai Fridays for Future, al Black Lives Matter, alla Rivoluzione degli Ombrelli, all'abbattimento delle statue ...). Il termine “*émotion*”, che non esiste in latino, era comparso nel francese medio (*moyen français*) sulla scia di altri termini (*commocion*, *esmotion*, *esmouvement*) che alludevano a un sommovimento, un tumulto di persone. In italiano la parola “emozione” affiora solo nel primo Settecento. Eppure, quando nel 1579 la parola “emotion” fu stampata per la prima volta in inglese, traduceva alcuni vocaboli italiani (*moto*, *sollevazione*, *movimento*) con una preminente connotazione politica. Ma le emozioni collettive non sono ascrivibili solo alle rivolte, né soltanto alla rabbia o alla violenza. Folle e gruppi di età moderna si adunano sui percorsi dei pellegrini, in occasione di mobilitazioni di truppe, parate militari, cortei regali, al cospetto di eventi prodigiosi, nel corso di liturgie religiose o politiche e in ogni sorta di processioni, feste, eventi carnascialeschi. Questi momenti, generalmente ritualizzati, mostrano come le emozioni collettive siano al cuore delle società e delle loro dinamiche. Muovendo dagli studi internazionali e nazionali recenti sulle folle, la storia delle emozioni, la mobilità, questo seminario intende esplorare alcune questioni: Cosa intendiamo quando descriviamo storicamente un gruppo umano come folla, e una folla come emozionale? Cosa succede, in termini di esperienza affettiva e incorporata, quando si raccoglie un gruppo umano, o una folla più ampia? Cosa apporta ai partecipanti l'esperienza di quel ritrovarsi insieme? E agli agenti storici di quegli eventi, considerati da una prospettiva emica ed etica?

■ Collective emotion has come harshly back in public space in the first decades of this millennium (e.g. Fridays for Future, Black Lives Matter, Umbrella Movement, the toppling of monuments ...). The very term “*émotion*” which does not exist in Latin, appears in Middle French, in the wake of *commocion*, *esmotion*, *esmouvement*, meaning uprising, social unrest. The word “emozione” only entered the Italian language in the early eighteenth century. Nevertheless, in 1579, when the word “emotion” was first printed in English, it was as a translation of several Italian words: *moto*, *sollevazione*, *movimento* (a moving or stirring, what we now mean by “political movement”). Yet, collective emotion is not reduced to rioting, nor to anger and violence. Crowds and groups are gathering for and through pilgrimages, armies, military rallies or royal entrances, but also as witnessing miracles, participating in religious or political liturgies, all kinds of processions, carnivals or other festivals. These moments, often ritualised, show that collective emotion is at the heart of societies and their dynamics. Building on recent national and international research on crowd studies, history of emotions, mobility studies, this seminar aims to address a number of key questions: What does it mean to historically describe a human group as a crowd, and a crowd as “emotional”? What happens when a human group, or a larger crowd, is gathered, in terms of affective and embodied experience? What does the practice of gathering bring to participants, and how does this happen? What happens in these moments to the historical agents from an emic point of view?

# Book of Abstracts

## Keynote Speech

**PIROSKA NAGY** (*Université du Québec à Montréal*)

### ***From Myths to Experience: Doing the History of Emotional Crowds***

The history of crowds could seem a minefield for the early historians of emotions. Between Scylla and Charybdis – an elitist tradition which ascribed unleashed emotions to popular crowds on one hand, and a 20th century historiography that, in response, underlined their rationality on the other – there remained few spaces to navigate the sources describing them. After discussing the main issues and traps of both sources and this twofold historiography, this talk aims at outlining new avenues offered by an interdisciplinary history of emotions and lived experience to understand and analyse what it could mean to “feel together” for crowds or gatherings.

**Bio:** Piroska Nagy is professor of medieval history at Université du Québec à Montréal, Canada. Since her PhD, *Le Don des larmes au Moyen Age (Ve-XIIIe s.)*, Paris 2000, she has mostly worked on the history and historiography of emotions. She launched and managed with Damien Boquet the first French research program on the history of emotions, EMMA, EMotions au Moyen Age (<https://emma.hypotheses.org/>), producing a series of publications (2007-2022). They co-authored *Sensible Moyen Age. Une histoire des émotions dans l'Occident médiéval*, Paris, 2015, translated in English (*Medieval Sensibilities*, Polity, 2018) and in Italian (*Medioevo sensibile*, Carocci, 2018). She is currently working on collective emotions and experiences.



**TÜLAY ARTAN** (*Sabancı Üniversitesi, Istanbul*)

### ***Complex Heterogeneity inside the 1730 Istanbul Revolt: Multiple Anxieties of Rebels and Rulers***

The 1730 uprising is one of the most violent events in the history of 18th century Istanbul. When it flared up on September 28, eyewitnesses called it an *ihtilâl* (rebellion), a *fitna* (act of sedition), or a *vâkı'a* (incident), while in most later accounts, as well as in modern literature, it has come to be known as the Patrona Halil Revolt with reference to its instigator, an Albanian said to have served as a sailor on a *padrona* galley. In the course of only four days, the rebels took control of the Ottoman capital, murdering the grand vizier together with his two sons-in-law, his chief assistant, and the grand admiral, thereby bringing the reign of Ahmed III to an end. The new sultan, Mahmud I, managed to eliminate the rebel leaders on November 25, and the rioting was largely suppressed. Not only the naming of the insurgency, but also the contemporary descriptions of the bloody public disturbances reveal the fundamental role of affect and emotion in the disruption of social order. This study aims to examine the very limited vocabulary with which local observers conveyed the collective sentiments of the rebels and their opponents, as reflected in the available primary sources, which were almost entirely written by members or associates of the ruling elite. But also scrutinised will be collective emotion words added to this narrative by an English physician,

Charles Perry, who published *A View of the Levant* in 1743, and included a translation of an Ottoman source which however has remained unidentified.

**Bio:** Tülay Artan (Professor, History Program, Sabancı University) is currently a Senior Researcher at the German Orient-Institut Istanbul. She works on prosopographical networks of the Ottoman elite and their households; antiquarianism, collecting, and material culture; consumption history and standards of living; 17th -18th century Ottoman arts, architecture, and literature in comparative perspective. She has been the director of a three-year TUBITAK project on the manuscript collection of an early 18th century grand vizier, Şehid Ali Paşa. Recent publications include: “Cosmopolitanism in the Early 18th-Century Ottoman Capital: The Impostor, the Alchemist, the Merchant and the Personal Dimension”, *Turcica* 55, 2024, 105-161; “Cosmopolitan Istanbul, 1650–1750: Strangers in the Company of Manuscripts, Paintings and Coffee”, in: *Twelve Cities-One Sea. Early Modern Mediterranean Port Cities and Their Inhabitants*, eds. Giovanni Tarantino and Paola von Wyss-Giacosa, Quaderni series of the Rivista Storica Italiana, Napoli: Edizioni Scientifiche Italiane, 2023, 156-177; “Dazzling Objects and Ottoman Enthusiasts. Travelling Luxuries Across the Mediterranean and Beyond”, in: *Travelling Matters. Rereading, Reshaping, Reusing Objects Across the Mediterranean*, eds. Beatrice Falcucci, Emanuele Giusti and Davide Trentacoste, Turnhout: Brepols, 2024, 143-173.



**DANIELE CAL** (*European University Institute*)

**“Fra le danze, e i lieti canti, e gl’inni”: The Sonic Emotional Experience of the Triennio (1796-1799)**

In the last years of the 18th century sonic interactions such as songs, hymns, festivals, and speeches played a pivotal role in shaping the emotional community of revolutionaries. These practices were not merely tools for communicating revolutionary ideals but were foundational in creating a “sonic affective regime” – a unique interconnection of sounds, emotions, ideas, experiences, and social practices aimed at mobilising and transforming society. For the revolutionaries, the resulting emotional mobilisation was essential for both societal and individual regeneration. Unlike previous studies on the French Revolution, this perspective integrates the interdisciplinary field of Sound Studies with historical analysis to explore how sounds create emotional meaning, drawing from diverse sources like newspapers, personal accounts, musical scores, lyrics, and police reports. By focusing on Italy rather than France, it is possible to reveal the existence of different sonic affective regimes, not only between revolutionaries and counterrevolutionaries but also among revolutionaries themselves. The intertwining or conflict between these regimes represent a first, significant effort to challenge the Church's historical sonic-affective dominance within the public sphere, contributing to its secularisation.

**Bio:** Daniele Cal is a PhD candidate in History at the European University Institute (EUI), under the supervision of Carlotta Sorba. He graduated in Historical Sciences at the University of Padua in 2022. He graduated in Piano at the Conservatory “Cesare Pollini” of Padua in 2023. His actual research focus on sounds and emotions in Italy during the French Revolution.





**GIACOMO CARMAGNINI** (*Università di Bologna*)

***Emozioni al voto. Esperienza e rappresentazioni delle assemblee elettorali rivoluzionarie (1789-1799)***

Building on the growing scholarly interest in voting practices during the revolutionary decade, this paper explores the phenomenology of the electoral experience — that is, the historical conditions in which it took place and the dynamics it set in motion — focusing on sources that shed light on its emotional dimension. The analysis centres on electoral assemblies as moments of emotional engagement among groups of citizens defined by specific characteristics — temporary, periodic gatherings legitimated by the vote of primary assemblies. Adopting an etic approach that does not exclude the emotional involvement of the historical accounts, the paper presents emblematic testimonies that reveal a tendency to attribute harmful decisions to the collegial nature of the assemblies and to the collective emotions that emerged within them, whether spontaneously or otherwise. The study then turns to a pivotal moment in revolutionary electoral history: the law of 25 Fructidor, Year III (11 September 1795), which for the first time allowed citizens to self-nominate as candidates. This innovation — previously resisted by revolutionary sensibilities as a sign of personal ambition — reveals a deep connection with a specific understanding of the role of emotions in the revolutionary context, which simultaneously drew upon and was threatened by forces considered emblematic of human irrationality. More broadly, the emotional premises and consequences of electoral assemblies and candidacy allow for an examination of the relationship between the individual and state within revolutionary political thought, that appears largely incapable of conceiving intermediate spaces or collective experiences between these two poles.

**Bio:** Giacomo Carmagnini is Roberto Ruffilli Fellow at the Department of Political and Social Sciences of the University of Bologna. He obtained the *qualification aux fonctions de maître de conférences* (March 2025) and is *cultore della materia* (Early Modern History) at the University of Florence. He was a Research Fellow at the Department of Political and Social Sciences of the University of Florence (2024-2025). He obtained his PhD in Historical Studies in 2024 from the Universities of Florence and Siena, in joint supervision with the Université Paris 1 Panthéon-Sorbonne. He is a *membre associé* of the Institut d'Histoire Moderne et Contemporaine (IHMC) and the Institut d'Histoire de la Révolution Française (IHRF). He is also a member of the Scientific Advisory Board and the Editorial Board of *Passato e Presente* and part of the Editorial Secretarial Staff of *Diciottesimo Secolo*. His research interests focus on the Age of Revolutions, particularly the history of institutions and political culture between the late eighteenth century and the early decades of the nineteenth century. He has recently published a book titled *Le costituzioni delle repubbliche sorelle (1797-1799). Una comparazione storica* (Edizioni dell'Orso, 2024).



**UMBERTO CECCHINATO** (*Università di Trento*)

***Attrarre e sedurre la folla: i poteri di musica e musicisti nell'Italia del Rinascimento***

From the sixteenth century onwards, secular and ecclesiastical authorities began to issue decrees prohibiting or regulating festivals and balls and, after the Council of Trent, sacred music performed in churches during services. This new attention, usually interpreted as the

result of a process of disciplining Italian society in various cultural areas, in fact concealed concerns about gatherings and collective behaviour that seemed to be conditioned by music. In some cases, bans seem to have been imposed on street musicians, who were seen as catalysts and troublemakers, capable of arousing emotions in crowds that could lead people to sin. Through the analysis of treatises and normative sources, this paper re-reads the decrees on street music and sacred polyphony, highlighting the links between repressive actions and beliefs about the powers of music.

**Bio:** Umberto Cecchinato is a social and cultural historian specialised in the interplay between festival culture, musical performance and violence in medieval and early modern Italy. He obtained his PhD in Renaissance Culture at the Scuola Normale Superiore di Pisa in 2019. He is currently Assistant Professor (RTDa) at the Department of Sociology and Social Research of the University of Trento and affiliated fellow at the Istituto storico italo germanico, FBK, Trento. His research interests include early modern history, the history of violence, Renaissance festivals and music, urban history, public history, cultural and social history, and the history of emotions.



**DOMENICO CECERE** (*Università di Napoli Federico II*)

***Moving, Frightening and Persuading: Reports of Disasters and Emergency Policies in the 17th Century***

This paper examines how collective emotions were represented in accounts of “natural” disasters, and how such representations were used for political purposes. I will address not so much what people thought or felt when they were affected by disasters – as individuals and as members of larger groups; rather, I will explore certain representations of those collective emotions, or more precisely the reasons why crowds were represented as being dominated by certain emotions. Moreover, I will highlight the effects that such narratives were supposed to have on readers and listeners. Recent studies have insisted on crisis and disaster management as occasions to preserve and consolidate authority, define and defend social order or promote new models of society. In the framework of this broader line of research, I will consider a range of texts, of various types, which usually circulated in the aftermath of these traumatic events in some of the largest cities of the Spanish Monarchy. I will attempt, on the one hand, to bring to light the cultural and political reasons why recurrent images of crowds dominated by terror and anguish were constructed, with reference to possible changes in the ways of representing these emotions between the 17th and 18th centuries. On the other hand, I will analyse the emotional reactions that such texts were intended to arouse in the public of readers and spectators, through a combination of textual strategies aimed at providing precise interpretative keys, which in some cases served to legitimise certain institutional responses.

**Bio:** Domenico Cecere is Associate Professor of Early Modern History at the University of Naples Federico II. He gained his PhD in History from the University of Bari in 2010 and has held several post-doctoral fellowships, mainly in Italy, Switzerland and France. In 2017, he was awarded a Starting Grant by the European Research Council to run a five-year research project on the representation of disasters in the Spanish Monarchy and the authorities’ responses to them. His book entitled *Le armi del popolo. Conflitti politici e strategie di resistenza nella Calabria del Settecento* was published in 2013; he has also co-edited a number of works: *Disaster Narratives in Early Modern Naples* (2018), *Heroes in Dark Times. Saints*



*and Officials Tackling Disaster, 16th-17th Centuries* (2023), *Communication and Politics in the Hispanic Monarchy: Managing Times of Emergency* (2023) and *Eruzioni di carta. Quattro secoli di stampa sui vulcani / Buch-Ausbrüche. Vulkanisches in historischen Drucken aus vier Jahrhunderten* (2024).



**AARON LARSEN** (*University of Oxford*)

***Terrifying Topographies and Fearful Fantasies: Emotions and the Landscape in Early Modern Witches' Sabbaths***

Amidst the early modern European witch craze, fantasies of the witches' sabbath spread across the continent, spurred by the terrors and anxieties of people across the social strata. Believed to be the gathering of diabolic witches who would worship the Devil, feast, dance, and engage in demonic orgies, the sabbath inverted early modern customs and rites to play a central role in witchcraft belief. While the belief in the sabbath may seem rooted in fantasy, those constructing the sabbath narratives needed to place their stories in a real setting to make them believable. These landscapes of the witches' sabbath were specifically chosen as spaces that evoke a sense of dread and fear, creating an emotional response in the setting of the narrative that matched the fantasy itself. This paper argues that by exploring the landscapes of the witches' sabbath, we may understand how people across early modern Europe interacted with the world around them, and how fear and anxiety were woven into perceptions of specific places. While sabbaths were placed and imagined in different locations according to local customs, this paper will specifically examine fields and pastures, seascapes, and crossroads in cases from across Europe, landscapes that evoked senses of fear for different reasons and became essential settings for sabbath fantasies.

**Bio:** Aaron Larsen is a final year doctoral student in the Faculty of History at St. Hilda's College, University of Oxford. His thesis, *Landscapes of the Witches' Sabbath: Space, Place, and Fantasy in Early Modern Europe, 1500-1750* explores the links between early modern Europeans and the world around them through fantasies of the witches' sabbath and was generously funded by the Canada Graduate Scholarship from the Social Sciences and Humanities Research Council (SSHRC) of Canada. His work often combines History, Geography, and the digital humanities. A three-time alumnus of the University of Northern British Columbia in Canada, Aaron is a public-school teacher by trade and has dedicated his career to inspiring a passion for History among learners around the world.



**MATTEO LAZZARI** (*Sapienza Università di Roma*)

***I moti collettivi nelle Relazioni e negli Avvisi sulla Rivolta Messicana del 1624***

This paper analyses the great revolt in Mexico City in 1624, focusing on the role played by the indigenous and Afro-descendant populations, as well as the political and ecclesiastical authorities of the Viceroyalty of New Spain. The main objective is to explore how the collective emotions that emerged from this event were transmitted through manuscript and printed notices (*relaciones de sucesos*), which constituted one of the main channels of communication in the colonial era. The revolt, triggered by the viceroy's decision to limit the power of the Church, was marked by strong participation from the population of New Spain, who reacted with indignation and hope to the perceived injustice. In this context, the *relaciones* did not

merely report the facts but played a fundamental role in constructing and spreading collective emotions such as fear, anger, as well as a sense of justice and resistance. The experience of reading these *relaciones* helps to understand how emotions played a central role in shaping the perception of the events and in fostering the rebellion against authority, giving rise to a narrative that transcends the purely political aspects of the rebellion.

**Bio:** Matteo Lazzari holds a PhD in Early Modern History from the University of Bologna, Italy, 2019. He is currently a Researcher in History and Institutions of the Americas at Sapienza University of Rome, in the Department of History, Anthropology, Religions, and Performing Arts and a Visiting Research Fellow at Harvard University (Department of History). He is the PI of the Young Researchers 2024 Project *AfroMexInquisition*. Ham and the Mexican Inquisition: Legal and Theological Reasons for the Trials of Africans in New Spain (1524-1650). Previously, he has been a Post-Doctoral Research Fellow at the University of Naples “Federico II” in the ERC Project DisComPoSE *Disasters, Communication, and Politics in Southwestern Europe: The Making of Emergency Response Policies in the Early Modern Age*, led by Prof. Domenico Cecere, where he conducted research on colonial Guatemala, conducting archival research in Guatemala City and Antigua Guatemala (2022 and 2023). In 2024 he has been a Post-Doctoral Research Fellow at Sapienza University of Rome in the PRIN Project *Spatializing Jews and the Economy* (PI Prof. Serena Di Nepi) where he conducted archival research at the Archivio del Dicastero per la Dottrina della Fede, Città del Vaticano, Rome. Matteo is the author of the book *I colori della malafede. Afromessicani, Inquisizione e razza in Nuova Spagna 1570-1650*, published by Viella Editrice, Rome, in December 2023. The book has appeared in the series Dipartimento di Storia Culture Civiltà of the University of Bologna. *I colori della malafede* has been awarded with the 2024 Elena Fasano Guarini prize by the SISEM (Società Italiana per la Storia dell’Età Moderna) to the best first book of a young scholar.



**JAVIER MOSCOSO** (*Consejo Superior de Investigaciones Científicas, Madrid*)  
***Improvisation and Emotional Contagion in the September Massacres: The Case of Bicêtre 1792***

This short presentation approaches the events surrounding the so-called “September massacres” of 1792 from the point of view of the distinction, typical of the sociology of behavior, between aims and purposes. At the same time, it places the focus not only on the communities of violence on which historians of very different status have reflected, but also on those on whom that violence was exercised. The documentary sources consist, among others, of archival material from the alienated section of the Bicêtre hospital-prison, stormed by forces loyal to the revolution on September 2, 1792. The murder of some seventy inmates at Bicêtre and an even greater number of murders and rapes at the Salpêtrière women's hospice place emotions on both sides of the tragedy. But while the behavior of the popular mass can be understood in terms of contagion, that of many of the inmates tried by the people's court allows us to glimpse elements of improvisation.

**Bio:** Javier Moscoso is Research Professor of History and Philosophy of Science at the Spanish National Research Council (CSIC). His *Pain: A Cultural History* was published in October 2011 by Taurus, and in 2012 its English translation was launched by Palgrave-Macmillan. The French edition received the French booksellers' *Libr'à nous* prize for the best history book of

2015. There is also an Arabic translation. The text was considered by critics as an example of cultural history and medical humanities. Throughout his career, Moscoso has lectured all over the world. He has been Visiting Scholar at the University of Washington in St. Louis, USA, Georges Lurcy Visiting Professor at the University of Chicago, or visiting professor at the Sorbonne, among many other institutions. His latest book, *The Arc of Feeling. A History of the Swing*, of which there is a Spanish version, explores the similarity between rituals and mythologies of the swing throughout the planet and history. The French edition was published in 2025 by Éditions de la Sorbonne. Peter Burke described it as a genuine “tour de force”. Javier Moscoso has been the Principal Investigator of an interdisciplinary research team on History of Experiences (HISTEX), running since 2005. At the present, the group deals with the cultural history of gestures (<https://proyectogestos.wixsite.com/hist-gestures>).



**CLAUDIO PASSERA** (Sapienza Università di Roma / MEEM)

***“Plenum horroris cum voluptate spectaculum”. La pausa e il suo controllo nelle pubbliche celebrazioni per i signori italiani del Rinascimento***

On the last day of the wedding celebrations of Annibale Bentivoglio and Lucrezia d’Este (1487), a pyrotechnic performance was organised to entertain the guests and the citizens of Bologna: a girandole (fireworks machine) designed by Francesco d’Agnolo Cecca. The lighting of this attraction produced fire, sparks, noises, and a sulphur smell, both attracting and terrorising the spectators, to the extent that Filippo Beroaldo’s official account of the festival described the show as “plenum horroris cum voluptate spectaculum” (“a spectacle full of horror and pleasure”). Primary sources on the festivals of Italian princes provide a wealth of information about the fear caused by extraordinary spectacles, the anxiety for their dangerous performances, and the risks that the crowds of spectators could cause to public safety. At the same time, numerous Renaissance festival descriptions also agree on the spectators’ attraction for frightening spectacles (e.g. jousts, tournaments, fireworks, funambulist performances), which thus arose mixed emotions in the audience. This paper considers these reports to understand how Renaissance rulers found strategies to control their subjects’ fear by establishing special order services during public celebrations, presenting themselves as guarantors of their safety. Fear, aroused and controlled by the organisers of festivals, thus became a tool for building emotional communities and reinforcing the princes’ authority.

**Bio:** Claudio Passera obtained a MA in Italian Philology from the Catholic University of Milan in 2012 and a PhD in Visual and Performing Arts from the University of Florence in 2019. In the same year he was fellow at the Institute for Theatre and Opera of the Giorgio Cini Foundation in Venice. In 2019 he collaborated in the project *La città del duca. La politica delle immagini nella Milano sforzesca*, promoted by the Department of Architecture of the Politecnico University, Milan. His research focuses on the celebration of princely power in Italy during the 15th century through ceremonies, spectacles and feasts and the use of the descriptions of these events – both in manuscripts and incunabula – for the promotion of princes’ public image. In 2020 he published the book *“In questo piccolo libretto”. Descrizioni di feste e di spettacoli per le nozze dei signori italiani del Rinascimento*, Firenze University Press. From 2023 to 2025, he was postdoctoral research fellow at the University of Parma for the project MUTHEA: Parma, the French Capital of Italy. Music, Theatre and Art at the Time



of G. Du Tillot (1749-1771). Currently he is fixed-term assistant professor (RTD-A, Italian PNRR-Founded Young Researchers Program) in Theatre History.



**ANASTASIA STOURAITI** (*Goldsmiths University of London*)

***Wartime Mobilities and Emotions in Venice's Mediterranean Empire***

Migration and displacement were central parts of the Greek experience under Venetian rule. Armed conflict and imperial violence engendered multiple population movements that shaped the demographic outlook of Venice's maritime empire. The fifth Venetian-Ottoman war (1645-69), for instance, triggered a mass exodus of Cretan refugees to the Ionian Islands and Venice. The sixth Venetian-Ottoman war (1684-99) brought further turmoil, forcing thousands of civilians to flee their homes to escape danger. In which ways did contemporary sources, produced in such moments of crisis, represent histories of loss and the plight of people on the move? What was the impact of Venetian military policies of forced dislocation and collective punishment on the psychological and emotional culture of war? How does an approach to wartime as an affective zone help us understand histories of dispossession and their psychic connections to imperialism? This paper will address these and other questions through an analysis of *Alcune famiglie di greci fra le molte che partono di Dragomestre alla volta di Cefalonia per timor dei Turchi*, a rare and little-known image from the late 17th century.

**Bio:** Anastasia Stouraiti is senior lecturer in Early Modern History at Goldsmiths, University of London. She is a cultural historian, specialising in the history of the Republic of Venice and its maritime empire. Her work examines Venetian-Ottoman relations and the impact of Venetian colonialism on metropolitan culture. Her research and teaching interests include the history of political communication, early modern print and visual culture, and the history of the Mediterranean. She has recently published a book titled *War, Communication, and the Politics of Culture in Early Modern Venice* (Cambridge University Press 2023), in which she integrates the history of Venetian empire-building into media history and cultural history. Her current research project, "Venice: A New Imperial History", is funded by the British Academy and the Leverhulme Trust.



**LINDA ZAMPOL D'ORTIA** (*Università Ca' Foscari Venezia / MEEM*)

***Collective Consolation: Reading the Letters from Japan in the Jesuit Colleges of the Sixteenth-Century Iberian Peninsula***

This paper analyses the correspondence from the sixteenth-century Japanese mission that was read in the Jesuit colleges of Lisbon, Evora, and Alcalá de Henares, to identify the process through which students, listening to specific passages, felt consolation. This latter emotional sequence was defined as a motion of the soul that came "to be inflamed with love of its Creator." As the Japanese letters were considered spiritual literature, they were approached in the same way emotionally. The letters' descriptions of missionary activities were composed to contain many details that allowed the listeners to approach them with the technique of *compositio loci* (composition of place). Similarly to a stage composition, the students "made [themselves] present" in the scene as spectators or performers, creating an imaginary place where they could "meet" their distant brethren, the Japanese Christians and, through the

circulation of consolation, God as well. It was precisely through this meeting that consolation became a collective emotion.

**Bio:** Linda Zampol D’Ortia is Marie Skłodowska-Curie Fellow Plus One at Ca’ Foscari University of Venice, where she developed a project on the role of emotional practices in the early modern Jesuit missions in Asia. She is now starting a new “Young Researcher” grant for a project that will identify how emotional practices produced and justified new structures of power in early modern extra-European Catholic missions. She has also held research fellowships at Ruhr Universität Bochum, the National Library of Australia, and Giorgio Cini Foundation in Venice. Her research interests include Christianity in Japan, early modern Catholic missions, gender history, the history of Asia-Europe contacts, materiality, emotions, and failure studies. She is among the founding members of “MEEM – Mediterranean Emotions.” She has recently published *A Failed Mission? Salvation in the Jesuit Mission in Japan under Francisco Cabral* with Ca’ Foscari University Press and is co-editor of a special issue of the *Journal of Religious History* on “Gender and Emotions in premodern Japanese Christianity” (2025).



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