ARTS AND RHETORICS OF EMOTION IN EARLY MODERN EUROPE

Date: 25-27 November, 2013
Location: The University of Queensland (UQ), Toowong Rowing Club
(near The University of Queensland, 57 Keith St, St Lucia QLD 4067)
Further information: e-mail uqche@uq.edu.au or call (07) 3365-4913

Convenors: Dr Brandon Chua (UQ), Prof Peter Holbrook (UQ) & Dr Ross Knecht (UQ)
## Monday 25 November 2013

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<tr>
<td>8.30</td>
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| 9.30  | Keynote Lecture  
Chair: DR Jennifer Clement (UQ) |
| 10.30 | Morning Tea |
| 11.00 | Panel: Cultivating Discipline in Textual Culture  
Chair: DR Daniel Derrin (Macquarie University) |
| 12.30 | Lunch |
| 2.00  | Panel: Affective Technologies and Techniques on the Shakespearean Stage  
Chair: Dr Ross Knecht (UQ) |
| 6.30  | Collaboratory Dinner at Hillstone, St Lucia Gold Links, Carawa Street, St Lucia (Optional, Cost Applies) |

## Tuesday 26 November 2013

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| 10.00 | Keynote Lecture  
Chair: Professor Robert White (UWA) |
| 11.00 | Morning Tea |
| 11.30 | Panel: Political and Religious Affect in the Eighteenth Century  
Chair: Professor Ian Hunter (UQ) |
| 1.00  | Lunch |
| 2.30  | Panel: Sex and Sentiment in the Eighteenth Century  
Chair: Dr Brandon Chua (UQ) |
| 4.00  | Afternoon Tea (Conclusion to Sessions for Day Two) |
| 6.30  | Performance: Venus and Adonis by J.C. Pepusch (1715), The University of Queensland Art Museum, University Drive, St Lucia |
**WEDNESDAY 27 NOVEMBER 2013**

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<td>• PROFESSOR TOM BISHOP (The University of Auckland)</td>
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<td>• ASSOCIATE PROFESSOR SAMANTHA OWENS (UQ)</td>
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<td>• PROFESSOR JOHN ROE (University of York)</td>
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<td>10:00</td>
<td>PANEL: RHETORIC, MUSIC, AND THE STAGE CHAIR: PROFESSOR JANE DAVIDSON (UWA)</td>
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<td>• PROFESSOR PENNY GAY (The University of Sydney) - <em>Here the Lady sings</em>: Musical Interludes for the Eighteenth-Century Actress</td>
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<td>• PROFESSOR TOM BISHOP (The University of Auckland) - Emotion and Play in Early Modern English Drama</td>
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<td>• DR ALAN MADDOX (The University of Sydney) - Rhetoric and the Sung Voice as Emotional Technology in Early Modern Opera</td>
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<td>12:00</td>
<td>KEYNOTE LECTURE CHAIR: DR DENIS COLLINS (The University of Queensland)</td>
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<td>• PROFESSOR VANESSA AGNEW (The University of Michigan) - How Feeling Becomes Fact: Natural Historical Inquiry and the Emotional Observer in Eighteenth-Century Travel Writing</td>
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<td>PANEL: RHETORIC AND VISUAL CULTURE CHAIR: PROFESSOR PETER HOLBROOK (UQ)</td>
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<td>• PROFESSOR JOHN ROE (The University of York) - Venus and Adonis and Emotion</td>
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<td>• PROFESSOR RICHARD READ (UWA) - Eighteenth-Century Perceptual Theory in Nineteenth-Century Art Criticism: The Afterlife of Molyneux's Question in William Hazlitt and John Ruskin</td>
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<td>• PROFESSOR BOB WHITE (UWA) - Soliloquies of the Damned</td>
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**ABSTRACTS AND BIOGRAPHIES**

**Keynote Speakers:**

**Vanessa Agnew**

(The University of Michigan)

**HOW FEELING BECOMES FACT: NATURAL HISTORICAL INQUIRY AND THE EMOTIONAL OBSERVER IN EIGHTEENTH-CENTURY TRAVEL WRITING**

Rembrandt’s *The Anatomy Lecture of Dr. Nicolaes Tulp* (1632) and Wright of Derby’s *An Experiment on a Bird in the Air Pump* (1768) belong to a tradition which bifurcates reason and emotion: the investigator’s dispassionate approach to natural historical inquiry is juxtaposed against the untutored observer’s affective response. In *The Anatomy Lecture*, a dissected cadaver both intrigues and troubles the audience and these reactions mediate between medical orthodoxy and the new empiricism. Wright’s painting similarly foregrounds emotional responses to scientific innovation. The vacuum pump elicits fascination and fear on the part of children disturbed by the asphyxiation of a bird, but it also inspires reflection in another group of observers.

Breakthroughs in the understanding of the natural world are not made credible through the realist representation of the subject matter per se. Rather, scientific knowledge is, in some measure, authorized by the observer’s reaction. Affect thus seems to ally natural history with genres like devotional painting and with populist forms like the fairground attraction. In general, we can say that the magnitude of the affective response is correlated to the nature of the scientific claim. It is the emotional observer, rather than natural philosopher, who becomes a conduit for knowledge about the natural world.

My paper traces the genealogy of this trope in Enlightenment travel writing. By examining the figure of the natural historical observer and his or her response to, for example, Patagonians and Bushmen, the paper analyses the status of emotion in the representation of scientific inquiry. The paper argues that emotion blurs distinctions between demonstration and investigation, with the emotive witness forming a mediating link between the investigator, the object of investigation, and the reader. In making this argument, the paper probes the epistemological claims of emotion itself.
VANESSA AGNEW is Associate Professor in German Studies, The University of Michigan, working on the cultural history of music, travel, reenactment, and the history of science. She is author of Enlightenment Orpheus: The Power of Music in Other Worlds (Oxford University Press, 2008), winner of the Oscar Kenshur Prize for Eighteenth-Century Studies and the American Musico logical Society’s Lewis Lockwood Award. Treating music as constitutive of sociability and as a tool of domination, Enlightenment Orpheus argues that cross-cultural musical encounters articulated national and transnational identities. She is the editor of Settler and Creole Reenactment (with Jonathan Lamb, Palgrave, 2010), special issues of Rethinking History 11 (2007) and Criticism 44 (2004), and a book series editor for Historical Reenactment (Palgrave) and Music in Society and Culture (Boydell and Brewer). Her latest project, Overland to Lobito Bay, deals with the Anglo-German colonial context for the study of San ethology and botany. Agnew is the recipient of fellowships from the National Maritime Museum, the Humboldt Foundation, ANU Deutsche Forschungsgemeinschaft, the German Academic Exchange Service, and the American Philosophical Society. She is completing a B.Sc. in Natural Sciences at the Open University.

Lynn Enterline
{Vanderbilt University}

EPIC DISCONTENT: ON THE CRITICAL POTENTIAL OF PASSIONATE CHARACTER IN TUDOR ENGLAND

This paper will extend and expand an argument from my last book (Shakespeare’s Schoolroom) about the institutionally-specific connections between the life of the passions and ethopoeia, the ancient rhetorical practice of “character-making.” I will analyze the emotional speeches in Tudor minor epics and drama in light of the discursive and material practices of two important educational institutions: the Latin grammar school and the Inns of Court. The larger goal of this investigation is to restate the forms of early modern classicism in relation to everyday life and to examine how far the work of teleology—institutional, narrative, and reproductive—gives shape, or fails to give shape, to the shifting terrain of social distinction in the period. The paper focuses on character, masculinity, and the passions in two works: Thomas Lodge’s 1589 epyllion, Scillaes Metamorphosis, and Shakespeare’s Othello.

LYNN ENTERLINE is Nancy Perot Mullford Professor of English at Vanderbilt University. Her teaching and research has been devoted to investigating the connections between early modern classicism and the histories of emotion, rhetoric, and sexuality. She is the author of The Tears of Narcissus: Melancholia and Masculinity in Early Modern Writing (Stanford University Press, 1995), The Rhetoric of the Body from Ovid to Shakespeare (Cambridge University Press, 2008), and Shakespeare’s Schoolroom: Rhetoric, Discipline, Emotion (University of Pennsylvania Press, 2012). She is currently working on Epic Discontent, a new book on emotion, character, and rhetorical practice in the Tudor period.

Christopher Tilmouth
{University of Cambridge}

EVALUATING SENTIMENT IN THE LATE EIGHTEENTH CENTURY

Modern philosophers of the passions have written illuminatingly about the phenomenology and so-called intentionality of the emotions, and about those affects’ relationship to cognition, but (until recently) have paid little attention to the respects in which one might assess the “truth” of feelings or gauge their moral worth. Furthermore, although critics such as Eliot, Lawrence, and Leavis were once peculiarly concerned to differentiate between substantial emotions and shallow sentiment, David Pugmire has been unusual amongst twentieth-century philosophers in pursuing that same issue. This lecture addresses such themes through an examination of some literary-philosophical interactions of the Enlightenment, asking how writers working on the cusp between the early modern and modern periods sought to defend or reconstruct eighteenth-century sentimentalism in the face of its evident shortcomings. The paper focuses, first, on Sterne and Mackenzie, exploring how both men turned to a Shaftesburian tradition of ridicule and irony precisely as a way of affirming the truth and worth of sentiment. It then turns to Wollstonecraft and Godwin, arguing that each construed bastardised forms of sentimentality as the product of misguided social structures and a psychopathology attendant upon that, whilst also intimating that alternative social forms could yet sustain a better kind of affectivity. (Here, re-interpretations of Paradise Lost and Othello, read in the light of Rousseau’s critique of civil society, play a crucial role.) The lecture concludes by suggesting that eighteenth-century studies have much to teach us about irony’s moral importance and about the ethical evaluation of the passions.
Speakers

Diana Barnes

(The University of Queensland)

EPISTOLARY RHTORIC IN THE MERRY WIVES OF WINDSOR

Much has been written on how The Merry Wives of Windsor depicts a distinctly English social world using language play to mark social and class distinctions to comedic effect. This is achieved via the juxtaposition of Welsh and Anglo-French dialects, pedagogical discourse, and different genres. I will investigate one dimension of the play’s intertextuality: its use of epistolary rhetoric. I am interested in the kind of letters included, their relationship to the play’s dialogue, and the relationship between epistolary rhetoric and disguise in dramatic comedy.

DIANA BARNES is a University of Queensland postdoctoral fellow with research interests in early modern literature and culture. She has recently published a book entitled Epistolary Community in Print, 1580-1664 (Ashgate, 2013). Her current research includes a book provisionally entitled Epistolary Community in Print, 1580-1664 and a co-written book on the history of women’s letter writing.

Tom Bishop

(University of Auckland)

EMOTION AND PLAY IN EARLY MODERN ENGLISH DRAMA

Joseph Roach’s book The Player’s Passion (1985) convincingly argued for the seventeenth century as an era when “rhetorico-physiological passion” was the leading practice and theoretical framework for acting. “Passionate” performance was thus the leading edge of action and audience throughout these decades. Roach traced this nexus back through broadly humanist rhetorical and physiological treatises anchored finally in Quintilian, Galen and other ancient authorities. This genealogy, however, is predominantly a literary one and takes no account of other possible lines of praxis lying behind the public companies of the sixteenth century. This paper invites attention to alternative traditions of “ludic” performance, derived from late medieval performance traditions and running through the troupe plays of the earlier sixteenth century as well as the few late surviving cycles. To what extent did these traditions inform performance in the later sixteenth century and why were they eventually replaced, as Roach argues, in the flowering of an emotive praxis? What implications does this transition have for our understanding of the historicity of emotions in the early modern period?

Jane Davidson

(The University of Western Australia)

JANE DAVIDSON trained in both music and contemporary dance, studying in the UK and Canada, and completing a PhD in Music Psychology from City University, London. She has worked as an opera singer and a music theatre director, collaborating with leading performance groups such as Andrew Lawrence-King’s Harp Consort, Opera North and the Portuguese Company, Drama per musica. Between 2006 and 2013, Jane was the Callaway/Tunley Chair of Music at the University of Western Australia. In 2014 she moves to the University of Melbourne to become Professor of Creative and Performance Arts (Music), leading an international research initiative at the Faculty of the Victorian College of Arts and Melbourne Conservatorium of Music. She is also Deputy Director and Performance Programme Leader of the Australian Research Council Centre of Excellence for the History of Emotions, Europe 1100-1800.

Simon During

(The University of Queensland)

FÉNELON’S TELEMACUS: QUIETISM, PROSE FICTION AND THE EMERGENCE OF A MODERN POLITICS

Telemachus (1663), an innovative prose fiction which became probably the most widely-read book in eighteenth-century France, was a “mirror for princes” text by Fénelon, then the dauphin’s tutor as well as Archbishop of Cambrai. Fénelon was also a quietist, who practiced a range of ascetic and mystical affective techniques in his worship of God. Later this led to him being convicted of heresy. In addition, he was a member of the opposition to Louis XIV’s new mode of absolutist governmentality, and scholars regard Telemachus in particular as one of the sources of Rousseau’s concept of the “social will” and thence of revolutionary doctrine. This paper will attempt to connect Fénelon’s impact on the history of prose fiction to his mysticism and affective regime on the one side and to his political theory on the other.

SIMON DURING is an Australian Research Fellow at The University of Queensland. His books include Modern Enchantments: The Cultural Power of Secular Magic (2003) and Against Democracy: Literary Experience in the Era of Emancipations (2012). He is currently working on the relationship between Anglicanism and British literature, 1688-1945.

Raphaële Garrod

(The University of Western Australia)


Father Nicolas Caussin (1583-1651) epitomizes the early modern Jesuit educator. He was the confessor of Louis XIII and a fashionable preacher; his manual of conduct, La Cour sainte (first Parisian edition in 1623), as well as the plethora of treatises on spiritual direction he wrote during his lifetime, testifies to his commitment to the religious and moral reformation of his courtly audiences. Caussin was also a former teacher of rhetoric at la Flèche. His textbook on the matter, De eloquencia sacra et humana libri XVI (also published in 1623), was a best-seller. He put his rhetorical skills to good use in pulpit oratory, as well as in dramatic poetry: his neo-Latin sacred tragedies were equally successful (Tragœdiae Sacrae, 1620).
Disciplining the passions lies at the heart of Caussin’s pedagogy. My choice of the term “discipline” is decidedly Foucauldian here, as I intend to tease out in this paper the ways in which Caussin’s rhetoric and its related ethical agenda were not merely designed to constrain the passions within the limits defined by their spiritual, political, and pedagogical contexts of expression, but also to manage them in ways that proved epistemologically fruitful—that is, contributed to new disciplines in a curricular sense. In order to carry out this investigation, I will pay particular attention to Caussin’s own theory of rhetorical exempla in De eloquentia, before focusing on the work they are supposed to do in relation to the passions in one piece of polemic oratory (Apologie pour les Religieux de la compagnie de Jesus, 1644), in the volume of the Cour Sainte dedicated to the passions (vol. 3: De L’Empire de la Raison sur les passions), and in a very strange work at the crossroads between hermeticism and natural history, entitled Polyhistor symbolicus, electorum symbolorum & parabolarum historicarum stromata (1623).

Reading this piecemeal selection from the perspective of the Jesuit rhetorical disciplining of the passions instantiated in Caussin’s use of exempla will, I hope, bring to light the fundamental role of the ethics of prudence in Jesuit pedagogy.

Penny Gay
(University of Sydney)

“HERE THE LADY SINGS”: MUSICAL INTERLUDES FOR THE EIGHTEENTH-CENTURY ACTRESS

My title is taken from Henry IV, where Lady Mortimer, who has no English, is required to sing “a Welsh song”. Shakespeare’s Desdemona also, famously, sings at a moment of emotional extremity. By the latter half of the eighteenth century this trope had become hardened into a conventional expectation that the leading lady of a play would have a song, which would deepen her character’s effect on the audience, and also reinforce the star actress’s charisma. All actresses were expected to be able to sing in public in this period, and would have taken lessons accordingly. For some actresses the requirement was an encouragement for further display; for others (such as Sarah Siddons) it was an unwelcome demand that they were eventually able to pass off to a lesser character who would sing as the emotional stand-in for the star. This paper will consider a number of examples from popular eighteenth-century plays; the musical demands they made on the actress; and the effect this moment of musical engagement had on the play’s audience.

Indira Ghose
(University of Fribourg)

THE MANAGEMENT OF EMOTIONS IN RHETORIC AND COURTESY LITERATURE

This paper attempts to trace analogies between classical rhetoric and Renaissance courtesy literature by focusing on shared strategies of emotional management. For Cicero and Quintilian, rhetoric does not merely foster specific emotional responses but actually creates these emotions. To do so requires sophisticated acting skills on the part of the orator: the orator as performer. Furthermore, the orator is enjoined to continually gauge the emotions of his audience and calibrate his performance accordingly. Renaissance courtesy manuals applied rhetorical theory to social interaction in order to propagate elegant deportment as a form of persuasion. I hope to show how both classical rhetoric and early modern courtesy literature urged their readers to deploy similar techniques of emotional manipulation and surveillance, even if the ends they served were quite different.
INDIRA GHOSE is Professor of English Literature at the University of Fribourg in Switzerland. Her book on Shakespeare and Laughter appeared with Manchester University Press in 2008. She is currently working on a project on Renaissance courtesy literature and the theatre.

Huw Griffiths
(The University of Sydney)

"A MOUTH IN EVERY NERVE": MAKING CIBBER’S MEN

Focusing on Cibber’s re-writing of two Fletcher and Massinger plays, The Custom of the Country (c. 1619) and The Elder Brother (1625) in his Love Makes a Man (1700), I’ll examine some of the ways in which Cibber responds to and transforms earlier conceptions of what makes a man. If the Jacobean playwrights work—albeit critically—with classical and Renaissance ideas of masculinity that are informed by the idealising and emulatory discourses of male friendship, in the eighteenth century this discourse appears to have been rejected as what Thomas King calls “residual pederasty”; the association of its particular forms of the homosocial with the homoerotic are no longer compatible with eighteenth-century mores.

However, structures of emulation that informed the primarily rhetorical formation of Renaissance friendship re-emerge in the physical presence and manner of the fop, who, in Cibber’s performance, “had a mouth in every nerve and became eloquent without speaking” (Aaron Hill in The Prompter (1734)). Atwood has recently described the “fashionable lateness” of the fop as a capacity to queer time in his always-belated interruptions of plots and scenes. By considering the fop as an embodiment of the rejected discourses of early modern masculinity, I will draw off and supplement this work by outlining the queer potential of Cibber’s men that emerges in their cross-temporal engagements with outmoded forms of masculinity.

Huw Griffiths is Senior Lecturer in early modern English literature at the University of Sydney. He is currently writing a book on the representation of Renaissance courtesy literature and the theatre.

Simon Haines
(Chinese University of Hong Kong)

RECOGNITION IN HEGEL AND SHAKESPEARE

The concept of recognition has attracted both recent and longstanding critical attention. Anagnorisis is Aristotle’s term in Poetics for such celebrated moments of recognition as when Euryclea sees Odysseus’s scar, or Oedipus’s identity is revealed. Comic recognitions are also common in European and other literatures. There is an epistemological drive here: to know is to see. The most important later analogue is Hegel’s Anerkennung, crucial to his model of the self. This metaphysical term is intended to capture not so much a moment of sudden realization of a fundamental truth about oneself as a process of gradually realizing that one has a self only in that others do.

Recent treatments of recognition in Shakespeare include those of Terence Cave (Anagnorisis) and Stanley Cavell (closer to Anerkennung). Many of Shakespeare’s plots turn on an anagnorisis: comedies of disguise and concealment, agonizing moments of redemptive self-understanding. But the Shakespearean recognitions that interest me are somewhat closer to the Hegel or Cavell model, including in their implicit opposition to scepticism—although I think Shakespeare’s practice may expose some serious limitations in this model.

These are recognitions, kinds of knowing, seeing and valuing, quite outside the classical and even the Enlightenment modes of self-discovery. They show “recognition” [a term unknown to Shakespeare] as a highly specific process, not just inter-subjective but interactive: a process of making another self real, of reciprocal confirmation, even creation, through a dynamic and outward movement of the self.

Simon Haines is Professor of English and Director of the Research Centre for Human Values at the Chinese University of Hong Kong, where he has worked since 2009. He is a founding Fellow and Vice-President of the Hong Kong Academy of the Humanities. From 2005-2007 he was Head of the School of Humanities at the Australian National University, where he taught for many years. He has published numerous articles and book chapters on Romantic and nineteenth-century literature, the self in literature and philosophy, and more recently on Shakespeare. His sole-authored monographs include Poetry and Philosophy from Homer to Rousseau; Romantic Souls, Realist Lives (Palgrave Macmillan, 2005), Shelley’s Poetry: The Divided Self (Macmillan, 1997), and most recently Redemption in Poetry and Philosophy: Wordsworth, Kant and the Making of the Post-Christian Imagination (Baylor University Press, 2013). He was co-editor with Stephen Prickett of the 1000-page Reader in European Romanticism (Continuum, 2010), which won the Jean-Pierre Barricelli Prize for the best book on Romanticism published in 2010. He is working on a short book on the concept of recognition in Shakespeare and Hegel, and a larger project on the modern self. Simon Haines was formerly a diplomat and intelligence analyst. He now writes a regular newspaper column for the Higher Education Supplement of The Australian, Australia’s major national newspaper, on education and politics in Hong Kong and China. He is an active public advocate for the Humanities in Australia and in Hong Kong.

ALEKSANDRA HULTQUIST is an Associate Investigator for the ARC Centre of Excellence for the History of Emotions, Europe 1100-1800. She has worked as an Assistant Professor in the United States and a Lecturer in Australia. Her work focuses on the literature and culture of the long eighteenth century, especially women writers. Her most recent publication, 'Creole Space: Jamaica, Fallen Women, and British Literature’, can be found in the edited collection Gender and Space in British Literature, 1640–1820 (Ashgate, 2014). She is a Managing Editor of ABD: Interactive Journal for Women and the Arts 1640-1830, and is currently finishing her monograph, The Amatory Mode.

AlekSandra Hultquist
(The University of Melbourne)

PASSIONATE FICTIONS: EMOTIONS IN THE EARLY NOVEL AND THE QUESTION OF READERSHIP

It has long been a truism of female-authored scandal novels and amatory fictions in Britain (1680-1740) that they evoked the passions in disastrous ways. Illustrations and moral writing equate this kind of reading with masturbatory behavior, moral decay, even madness. There is precious little evidence of such a cultural degradation, other than the anxieties of conduct books and an imagined reader created by twentieth-century literary critics. Recent work by Karen Hervey and Kathleen Lubey explores the importance and delights of the sexual passions in reading and its uses and possibilities in the genre of fiction. This paper explores the rhetoric of the passionate and sexual discourse in the early novel: what is it about fiction in particular that evokes such ire and eroticism in the presumed readership? How is early fiction, as a rhetoric of sexual emotion, specially positioned to elicit not only delight, but censure? And is there any evidence that such work actually evoked disastrous effects on its readership?

ALEKSANDRA HULTQUIST is an Associate Investigator for the ARC Centre of Excellence for the History of Emotions, Europe 1100-1800. She has worked as an Assistant Professor in the United States and a Lecturer in Australia. Her work focuses on the literature and culture of the long eighteenth century, especially women writers. Her most recent publication, 'Creole Space: Jamaica, Fallen Women, and British Literature’, can be found in the edited collection Gender and Space in British Literature, 1640–1820 (Ashgate, 2014). She is a Managing Editor of ABD: Interactive Journal for Women and the Arts 1640-1830, and is currently finishing her monograph, The Amatory Mode.
Lisa O’Connell
(The University of Queensland)

SENTIMENTALISM: THE SECULARIZATION OF VIRTUE?

Recent work by scholars like Judith Butler and Simon Critchley posits a new cultural domain that is simultaneously religious and secular. Drawing on the fiction of Samuel Richardson and Laurence Sterne, this paper examines sentimentalism in this light, which we can call “post-secular,” or, better (given the ambiguities of the concept of post-secularity), “a-secular.” By focusing on sentimentalism as an ethical movement that valorized two specific practices of life—charity and chastity—it aims to show that sentimentalism retained Christian qualities and structures that it, however, radically transmuted and displaced. In particular, the paper argues that sentimental fiction imaginatively negotiated the difficulties of practicing Christian virtue in a rapidly changing commercial society heading into what Charles Taylor has recently called the “immanent frame.” The genre’s heroes and heroines are best understood as virtuous Christians beset by new temptations, misunderstandings, seductions, which, generally, in the end, overcome them. In this light, sentimentalism might therefore also be defined as a practice of Christian virtue without teleological ends or rewards. The rewards of virtue, indeed, would appear to become virtual and immanent: available in the act of reading itself. And this is to merge religion with literature so that together they enter the logic of a-secularity.

LISA O’CONNELL lectures in English at University of Queensland and is currently working on a collaborative research project on secularization and British literature, 1600–1800.

Samantha Owens
(The University of Queensland)

Samantha Owens is a scholar of early modern art music, particularly seventeenth-century German Singballett and early eighteenth-century German court music, and is co-editor of Music at German Courts, 1715–1760: Changing Artistic Priorities (Boydell Press, 2011). She is currently at work on a monograph on the life and music of Johann Sigismund Cousser, for which she was the recipient of a Humboldt Research Fellowship (2009-2010). She is Associate Professor in Musicology at the University of Queensland, and co-producer of the 2013 CHE-sponsored production of Pepusch’s Venus and Adonis.

Richard Read
(The University of Western Australia)

EIGHTEENTH-CENTURY PERCEPTUAL THEORY IN NINETEENTH-CENTURY ART CRITICISM: THE AFTERLIFE OF MOLYNEUX’S QUESTION IN WILLIAM HAZLITT AND JOHN RUSKIN.

The debate surrounding John Locke’s answer to Molyneux’s Question, concerning the powers of recognition of a blind...
man newly restored to sight, determined belief in the tactile origin of visual perception in aesthetic writing from Joseph Addison in the early eighteenth century to Bernhard Berenson in the early twentieth. At a time when most art was sequestered in private collections and could not be visually reproduced, Romantic art critics such as William Hazlitt were reliant upon ekphrasis to bring to life the pictures they revered for the vicarious eyes of their readers. For William Hazlitt, the special quality of paintings by an artist such as Nicolas Poussin was to “recall time past, transport us to distant places, and join the regions of imagination (a new conquest) to those of reality...” The closure of so many kinds of distance in the minds of his readers was brought about by the quality of “gusto”, in which “the impression made on one sense excites by affinity those of another”.

The translation of gusto into the synaesthetic qualities of his prose betrayed Hazlitt’s attention to various philosophers of perception, ranging from John Locke to Bishop Berkeley, who in their different ways subscribed to what James J. Gibson has called “the classical assumption that two-dimensional vision is immediate, primitive or sensory, while three-dimensional vision is secondary, derived or perceptual”, confirmed by various answers to Molyneux’s Question. This meant that the role of the critic was to consolidate the consciousness of art in the mind of his reader by associating non-visual memories with the retinal images produced by paintings, so as to reenact convincing impressions of spatial depth and recognition for the reader. When, however, artists’ subjects (such as certain locations on the Alternative Grand Tour of Britain) were insufficiently familiar to trigger compelling associations, their paintings often failed to produce the gusto required to make their illusions convincing. From this point of view the paper compares Hazlitt’s ekphrases of paintings by Poussin, Richard Wilson, Turner, and Aelbert Cuyp. It also shows how Ruskin’s doctrine of “the innocence of the eye” depended on a different mode of synaesthetic perception that in turn resulted in a positive reappraisal of the converging distances in Turner’s work.

RICHARD READ has published in major journals on Cubism (in The Cambridge Quarterly), the relationship between literature and the visual arts, nineteenth and twentieth-century European and Australian art history, contemporary film, and complex images in global contexts. His book Art and Its Discontents: the Early Life of Adrian Stokes (2003) was joint winner of the AAANZ Best Book prize for 2003. Read was Benjamin Meaker Visiting Professor at the Institute of Advanced Studies, University of Bristol, in 2010; Senior Research Fellow at the Sainsbury Institute of Art, UEA, in 2011, and last year he lectured at the National Gallery of Art in Washington. In 2013 he won a three-month Institute of Advanced Studies Fellowship for 2015 at the University of Durham, lectured at Tate Britain, and won a UWA Award for Excellence in Research Supervision. In 2014 he will be a visiting scholar at the Universities of Cambridge (King’s College), East Anglia, Maryland, and Aberystwyth. Among forthcoming publications in 2013 are long chapters on the history paintings of Samuel B. Morse (the inventor of the electromagnetic) and Rembrandt and Descartes in anthologies of essays by the Terra Foundation of America. He is also completing his ARC-funded book on the reversed painting in Western art.

John Roe

(University of York)

VENUS AND ADONIS AND EMOTION

What kind of emotional response does Venus and Adonis stimulate? Commentators place the poem in the Ovidian light-hearted tradition and emphasize its carefree treatment of sexuality and its apparent disregard of moral seriousness, though it has received any number of morally-concerned analyses, quite often singling out Venus for censure. For the poem’s first readers in 1593, how far would the arguments put forward by the goddess favouring free, uninhibited love-making have signaled, on the one hand, excitement, and, on the other, moral danger; or to what degree would the poem have appeared to border on the pornographic in Venus’s unashamed appeal to the young Adonis? Does the poem have the effect on the reader that Venus hopes to have on the youth?
A number of contemporary poems seek to stimulate sexual enjoyment more candidly. Despite its disclaimer, Marston’s Metamorphosis of Pigmalioun Image does this, and so too does Nashe’s openly pornographic A Choice of Valentines, a surreptitious work which never achieved print. Ovid’s own poems from the Amores I.5 and III.6, translated by Marlowe, make a similar impact. Sections of Marlowe’s Hero and Leander (the famous rival to Shakespeare’s poem) appeal directly to the eye, and parts of Spenser’s Bower of Bliss episode (Faerie Queene II.12) are famously scopophilic, even if complex in motivation.

By contrast, Venus and Adonis offers little if anything in the way of voyeurism. Although she is presumably naked, as in almost all pre-Renaissance presentations of the goddess (the poem does not dwell on her nudity, as Marlowe does particularly on that of Leander in his epiphany. The reason for this is that the poet is concerned more with the inner Venus, with depicting her particular consciousness, and in this he is operating in a way similar to that of his representation of his great heroines of love, whether tragic or comic: Cleopatra naturally, but also Juliet, in the tragedies, and Portia, Rosalind, Viola, and Beatrice in the comedies. All of them at different stages and in diverse degrees suffer feelings of longing, frustration, and helplessness in their various loves. The condition of loving rather than the stimulus of desire is what preoccupies Shakespeare, and interestingly it is through the traditionally passive figure of the woman that he explores it. In this paper accordingly I will argue that Venus, despite the enticements she offers Adonis (and perhaps through him the reader), is more interesting in terms of the emotions she undergoes herself rather than in any she might stimulate in others.

JOHN ROE, who has just retired from the University of York, United Kingdom, studied English at Cambridge and took a PhD in Comparative Literature at Harvard. Among principal works are Shakespeare and Machiavelli (2002) and an edition of The Poems: Shakespeare for CUP (updated ed. 2006). He also has an interest in John Berryman and his most recent article is on Anthony Powell: “Two Voyeurs: Powell and Iris Murdoch”, (Proceedings of the Anthony Powell Society Conference, 2011) which is of relevance to his paper for this conference.

Francois Soyer
(The University of Adelaide)

“A LITTLE JUDAISM WILL DESTROY THE WORLD”: ANTI-SEMITIC HYPERBOLE AND THE EVOLVING RHETORIC OF HATE IN SEVENTEENTH-CENTURY SPANISH AND PORTUGUESE VERNACULAR POLEMICS

This paper surveys and analyses the rhetoric and discourses of anti-Semitic vernacular polemics that were produced in Spain and Portugal during the seventeenth century and were aimed at a new lay readership (rather than churchmen). Focusing primarily on two infamous (but very popular and often reprinted) works—the Breve discurso contra a Herética Perfídia do Judaismo of Vicente da Costa Mattos (Lisbon, 1622) and the Centinela contra Judios puesta en la Torre de la Iglesia de Dias of Fray Francisco de Torrejoncillo (Madrid, 1674)—it will argue that these authors (and others who shared their views) sought to inculcate a proto-racial hatred of Jews and their converted conversos by resorting to a highly emotive rhetoric and discourse that did not focus so much on “traditional” scholastic or theologically-centered attacks on Jews and Judaism but rather on fostering the deep-seated fears of their lay readers and presenting Jews and conversos as immediate existential threats to their lives and those of their loved ones. By seeking to arouse the fear and anger of their readers, whom they addressed directly, the works of seventeenth-century Iberian polemiciasti were, to all intents and purposes, more akin to the firebrand sermons delivered at inquisitional autos-de-fe than previous anti-Jewish polemics.

After completing his PhD at the University of Cambridge in 2007, FRANÇOIS SOYER was awarded a Leverhulme Trust Study Abroad Studentship that enabled him to conduct two years of postdoctoral research in the archives of the Inquisition in Spain and Portugal. In September 2008 he was appointed as a Lecturer at the University of Southampton (United Kingdom), a position he held until January 2012. Since February 2012, François has been conducting research as an Australian Research Council Postdoctoral Fellow at the Centre for the History of Emotions in the University of Adelaide. François published his first book on the persecution of the Jewish and Muslim minorities in Portugal in 2007 and a second book, Ambiguous Gender in Early Modern Spain and Portugal: Inquisitors, Doctors and the Transgression of Gender Norms, in 2012. He has completed his third book, Popularizing Antisemitism in Early Modern Spain and its Empire: The Centinela contra Judios of Fray Francisco de Torrejoncillo (1674), which is due to be published by Brill in early 2014, and is currently working on a fourth book project that will focus on the anti-Semitic conspiracy theory in the early modern Iberian world.

Giovanni Tarantino
(The University of Melbourne)

“PRIESTCRAFT EXPOSED, AND PAPISTS BROUGHT TO GRIEF”: THE EMOTIONAL STRATEGIES OF ANTI-CLERICAL SATIRE IN EARLY HANOVERIAN ENGLAND

In 1734 the Scottish freethinker Thomas Gordon anonymously published a parody of the trial of the natural philosopher William Whiston on charges of Arianism. It was a satirical radicalization of a narrative expedient successfully employed not long earlier by Bishop Thomas Sherlock, a highly active polemical interlocutor of deists, Socinians, and freethinkers. The Tryal of William Whiston also anticipated a theme that would become increasingly common in late eighteenth-century fictional texts, in which there was a recurrent tendency to poke fun at the British legal system and to portray judges and lawyers as being more villainous than those on trial. Gordon had used a similar satirical ploy some years earlier when he countered both the persistent Jacobite threat and the gullibility and intolerance of the devout populace by forging the account of an apocalyptic revelation to a German Jewish prophet.

Descartes had suggested that a “general remedy” for emotional excess was to “recall that everything presented to the imagination tends to deceive the soul”. Early modern physicians recommended imaginative diversion as well: the sick person was to be “wrought into an imagination quite contrary” to the offending passions. Gordon’s intent in casting ridicule on the proponents of absolute, totalizing truths, which he did by undermining established narrative codes, was to offset emotional attachment to forms of political fanaticism and religious devotion, and to arouse empathy with the excluded.

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"a little judaism will destroy the world": anti-semitic hyperbole and the evolving rhetoric of hate in seventeenth-century spanish and portuguese vernacular polemics

this paper surveys and analyses the rhetoric and discourses of anti-semitic vernacular polemics that were produced in spain and portugal during the seventeenth century and were aimed at a new lay readership (rather than churchmen). focusing primarily on two infamous (but very popular and often reprinted) works—the breve discurso contra a herética perfídia do judaismo of vicente da costa mattos (lisbon, 1622) and the centinela contra judíos puesta en la torre de la iglesia de dios of fray francisco de torrejoncillo (madrid, 1674)—it will argue that these authors (and others who shared their views) sought to inculcate a proto-racial hatred of jews and their converted conversos by resorting to a highly emotive rhetoric and discourse that did not focus so much
modern English representations of the persecution of Waldensians. He is a former Resident Fellow of the School of Historical Studies at the Institute for Advanced Study in Princeton and Research Fellow of the Käte Hamburger Kolleg “Dynamics in the History of Religions between Asia and Europe” at Ruhr-Universität Bochum. In 2012 he was awarded a Balzan research fellowship at the Scuola Normale of Pisa. His main research interest is in the history of tolerance (and intolerance) towards religious minorities in the early modern era. Main publications include: Republicanism, Sinophilia and Historical Writing: Thomas Gordon (1691–1750) and his ‘History of England’ (Turnhout: Brepols, 2012, nominated for the Leo Gershoy Award); ‘Alternative Hierarchies: Manhood and Unbelief in Early Modern Europe, 1660–1750’, in Governing Masculinities: Regulating Selves and Others in the Early Modern Period, ed. Susan Broomhall and Jacqueline Van Gent (Aldershot: Ashgate, 2011); Le scrittoio di Anthony Collins (1676–1729): i libri e i tempi di un libero pensatore (Milan: Franco Angeli, 2007); Martin Clifford, 1624–1677: Deismo e tolleranza nell’Inghilterra della Restaurazione (Florence: Olschki, 2000).

Bob White
(The University of Western Australia)

SOLILOQUIES OF THE DAMNED

This paper is part of a longer work that suggests Hamlet appeals to experimental writers, directors, and film-makers because it was and remains, in its own right, an experimental, avant-garde play (or, to be more exact, series of plays). The natural companions are the works by the two most radical contemporary playwrights, Marlowe and Kyd, whose vision and practice drew audiences into unavoidable contact with subversive and profoundly unsettling, existential questions. Among the more formal and rhetorical points of comparison between theatrical innovations in Doctor Faustus, The Spanish Tragedy and Hamlet are, I suggest, their common reliance on what we call soliloquies, which in these particular works break new ground in integrating the traditional “address to the audience” with the newer idea of a character “speaking to himself”. The technique involves the audience in a kind of unavoidable dialectic in contemplating the challenging and sometimes blasphemous musings by the respective protagonists. We cannot be quite sure who is learning from whom in these cases, whether Marlowe from Kyd or Kyd from Marlowe, but what is certain is that Shakespeare in Hamlet is learning from both.

BOB WHIITE is Winthrop Professor of English at the University of Western Australia, and a Chief Investigator and Programme Leader for the ARC Centre of Excellence in the History of Emotions (Europe 1100–1800). He has published mainly on Shakespeare, Keats, and Hazlitt.

Penelope Woods
(The University of Western Australia)

AN AUDIENCE FOR OTHELLO (C.1604): THE AFFECTIVE TECHNOLOGY OF EARLY MODERN ENGLISH PLAYING SPACES

In a recent article on the technologies and circumstances governing the production of audience emotion in early Elizabethan theatres, theatre historian Steven Mullaney proposes that the nature of Elizabethan theatre disrupts an oratorical frame of analysis, since “theater is not oratory, and Elizabethan theater is quite often anti-Ciceronian in its affective practices” (“Affective Technologies”, 83). In this paper I take Mullaney’s statement as a provocation for examining further the rhetorical and psychogogic effects of one particular play known to have been performed in several very different theatres. The Tragedy of Othello was “diverse times acted at the Globe, and at the Black-Friers” (First Quarto, 1622); it was also performed at court in 1604 and at Corpus Christi College, Oxford, in 1610. The very different material and social conditions of performance in these different sites, perhaps not unlike the differences between the stoa and the bouleuterion in Athens—one an open democratic space, the other a closed elite space built for “a more sustained experience of language” (Sennett, 56)—informed the dynamics of persuasion and the effects of pity, fear, and wonder that are sought in this play both linguistically and gesturally.

Penelope Woods is a Postdoctoral Research Associate at the ARC Centre of Excellence for the History of Emotions, Europe 1100–1800, at the University of Western Australia. Her project concerns theatre space and audience emotion in early modern performance. She has a forthcoming chapter on seventeenth-century audiences (“The Indoor Theatre Audience: Pity and Wonder”) in Moving Shakespeare Indoors, edited by Andrew Gurr and Farah Karim-Cooper (Cambridge University Press, 2013), and a forthcoming chapter on young audiences today in Shakespeare and Audience in Practice, edited by Stephen Purcell (Palgrave Macmillan, 2013). She is a member of the Architectural Research Group at Shakespeare’s Globe and of the New Fortune Theatre Committee at the University of Western Australia.

Richard Yeo
(Griffith University)

NOTES ON THE SELF: A VARIANT OF THE ARS EXCELERPENDI TRADITION

The Renaissance ars excerpendi tradition encouraged and prescribed methodical note-taking in the form of excerpts from texts, usually from those by classical Roman authors. The commonplace books compiled in this fashion were not strictly autobiographical—that is, they were not “egodocuments” [a term coined in the 1950s by Jacques Presser]. However, by the seventeenth century note-taking practices were not confined to the selection of textual passages: in addition, notes were made to record observations, experiments, and thoughts. In some cases, notes came to be regarded as historical records of the development of ideas, emotions, and personality over time. My examples are drawn from some of the English natural philosophers and virtuosi, such as Robert Boyle (1627–1691) and John Locke (1632–1704), and from some of their admirers, such as Roger North (1651–1734) and Isaac Watts (1674–1748).

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