

HISTORY OF EMOTIONS ANNUAL REPORT 2014





PHILIPPA MADDERN
24 AUGUST 1952–16 JUNE 2014
(CHE Director 2011–2014)

“...CHE’s true Christmas gift to us all – the gift of new knowledge and new insights, the present of mind-stretching new approaches to our past, the opportunity to understand better our range of emotional heritages. It’s the best kind of gift – unbreakable, non-fattening, long-lasting, enriching. I wish you all many such gifts.”

Centre for the History of Emotions Newsletter
December 22, 2011

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Front Cover: Gerrit van Honthorst, Musical Group on the Balcony, 1622. © J. Paul Getty Museum, Los Angeles.

OVERVIEW



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About Us

Vision

Provide leadership in humanities research worldwide into how societies experienced, expressed, and understood emotions in Europe 1100-1800, and how this long history continues to impact on present-day Australia.

Fundamental research questions

How do understandings, expression, and performance of individual and mass emotions change over time?

How do we best understand the roles of nature and culture in the formation of emotions, both individual and communal?

How do emotional understandings, expression, and performance affect political, social, and cultural developments (even up to present-day Australia)?

Aims

- To understand long-term changes in emotional concepts, expressions, and regulation in Europe, 1100-1800.
- To investigate mass emotions and their social, political, and economic influences.
- To analyse and demonstrate how emotions were performed in music, art, and drama.
- To show how this history underpins modern Australian emotional culture and heritage.
- To invigorate contemporary Australian performance practices through collaborative research findings.
- To understand and communicate modern audience reactions to these performances.
- To raise public awareness of the role and importance of emotions in Australia's social and cultural well-being.
- To work towards establishing emotions as a widely-used framework for understanding past societies and cultures.

The Centre at a Glance

Established in 2011, The ARC Centre of Excellence for the History of Emotions (CHE) has its headquarters at The University of Western Australia, with nodes across the country at the Universities of Adelaide, Melbourne, Queensland, and Sydney. The Centre has developed an extensive range of collaborative links to international institutions in Continental Europe, the UK, and North America, and has established partnerships with such arts industries and community groups as the National Gallery of Victoria, the Australian Broadcasting Corporation, Musica Viva, the Zest Festival, The Dax Centre, West Australian Opera, and Victorian Opera. Besides the research projects of its Chief Investigators, CHE hosts numerous Postdoctoral Fellows and postgraduate students across its four research Programs, and welcomes many international visitors as collaborators each year through the Distinguished International Visitor and Early Career Researcher Visitor schemes. The Centre also maintains a nation-wide program of performance, community outreach, and education events.

Emotions shape our individual, community, and national identities, and an overarching aim of the Centre is to use historical knowledge to improve our contextual understanding of the emotional behaviour and health of modern Australians. We recover the history of emotions from Europe 1100-1800, and share it with the wider Australian public to enrich our personal lives, revitalize our culture, and empower us to make good political and social decisions for our future. Australians today show strong emotional attachment to their land, cultural heritage, and history. Our long-term European heritage remains one of our strongest cultural influences, shaping the world we live in today.

The Centre works to

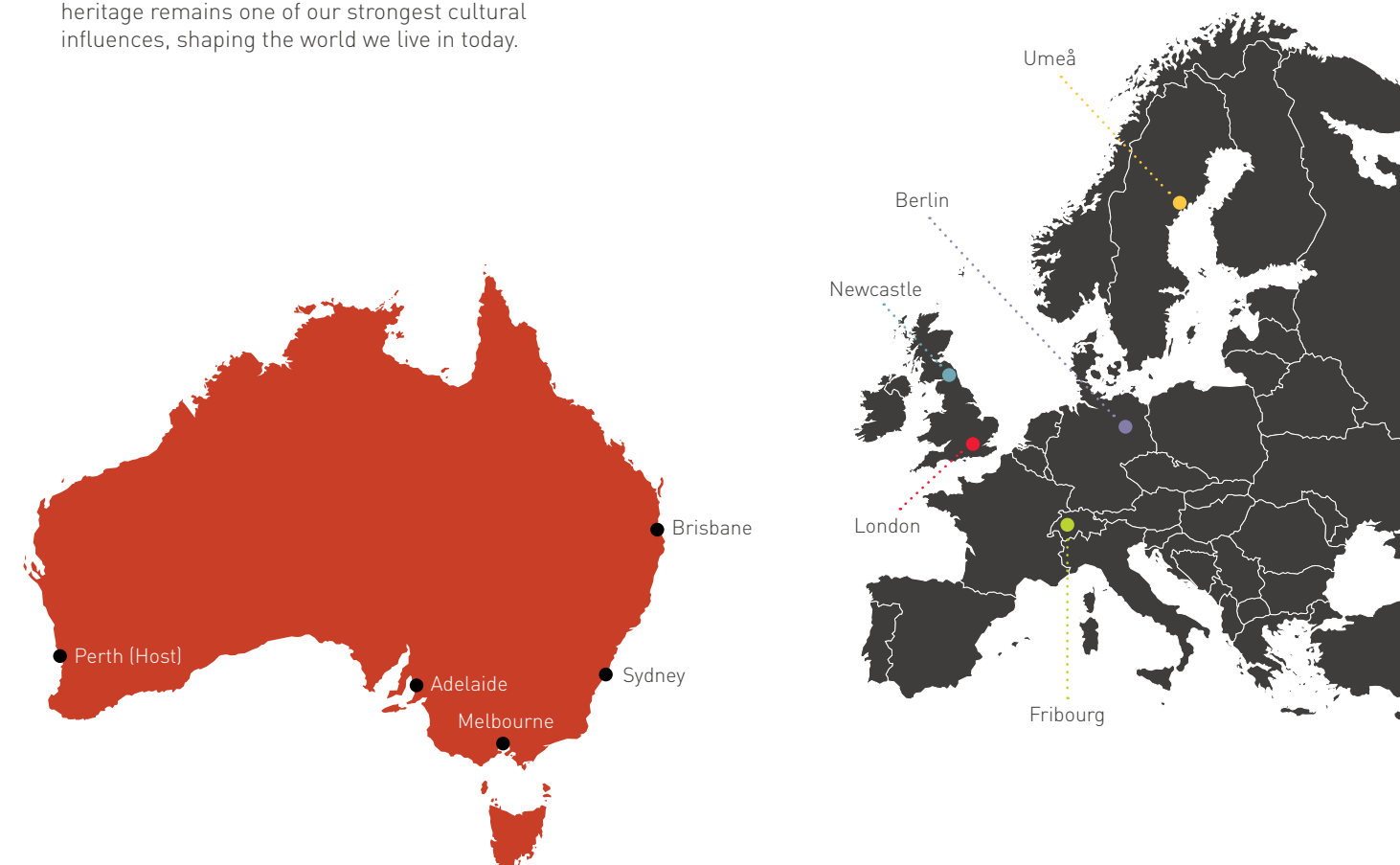
1. Create and foster links between a team of pre-eminent Australian humanities researchers, a network of international experts and institutions, and a set of industry partners (performing arts institutions, art galleries, media).
2. Develop innovative procedures and work spaces for inter-relating different research methods (e.g. cultural historiography, literary analysis, visual arts interpretations, and performance practice research), and to maximise fruitful synergies between different disciplines and methodologies.

Our locations

Our Centre is a national entity with a host site at The University of Western Australia, and nodes at the Universities of Adelaide, Queensland, Melbourne, and Sydney.

Worldwide

- Queen Mary College, University of London (UK),
- Université de Fribourg (Switzerland),
- Freie Universität Berlin (Germany),
- University of Newcastle (UK),
- University of Umeå (Sweden).





Governance

The Centre's administering organisation is The University of Western Australia (UWA). The Chief Investigators (CIs) are located at UWA, and at four other nodes: the Universities of Adelaide, Melbourne, Sydney, and Queensland.

Decision-making processes are highly consultative, enabling all nodes to take part. At UWA, the Centre Director reports to the Deputy Vice-Chancellor (Research) and liaises with the Dean of the Faculty of Arts. Executive direction of the Centre is undertaken by the Director (Professor Philippa Maddern until June 2014) and Acting Director (Professor Andrew Lynch from June 2014) in conjunction with the Deputy Director (Professor Jane Davidson, Melbourne) and the Centre Manager (Dr Tanya Tuffrey). Financial management is largely the responsibility of the Centre Manager, in consultation with the Director and Deputy Director. Day-to-day operations are dealt with by the Centre Manager, in consultation with the Centre Director, the Deputy Director, and administrative officers. Day-to-day Centre operations at the Adelaide, Melbourne, Sydney, and Queensland nodes are managed by the relevant node directors, in conjunction with their administrative officers, who report to the Centre Manager.

As can be seen from the Organisational Structure, p. 22, Centre Research is overseen by the leaders of the Centre's four Research Programs: Professor Bob White (UWA, Meanings Program), Professor David Lemmings (Adelaide, Change Program), Professor Jane Davidson (Melbourne, Performance Program), and Professor Stephanie Trigg (Melbourne, Shaping the Modern Program). The Centre Director is tasked with general oversight of research direction. All CIs of the Centre meet regularly to discuss decisions relating to research and research direction. Research programs are tracked through submissions of Research Project pro-formas by all CIs, Postdoctoral Research Fellows, and Associate Investigators. These describe the nature, aims, and expected outcomes of individual research programs. The pro-formas, updated annually,

are submitted to, and signed off by, Program Leaders, and form a basis for the development of Program Strategic Plans. All CIs, Postdoctoral Research Fellows, and Associate Investigators report biannually on the outcomes of their projects. Supervision of the Postdoctoral Research Fellows is undertaken locally by their relevant CIs; the Director takes national responsibility for their mentoring. Postgraduates are mentored by their local supervisors. CI Stephanie Trigg (Melbourne) has national oversight of their welfare.

Partner Investigators

The Centre has Partner Investigators (PIs) at five European universities: Queen Mary University of London, UK; Newcastle University, UK; Freie Universität Berlin, Germany; Université de Fribourg, Switzerland; and Umeå Universitet, Sweden. Partnerships with the University of Western Ontario and Université du Québec à Montréal, Canada; Durham University and the University of Southampton, UK, are in the process of ratification. As can be seen from the Organisational Structure, it is the particular responsibility of the Director to maintain and develop these research connections.

Arts Industries Partnerships and School and Community Outreach:

CHE liaises and carries out research projects with relevant industry partners, mostly in the area of performing and visual arts. We have three established Arts Industry Partners: the ABC, the National Gallery of Victoria, and West Australian Opera. We have also established major partnerships with Victorian Opera and Musica Viva for a project that will come to fruition in 2016. In 2014 we also built on existing collaborative partnerships, running events with the Australian Chamber Orchestra, Black Swan State Theatre Company, Perth Baroque, the Zest Festival, the vocal ensemble e21, The Badinerie Players, and Solomon's Knot Baroque Collective. Other new partnerships included UQ Art Museum in Queensland, Lawrence Wilson Art Gallery at UWA, the Centre for Contemporary Photography in Melbourne, and The Dax Centre, also in Melbourne. CHE aspires to convey its research results as widely as possible to school and community audiences, and where possible to involve those audiences in Centre activities. In 2014 we developed our arts education partnerships with schools in WA who participated in performance projects that led to research-driven, historically informed performance. The Deputy Director is particularly responsible for maintaining and extending relationships and collaborative activities with our Arts Industry Partners. She also oversees the work of the School and Community Outreach officers at each node.

Advisory Board

The Centre's Advisory Board, p. 8, including top scholars in the field (and in other cognate fields), representatives of Arts Industry Partners, and experienced public policy experts, met with the Interim Director, Deputy Director, Chief Investigators, and Centre Manager to review Centre progress, and provide high-level academic and strategic advice. CHE welcomed Professor Anna Haebich to the Advisory Board in 2014.



Unknown maker, *Scenes from the Life of Absalom*, c.1250. © The J. Paul Getty Museum, Los Angeles.

Professor Andrew Lynch

Professor Andrew Lynch (UWA) was appointed as the Centre's new Director, in succession to his former colleague, the late Professor Philippa Maddern. Andrew has been involved in the planning and work of the Centre since its earliest days. In 2014 he became a Chief Investigator and Deputy Director in the Centre, and, after Professor Maddern's death on 16 June, its Acting Director. His appointment as Director, which follows an extended international search by The University of Western Australia (UWA), is a strong endorsement of the style of leadership he has displayed over recent years and throughout the last few difficult months. Coming as it does in the wake of a highly commendatory mid-term report by the Australian Research Council on the Centre's initial achievements under Philippa Maddern's inspirational directorship, the appointment ensures continuing stability within the Centre, and eases the way for further imaginative growth and development of its programmes under its new Director up to, and beyond, its current funding cycle which is due to end in 2017.

A graduate of Melbourne and Oxford Universities, Andrew Lynch was appointed to a Lectureship in English at UWA in 1980. He has served as Chair of the Discipline of English, Chair also of the University's programme of Medieval and Early Modern Studies (MEMS), Associate Dean (Research) in Arts, and is a Professor in English and Cultural Studies. Out of MEMS emerged in 2008 UWA's Centre for Medieval and Early Modern Studies – housing the long-running Perth Medieval and Renaissance Group.

Andrew served for eight years as Editor of the prestigious refereed journal of the Australian and New Zealand Association of Medieval and Early Modern Studies, *Parergon*. He was a proponent of the ARC Network for Early European Research (NEER: 2004-09), and served as the Network's initial Director. NEER received a grant of \$1.6 million from the Australian Research Council – a record at that time for funding in the humanities in Australia. The major success of this Network was a decisive factor in UWA's subsequent bid for funding for the establishment of the even more ambitious venture, the Centre for the History of the Emotions. NEER had clearly demonstrated the range and strength of Medieval and Early Modern expertise across the disciplines at UWA. It had also proved the University's capacity for establishing linkages with like-minded institutions across the academic world.

Andrew Lynch is best known academically for his work as an Arthurian scholar. He is currently Vice-President of the International Arthurian Society, and will become the Society's President in 2017. His first book was *Malory's Book of Arms: The Narrative of Combat in Le Morte Darthur* (1997), and questions of war and peace, in and beyond the medieval world, have remained a dominant interest. He has written extensively also on medievalism, and the reception and understanding of the medieval world in later historical periods. But the study of the emotions, which lies at the heart of CHE's work, has been throughout his career an absorbing and abiding interest. He has now either published, or contracted to publish, five books relevant to the history of the emotions; and is currently co-editing with Susan Broomhall Volume 3 (Early Modern) of the six-volume Bloomsbury *Cultural History of the Emotions*. He is a highly regarded teacher and supervisor, and much admired public speaker.

Andrew Lynch's appointment as Director of the Centre for the History of the Emotions will be widely celebrated and applauded throughout the extensive network of institutions with which the Centre is now affiliated. We congratulate him warmly, and wish him every success in this new position.

Ian Donaldson
Advisory Board



Director's View

2014 in Overview

2014 has seen the ARC Centre of Excellence for the History of Emotions, Europe 1100-1800 (CHE) continue to break new ground in research, grow in international academic esteem, and better communicate the value of our work to the wider Australian public. In June we suffered a great and deeply-felt loss in the death of CHE's inspiring inaugural Director, Philippa Maddern, but the energy and insight with which Philippa led the Centre remain evident everywhere in its ongoing activities. Now at its half-way point, CHE has met and exceeded its original goals, and has become a clearly-focused, dynamic and collegial entity. Its achievements were recognised in a highly favourable mid-term report by an ARC expert review panel in mid-year. They are likewise evident in this Annual Report.

Throughout these pages, readers will find details of the many publications, academic exchanges, performances, and educational and public events in CHE's year. They testify to the creation of a cohesive and thriving large-scale interdisciplinary research culture, with a major national and international presence. Some of the strongest indicators of our progress so far have come in the form of comments from academics outside Australia. A successful applicant for a Marie Curie Fellowship to work with CHE stated that "The ARC Centre offers a concentration of scholars and multidisciplinary unlike any other in the world", and that in regard to "strategy for public dissemination of research results through public performance, exhibitions, and coherent policy ... the ARC Centre is far ahead of any European initiative, either specific to the history of the emotions or generally applicable to the humanities across the board." It is pleasing to see the vitality of both our research and our community engagement recognised from a long distance.

Another clear sign of CHE's research impact is the number, range, and quality of world academics attracted by our Distinguished International Visitor and Early Career Researcher Visitor (ECR) schemes. Despite increasing their number, the Centre received many more high-level applications for these than we could satisfy, from across many disciplines and institutions. Negotiations in 2014 to add several new Partner Investigators (PIs) will add to our global collaborations in the future. The success of previous international partnerships is seen in many continuing collaborations with former and recent visitors, such as PI Claudia Jarzebowski (Freie Universität Berlin), Piroska Nagy (Université du Québec à Montréal), ECRs Laura Kounine (Max Planck Institute, Berlin) and Massimo Rospocher (Leeds), and Postdoctoral Fellow François Soyer, who will be continuing with the Centre as a PI (Southampton) from 2015. Another is our growing involvement with the Early Modern Conversations Project, a consortium of Canadian university researchers led from McGill (Montréal), with whom much is planned for the future. Possibilities like these, generated within CHE's life so far, have allowed us to develop exciting new research initiatives not foreseeable when the Centre was first set up.

CHE's growing status is also vouched for by greatly increased publication in 2014 of books, book chapters, and journal articles in traditional, innovative, and popular venues. 2014 publications include monographs and edited collections in leading academic presses such as Cambridge, Chicago, and Palgrave; and special editions of journals across a disciplinary range including literary theory, international politics, women's history, history of ideas, and medievalism. Deputy Director Jane Davidson's and Postdoctoral Fellow Sandra Garrido's *My Life as a Playlist* was related to a widely popular public survey of emotions related to music, conducted through ABC Classic FM. As both a major academic question and

a matter of community interest, emotions have turned out to be a focus for intense intellectual and personal energies.

CHE's original contribution to methodology and theory is also attracting world attention. Professor Stuart Elden (Political Science and Geography, University of Warwick, UK) writes that, along with several leading academic collectives in the USA, "the Australian Research Council's Centre of Excellence for the History of Emotions (Europe: 1100-1800)" has "brought premodern subjects into vibrant contact with contemporary theory... both medieval and early modern studies have led the field in taking up some of the most exciting recent innovations in humanistic practice and thought". In 2014, CI Stephanie Trigg's special edition of the journal *Exemplaria* on 'Pre-Modern Emotions' and CI (now AI and Future Fellow) Susan Broomhall's collection in progress for Routledge, *Early Modern Emotions: An Introduction*, are only two examples of leadership in the field.

CHE is proud to have drawn the public into discussion with us about the role of emotions in history, and consequently about the role of emotions in the present. Alongside continued successes like the Kalbarri (WA) Zest Festival, 2014 saw outstanding research-based performance events such as *The Knight of the Burning Pestle* and *Dido and Aeneas* with school partners in Perth; the symposium on empathy and disability, 'Try Walking in My Shoes', with The Dax Centre, The University of Melbourne; and exhibitions like the splendid *Five Centuries of Melancholia* at The University of Queensland Art Museum. Another major step forward in public outreach was the enhancement of the CHE website under the direction of National Web Officer, Lucy Burnett. The range and depth of the Centre's many

contributions are now even more accessible. Unique visits to our website and social media usage continue to increase.

The relevance of emotions to contemporary life, and the need for an informed historical perspective on current emotional issues, were blatantly on show in Australia in 2014. CHE's projects of enquiry deal directly with questions that preoccupy today's society and culture: emotions in marriage, home, and family; emotions, religion, and ethnicity; emotions and political change; emotions and environment; emotions and war. These and many other examples are covered by the CHE 'Research Clusters' established this year, combining Chief Investigators, Postdoctoral Research Fellows, Postgraduates, Associate Investigators, and other national and international colleagues.

Whether the Centre's members are studying the long history of religious intolerance, the growth of romantic love, the communal creation of moral panics, or the reaction of early settlers to the Australian landscape, they are contributing vitally to understandings of how emotions intersect with the concerns of living people, and with the formation of attitudes, understandings and practices that affect us all. All are contributing to the environment in which CHE is fulfilling our core ARC mission: **"to build critical mass with new capacity for interdisciplinary, collaborative approaches to address the most challenging and significant research problems"**.

Meet the Advisory Board

The Advisory Board is composed of individuals selected for their breadth of knowledge of government, research, and business-related aspects of the Centre's activities, both in Australia and world-wide. They provide the Centre with strategic counsel in conducting top-level research in the humanities and in making the results accessible to the wider community. In 2014, Chief Investigators (CIs) were invited to attend the Advisory Board meeting, which immediately preceded the combined 2014 Methods Collaboratory and Biennial Research Meeting in Brisbane, for which W. Gerrod Parrott was one of the plenary speakers. Members and CIs joined by videoconference and Skype from Brisbane, Melbourne, Perth, Berlin, and New York. Professor Anna Haebich (Curtin University of Technology) accepted an invitation to join the Board in late 2014.



Iain McCalman AO (Chair) was born in Nyasaland, schooled in Zimbabwe, and did his higher education in Australia. A Fellow of three learned academies and former President of the Australian Academy of the Humanities, he is a Co-Director of the Sydney Environment Institute. His current book, *The Reef – A Passionate History*, was published in Australia, the USA, and UK in 2014. He is an Officer of the Order of Australia for services to history and the humanities.



Ian Donaldson (Vice-Chair) is an Honorary Professorial Fellow in the School of Culture and Communication at The University of Melbourne and an Emeritus Professor at The Australian National University (ANU). He was founding Director of ANU's Humanities Research Centre and the University of Cambridge's Centre for Research in the Arts, Social Sciences, and the Humanities (CRASSH). He is a Fellow of the Australian Academy of the Humanities, the British Academy, and the Royal Society of Edinburgh.



David Konstan is Professor of Classics at New York University and Professor Emeritus at Brown University. His research focuses on Greek and Roman comedy and the novel, Greek philosophy, and the history of emotions and values. He is a Fellow of the American Academy of Arts and Sciences and Honorary Fellow of the Australian Academy of the Humanities. He co-edits the series *Emotions of the Past* (Oxford University Press).



Carmen Lawrence is a former WA State Premier, Treasurer and Minister for Education and Aboriginal Affairs; former Federal Minister for Health and Human Services; and Minister assisting the Prime Minister on the Status of Women. She brings her extensive political and academic experience to the board. She is Chair of the Australian Heritage Council, Winthrop Professor in Psychology at The University of Western Australia, and a member of UWA Publishing's Advisory Board.



W. Gerrod Parrott is Professor of Psychology at Georgetown University. His central research interest is the nature of human emotion, on which he has published over 75 scholarly chapters and articles and four books. He was Editor of *Cognition and Emotion* from 1995-1999 and President of the International Society for Research on Emotions from 2008-2013. He is a Fellow of the Association for Psychological Science.



German E. Berrios is Professor of Psychiatry at Cambridge University, UK. He has published 14 books and over 450 papers on the clinical aspects of various neurological and psychiatric disorders, psychopathology, and the epistemology of psychiatry. His awards include the Order of the Sun (Peruvian Government) and the Ramón y Cajal Award (International Neuropsychiatric Association), and he is an Honorary Fellow of the Royal College of Psychiatrists of the UK.



Amanda Duthie is Director and CEO of the Adelaide Film Festival, an annual international 11-day festival; and of the AFF Investment Fund, which invests in distinctive Australian screen projects. Amanda sits on the Adelaide Festival, Committee for Adelaide, and Festivals Adelaide Boards, and the Ngeringa Arts Advisory Board. Previously Head of Arts and Entertainment at ABC TV, she was instrumental in setting up the Centre's Arts Industry Partnership with the ABC.



Anna Haebich is a John Curtin Distinguished Professor at Curtin University, researching Aboriginal performing arts in Western Australia, past and present. A multi-award winning Australian author and historian, Anna is recognised for her research and work with Aboriginal communities, in particular the Noongar people. Her career combines academia, curatorship, creative writing, and the arts. She is a Fellow of the Australian Academy of Humanities and the Australian Academy of Social Sciences.

Image: Sam Proctor



Lyndal Roper is Regius Professor of History at the University of Oxford, the first woman and the first Australian to hold the post. She is a leading researcher in early modern German history, and a pioneer of gender history. She is a Fellow of both the Australian Academy of the Humanities and the British Academy for the Humanities and Social Sciences, and is Honorary Professor at The University of Melbourne.



Fiona Stanley AC FAA FASSA is Founding Director and Patron of the Telethon Kids Institute; Distinguished Research Professor, School of Paediatrics and Child Health at The University of Western Australia; and Vice Chancellor's Fellow at The University of Melbourne. She established the Australian Research Alliance for Children and Youth in 2002, was Australian of the Year in 2003, and since 2006 is the UNICEF Australia Ambassador for Early Childhood Development.



Claudia Ulbrich is Professor of Early Modern History and Gender History at the Freie Universität Berlin. She is the author of *Shulamit and Margarete. Power, Gender and Religion in a Rural Society in Eighteenth-Century Europe*, translated by Thomas Dunlap (Brill 2004). She is on the advisory board of *Egdocuments and History Series* (Brill) and on the editorial boards of *L'HOMME: European Journal of Feminist History*, and *Selbstzeugnisse der Neuzeit* (Böhlau).

Meet the Chief Investigators



†Professor Philippa Maddern
24 August 1952 – 16 June 2014

Director
The University of Western Australia

Philippa Maddern's role was to oversee and promote the whole research program of the Centre, and to represent the Centre to the public. In particular her tasks included liaison with international research collaborators and partners. Philippa's own CHE research projects explored how emotions worked in later medieval English law, families, and religious life; and how later medieval people in north-western Europe interpreted the expression of emotions in faces, gestures and behaviour.

Image: sundaysunset.images



Professor David Lemmings
Change Program Leader
The University of Adelaide

David Lemmings is leader of the Change Program and Director of the Adelaide node of CHE. David's CHE research projects include: Governing emotion: the affective family, the press, and the law in early modern Britain; and Emotion in the English Criminal Courts, 1700-1830, which will consider the emotional styles of English criminal trials during a period when the incursion of counsel transformed their culture.



Professor Andrew Lynch
Deputy Director/Acting Director
The University of Western Australia

As Deputy Director, then Acting Director in 2014, Andrew Lynch's role has been to support the Centre's planning, partnerships and research collaborations, and the mentoring of the postdoctoral research fellows. Andrew's research contributes mainly to the Meanings Program. He studies the emotions as represented in the literature of war from the eighth to the fifteenth centuries, with a further interest in modern medievalism's reception and re-imagination of this material.



Professor Stephanie Trigg
Shaping the Modern Program Leader
The University of Melbourne

Stephanie Trigg is leader of the Shaping the Modern Program and Director of the Melbourne node of CHE. Stephanie's CHE research focuses on the expression of emotion on the human face in poetic, dramatic, and narrative English literary texts from Chaucer and Shakespeare, through to contemporary writers on autism and prosopagnosia such as Oliver Sachs. A second project examines the relationship between emotions and eco-materialism; this project compares and contrasts human emotions in medieval, early modern, and modern affective responses to two phenomena: fire and stone.



Professor Jane W. Davidson
Deputy Director and Performance Program Leader
The University of Melbourne

Jane Davidson oversees industry partnerships, media and marketing, education and outreach, and matters relating to intellectual property for CHE. She is also leader of the Performance Program. Her CHE research projects explore how music was used historically and is used today for emotional regulation, from personal activity to collective ceremonies. She researches how emotional affect can be achieved through historically informed opera production practices, employing reflective practice techniques.



Professor Bob White
Meanings Program Leader
The University of Western Australia

Bob White is leader of the Meanings Program. Bob's CHE research projects explore emotions as they were described in Shakespeare and how we interpret those emotions today, and the ways in which Shakespeare's plays have been adapted and used in modern films (including Bollywood). Bob also has interests in eighteenth-century ideas of sympathy, as reflected in theories of natural rights, Romantic writing, especially Keats and Hazlitt, and literature as an affective vehicle for pacifist thought.



Professor Susan Broomhall
The University of Western Australia

Susan Broomhall was a Chief Investigator for part of 2014, working in The Shaping the Modern Program. Her projects analysed medieval and early modern European colonialisms, objects, and emotions. Later in the year she became an Associate Investigator with the Centre, having taken up an Australian Research Council Future Fellowship. Her new research project focuses on emotions and power in the correspondence of Catherine de Medici.



Professor Jacqueline Van Gent
The University of Western Australia

Jacqueline Van Gent is working in the Shaping the Modern Program. Jacqueline's projects investigate the role emotions play in shaping early modern and late colonial encounters with indigenous people and cultures. Her work explores: emotions, conversions, and missions; affective strategies of early modern Europeans in the acquisition, exchange, and display of colonial objects; and the role of emotions in early ethnographic texts and collections. Jacqueline also oversees the Centre's involvement in the Zest Festival.



Professor Yasmin Haskell
The University of Western Australia

Yasmin Haskell is working in the Meanings, Change, and Performance Programs. Yasmin's project on Jesuit emotions explores the theory, experience, and performance of emotion in the early modern Society of Jesus, the most influential order of educators in Catholic Europe and its colonies until the end of the eighteenth century. Her project on passions for learning opens up the emotional worlds of scholars, scientists, teachers, and students from the middle ages through to the nineteenth century.



Professor Charles Zika
The University of Melbourne

Charles Zika's research projects explore the intersection of religion, emotions, visual culture, and print between the fifteenth and eighteenth centuries. They focus on the emotions that shaped pilgrimage rituals and communal identity at the Austrian shrine of Mariazell; emotions of exclusion associated with witchcraft imagery and demonisation in the seventeenth century; and emotions generated in response to natural disasters and apocalyptic anxiety in the sixteenth century. Charles is also responsible for the collaborative exhibition on art and emotions of love to be held at The National Gallery of Victoria in 2017.



Dr Juanita Feros Ruys
The University of Sydney

Juanita Feros Ruys is the Director of the Sydney node of CHE and her research projects contribute to the Meanings Program. Her project on demonic emotions studies how emotions came to be attributed to disembodied beings such as demons in the twelfth and thirteenth centuries. In collaboration with Rebecca McNamara, Juanita is researching suicidal emotions in the middle ages, exploring how we might uncover the emotional states at play in the act of self-murder. Juanita is also collaborating with Yasmin Haskell, on a project studying the long history of academic emotions from the high middle ages to the eighteenth century.



Professor Peter Holbrook
The University of Queensland

Peter Holbrook is Director of the Queensland Node of CHE. Peter's work contributes to the Meanings Program. His projects focus on two related themes in English literature of the sixteenth and seventeenth centuries: self-control, and the conflict between reason and the Passions.

Meet the Researchers

In 2014 the Centre reached a milestone when it farewelled inaugural Postdoctoral Research Fellows who joined us in the inception year of 2011. Pleasingly, we have been able to maintain an affiliation with the departing researchers through honorary fellowships. The Centre has also warmly welcomed a new group of postdoctoral researchers who commenced their three-year positions in 2014. Further researchers will be joining the Centre in early 2015.



Dr Danijela Kambasković
The University of Western Australia

Danijela Kambasković is a Research Associate in the Meanings Program, working on a book project concerned with the literary and cultural history of love, *The new life: love written in the first person and the European Renaissance*. Her subsidiary research concerns the cultural history of the senses, the nexus of religion and poetry, the cultural history of love, and the history of European doctrinal and medical writing. Danijela is an award-winning poet with work included in national and international anthologies, and her collection, *Internal Monologues*, came out in 2013 (Fremantle Press).

(Postdoctoral Fellowship commenced January 2014)



Dr Diana Barnes
The University of Queensland

Diana Barnes is affiliated with both the School of English, Media Studies and Art History, and CHE at The University of Queensland. She is a graduate of The University of Melbourne. Her interest in the emotions dates back to her doctorate which was a literary historical study of love and friendship in early modern letters. This interest has been further developed through her involvement with CHE and in her work on early modern women's manuscript letters. In March 2014 she took up a James M. Osborne Fellowship in History and Literature at the Beinecke Library at Yale University to conduct archival research for a new project on stoicism in early modern literature.



Dr Gordon Raeburn
The University of Melbourne

Gordon Raeburn is researching the effects of various early modern Scottish disasters, and the emotional responses they provoked, analysing how they affected the development of personal and communal identities, as well as a national Scottish identity in the early modern period.

(Postdoctoral Fellowship commenced February 2014)



Dr Raphaële Garrod
The University of Western Australia

Raphaële Garrod is researching Jesuit emotions with Professor Yasmin Haskell at UWA. She is investigating lexis and theories of emotions as they were spelled out at the French Jesuit collège of La Flèche, where Descartes was educated, before focusing on their enactment or subversion in the pedagogical, and, ultimately, political practices of the French Jesuits. Her sources consist of textbooks in rhetoric, psychology, and theology, as well as treatises of meditational practice and of moral edification, school plays, and occasional literature (poetry, orations). This research is providing her with some of the building blocks of her current project, a history of prudence in early modern France, which will alter traditional historiographical accounts of the French Grand Siècle by highlighting the importance of emotions in the very fabric of the not-so-transparent subject of the Age of Reason.

(Postdoctoral Fellowship completed September 2014)



Dr Stephanie Downes
The University of Melbourne

Stephanie Downes is a graduate of The University of Sydney, and has been a British Academy Visiting Scholar at Queen Mary, a Mayers Fellow at the Huntington Library, San Marino, and was the 2014 Bloomfield Fellow in the Department of English at Harvard University. She has published on Anglo-French manuscript culture and the reception of Christine de Pizan in England. With Andrew Lynch and Katrina O'Loughlin she is the co-editor of *War and Emotions: Medieval to Romantic Literature* (forthcoming from Palgrave, 2015). Since 2012, Stephanie's research focus has been on manuscript exchange, bilingualism, and emotional expression in English and French writing during the Hundred Years War. In 2015, Stephanie will start a new research fellowship with CHE at Melbourne examining representations of faces and facial expressions in pre-modern English manuscript and print.



Dr Kimberley-Joy Knight
The University of Sydney

Kimberley-Joy Knight graduated with a MA and MLitt (with distinction) in Medieval History from the University of St Andrews and received an Arts and Humanities Research Council (AHRC) doctoral fellowship for her PhD research. Her thesis, entitled *Blessed are those who weep: Gratia lachrymarum in thirteenth-century hagiographies* was completed in 2014. Kimberley's CHE research explores the relationship between love, desire, sexuality, and marriage in Medieval Norway and Iceland (c.1100-1500). Kimberley is currently coordinating a symposium entitled 'Emotions in the Courtroom' which will bring together international scholars with a shared interest in the history of emotions, law, and literature. The symposium is co-hosted by CHE and the Centre for Medieval and Early Modern Law and Literature at the University of St Andrews.

(Postdoctoral Fellowship commenced November 2014)



Dr Katie Barclay
The University of Adelaide

Katie Barclay is working with David Lemmings and Claire Walker on how the eighteenth-century press shaped public opinion around law and governance through acting on people's emotional sensibilities, with a particular focus on how emotions drove social and legislative change. In addition, as a DECRA Fellow from June 2014, she is working on emotions within the marriages of the Scottish lower orders across the long eighteenth century.

(Postdoctoral Fellowship completed in June 2014)



Dr Sandra Garrido
The University of Western Australia

Sandra Garrido is working with Professor Jane Davidson on a project called 'My Life as a Playlist'. The project utilises an interactive website created in collaboration with the Australian Broadcasting Corporation to investigate the way people use music to mark key events in their lives such as weddings and funerals. The website also explores the response of modern listeners to music that was historically used to mark such events. It thus traces the trajectory of music use in significant rituals from the medieval and early modern period until the present day.



Dr Tom Bristow
The University of Melbourne

Tom Bristow's research combines concepts from geography and philosophy to underline an ecocritical reading of place. His CHE research project connects contemporary Australian literature with late eighteenth-century British poetry. Tom is engaged in broad humanities concerns, working as an editor on the journal PAN (Philosophy Activism Nature), and he is interested in developing relations with museums, collecting institutions, and primary schools.

(Postdoctoral Fellowship commenced July 2014)



Dr Merridee Bailey
The University of Adelaide

Merridee Bailey is a Senior Research Fellow in the Change Program, investigating emotional discourses surrounding merchant practices in London over the late medieval and early modern period, c.1450-1650. Drawing on an array of archival materials, from court records to popular printed didactic texts, she is examining the central role of emotions and morality in London merchant activities and the ways in which moral emotions, vices, and emotional expressions of good economic conduct were represented. In addition, her research investigates the language of emotions in legal and literary texts. Her project revises our ideas of medieval and early modern merchants, showing that emotions and morality were at the core of economic activity.



Dr Brandon Chua
The University of Queensland

Brandon Chua researches seventeenth- and eighteenth-century English literature, focusing on the affective dimensions of the public sphere and the emotional constitution of political identities. He investigates representations of private and public government in literary responses to the English Civil Wars and the political experiments with non-monarchical authority that followed. The project focuses on representations of the passions, relating them to emerging debates over public affection in the constitution of political authority and the generation of consent. His research emphasises how revised understandings of the passions and their government in the late seventeenth century contribute to the political autonomy and liberty which structure modern political consciousness.



Dr Una McIlvenna
The University of Sydney

Una McIlvenna investigates emotional responses to public execution in the early modern period, looking in particular at the use of songs and verse in accounts of crime and execution across Europe. Crime reports were often printed in huge numbers on cheap pamphlets and set to the tune of well-known songs, enabling the reader to sing along to the account of the (often violent) crime and the public execution of the condemned. Exploring how the emotional resonances of a familiar tune could be transferred or subverted in the new version of the song, this project reveals how music, balladry, and performance played an integral role in the public's emotional perception of crime and punishment. Una has since taken up a position as Lecturer in Early Modern Literature at Queen Mary, University of London, UK.

(Postdoctoral Fellowship completed August 2014)



Dr François Soyer
The University of Adelaide

François Soyer has completed an analysis, critical edition, and translation of the *Centinela contra Judios puesta en la torre de la Iglesia de Dios* by Fray Francisco de Torrejoncillo, first printed in 1674. The book appeared in print with Brill in early 2014 with the title: *Popularizing Antisemitism in Early Modern Spain and its Empire: The Centinela contra Judios of Fray Francisco de Torrejoncillo* [1674]. He is currently writing his fourth book on the 'politics of fear' and the use of Antisemitic conspiracy theories in the early modern Iberian World. François is now a Lecturer in History at the University of Southampton, and will become a CHE Partner Investigator in 2015.

(Postdoctoral Fellowship completed January 2015)



Dr Giovanni Tarantino
The University of Melbourne

A former Hans Kohn Member of the Institute for Advanced Study in Princeton and a Balzan Research Associate with Professor Carlo Ginzburg at the Scuola Normale di Pisa, Giovanni Tarantino is researching the reception in England of a number of emotive and personalised accounts of the Catholic persecution of Waldenses in the seventeenth century. He is also exploring the methodological legitimacy of reading geographic maps not merely in technical or geopolitical terms, but in a way that he believes can justifiably be defined as 'affective cartography'. In May 2014, he convened the international symposium 'Feeling Exclusion in Early Modern Europe' with CI Charles Zika.



Dr Katrina O'Loughlin
The University of Western Australia

Katrina O'Loughlin has research interests in English literary history, particularly eighteenth-century writing, cultural history, gender, and cultural exchange. Working with Bob White in the Meanings Program, her project for CHE explores the forging of intellectual and emotional bonds among women in the long eighteenth century. Drawing on manuscript letters, travel writing, and memoirs, this research investigates the emotional structures of intellectual sociability and women's participation in the early modern Republic of Letters. In addition, Katrina is writing on war and emotion and eighteenth-century satire, and completing a monograph on eighteenth-century travel writing.



Dr Ross Knecht
The University of Queensland

Ross Knecht is a scholar of early modern English literature. His research focuses on Shakespeare and his contemporaries, with additional interest in the early modern discourse of the passions, the philosophy of language, and the history of pedagogy. He is currently at work on a manuscript, tentatively titled 'The Grammar Rules of Affection: Language, Passion, and Pedagogy in Early Modern English Literature', on the intersections of emotion, grammar, and schooling in literary texts.

(Postdoctoral Fellowship completed December 2014)



Dr Spencer Young
The University of Western Australia

Spencer Young is a specialist in the intellectual, educational, and religious history of medieval Europe. His research interests include the history of universities, poverty and poor relief, and the social and cultural impact of the concept of the seven deadly sins. His project analyses sermons, theological treatises, and confessional literature in order to understand how ideas about sin, penance, and conversion influenced the emotional life of European Christians in the later middle ages.

(Postdoctoral Fellowship completed August 2014)



Dr Rebecca McNamara
The University of Sydney

Rebecca McNamara is exploring emotions related to the suicidal impulse in the medieval world. Her project considers cases of suicide and attempted suicide found in legal records and chronicles in England from c.1200-1500, focusing especially on the frames of reference in which suicide was reported, such as sickness. She is also analysing instances of the suicidal impulse in Middle English literature, asking how writers employed the suicidal impulse to portray various emotions and elicit emotional responses from their readers.

(Postdoctoral Fellowship completed September 2014).



Dr Sarah Randles
The University of Melbourne

Sarah Randles is conducting a research project on emotions and sacred sites, focusing on the Cathedral of Notre Dame at Chartres, a significant centre for medieval pilgrimage and an outstanding example of early gothic architecture and art. The project investigates emotions in relationship to the material culture of this site, in particular the emotional responses of worshippers to the relics and other holy material housed in the cathedral, to its built environment and visual programs, and to the objects that they brought as donations or took away as souvenirs or contact relics.

(Postdoctoral Fellowship completed November 2014)



Dr Grace Moore
The University of Melbourne

Grace Moore is a Senior Research Fellow in the Shaping the Modern Program. Her primary research project is an examination of the representation of bushfires in nineteenth-century settler literature, which will lead to a book, *Arcady in Flames*. Grace's recent work includes an essay on emotional responses to arson in novels and the periodical press, along with a piece on Anthony Trollope and dingo-hunting. Grace is also developing a research interest in the environmental humanities and in 2014 co-convened the 'Affective Habitus' collaboratory in Canberra.



Dr Penelope Woods
The University of Western Australia

Penelope Woods is working on audience and emotion in early modern performance history, and collaborating with UK and Australian theatres on research into audience and emotion in theatre spectatorship today. Penelope also considers intercultural performance and the international theatre tour both now and historically. Penelope collaborated with Shakespeare's Globe and Queen Mary, University of London on a PhD project on spectatorship, reconstruction, and audiences.

SPOTLIGHT: METHODS COLLABORATORY AND BIENNIAL RESEARCH MEETING

The 2014 Methods Collaboratory and the 2014 Biennial Research Meeting were held concurrently in Brisbane from August 28-30. It was an amazing showcase of CHE's energy, diversity, and expertise. The packed event provided a wonderful chance for everyone to be informed about each other's work, and to extend and refine their own understandings and methodologies.

Ranging from medieval Chartres to Renaissance Italy to colonial Australia, the short presentations by Associate Investigators and Postdoctoral Research Fellows illuminated the broad new terrain in emotions history which the Centre's research is covering. Informative briefings from Program Leaders, the Education and Outreach Officers, and the Web Officer were well received, as were the contributions made in poster sessions and general discussion by the CHE Postgraduates.

A highlight of the combined event was the 'Five Centuries of Melancholia' exhibition at The University of Queensland Art Gallery, curated by CHE Associate Investigator, Dr Andrea Bubenik.

Andrea and CHE international visitors, Professors Michael Ann Holly and Keith Moxey, led an informative discussion at the exhibition opening.

In the first of two keynote Methods Collaboratory presentations, Professor Holly gave a moving and highly accessible talk on 'The Art of Melancholy' in which she spoke for the need to recognise emotion, specifically the melancholy of loss, as an inescapable factor in the apprehension of art from the past. In the second, CHE Advisory Board member Professor W. Gerrod Parrott spoke about 'Emotional Values across Cultures'. Professor Parrott invited and challenged us to consider the potential mutual benefits of bringing humanities and social sciences methodologies into intellectual contact. The engaged replies of the formal respondents and the intense discussions that accompanied these offerings clearly showed their interest and value.

Much of the two days was devoted to group discussions charting ways forward for CHE as it passes its half-way mark. The meeting began with a silent tribute to the founding Director, Philippa Maddern, and it turned out to be very much the lively and engaging kind of event she always enjoyed.

Meet the Partner Investigators

Dr Thomas Dixon
Queen Mary, University of London

Thomas Dixon is the Director of the Centre for the History of the Emotions at Queen Mary, University of London. He is a historian of philosophy, science, medicine, and religion, with particular expertise in the history of emotions, and in Victorian intellectual and cultural history. Thomas is the co-editor of the 'Queen Mary History of Emotions' blog, and co-editor, with Professor Ute Frevert, of the *Emotions in History* book series published by Oxford University Press. His publications have focused on the conceptual histories of the terms 'passions' and 'emotions', and the cultural histories of altruism, emotional education, tears, and weeping. He has benefited from scholarly exchanges on the latter topic with members of CHE, including the late Philippa Maddern. In 2013, the Queen Mary Centre hosted an event on early modern hatred, organised jointly with then CHE Postdoctoral Research Fellow, and soon to become Partner Investigator, François Soyer.

Professor Indira Ghose
Université de Fribourg

Indira Ghose was appointed to the Chair of English Literature at the Université de Fribourg, Switzerland, in 2007. Indira's research deals with laughter and its diverse functions with regard to emotions – laughter as a tool of aggression, a coping strategy in the face of fear and shame, and a mechanism to reduce social tension.

Her work within the Centre will contribute towards tracing a history of the emotions precisely by examining mechanisms (such as laughter) that serve to control the passions and create a sense of emotional detachment. Indira's current research focuses on Renaissance courtesy literature and the strategies of emotional manipulation that it shares with classical rhetoric. Her interest lies in tracing the way ideas about the management of passions in courtesy manuals shaped early modern drama, and intersects closely with the work of CIs Bob White and Peter Holbrook.

Junior. – Professor Claudia Jarzebowski
Freie Universität Berlin

Prof. Claudia Jarzebowski is Assistant Professor of Early Modern History at the Freie Universität Berlin. She works in the fields of social history, the history of emotions, and early modern global history, pursuing questions of how emotions and political power are entwined with each other. Her own CHE-related research projects explore: how childhood and emotion are interrelated, from a perspective based on practices and agency rather than on normative thinking; the history of love as the history of political power; and how to conceptualise emotions within a global and transcultural early modern history. More recently she has developed an interest in how global travelling reverberated in emotional and family practices in the late seventeenth and

eighteenth centuries. Claudia recently edited a collection titled, *Childhood and Emotion: Across Cultures 1450-1800*.

Professor Jonas Liliequist
Umeå Universitet

Jonas Liliequist is Professor of History at Umeå University, Sweden. He is a founding member and administrator of the International Network for the Cultural History of Emotions in Premodernity (CHEP), now integrated into the Umeå Group for Premodern Studies (UGPS). His role within CHE is in part to provide a liaison point between CHE and the work of UGPS. His research focuses on the relationship between gender, violence, and emotion in early modern Europe; and includes expressions of anger, fear, and manliness within different emotional regimes; intimacy, integrity, and emotional ambivalence in family and household relations; binding passions and the materiality of love and friendship. He is currently editing a volume on *Laughter, Humor and the (Un)making of Gender – Historical and Cultural Perspectives* (Palgrave Macmillan, May 2015).

Professor Peter Reynolds
Newcastle University, UK

Peter Reynolds is a Shakespearean scholar with an interest in Shakespeare in contemporary performance, and practical, workshop-based approaches to teaching Shakespeare. From 2001 to 2006 he was the Creative Director of the English National Theatre's award-winning performance website 'Stagework'. He is currently exploring early modern plays written for performance by boys/young adults. In 2012 he directed a production of Ben Jonson's *Epicene*, or *The Silent Woman*, using a group of boy actors drawn from three Perth schools. Peter has written about how his cast negotiated the problematic emotional landscape of Jonson's play and how the audience responded to it (www.universitypublishingonline.org/cambridge/benjonson/). In November 2014, Peter directed a group of boys from Guildford Grammar School (GGS) in a production of Beaumont's *The Knight of the Burning Pestle*. The production was performed at GGS and at UWA in conjunction with a CHE symposium, 'Little Eyases: Early Modern Players: 1525-1642'.

In 2015 CHE is looking forward to welcoming the following new International Partner Investigators:

Professor Louis Charland, The University of Western Ontario
Professor Pirooska Nagy, Université du Québec à Montréal
Professor Andrea Noble, Durham University
Professor François Soyer, University of Southampton



Aert Pietersz and Pieter Pietersz, *Rich Children, Poor Parents*, 1599.
© Rijksmuseum.

Associate Investigators

CHE's flagship program for Australian humanities scholars, the Associate Investigator scheme, continued to expand in 2014, drawing ever more researchers into the growing CHE network. The competitive scheme provides Associate Investigators (AIs) with \$3000 to support research projects that correlate with CHE's research focus.

AIs also contribute to CHE academic events, community outreach, and publications. Feedback from AIs strongly suggests that their association with CHE has been beneficial to both their individual research projects and in developing further collaborative projects and relationships. The program has many reciprocal benefits for CHE, enriching its research focus and expanding its collaborative networks.

The Associate Investigator scheme was championed by the late Philippa Maddern and it forms an important part of the Centre's collaborative approach to research. Its success exemplifies what has been said of Professor Maddern's ability to "bring together disparate and individual humanities researchers to form a highly collaborative world-leading Centre".

Sixty-seven applications were received for the 2014 scheme. After considerable deliberation, 25 scholars were invited to become AIs (refer to the list below for full details). Pleasingly, eight of the new AIs were affiliated with institutions other than the five CHE node universities and spread across six states and one territory. The research projects of the selected AIs cover a diverse range of disciplines, time periods, and methodological approaches.

The application process for the 2015 Associate Investigator scheme has been completed, and 24 scholars have been offered AI status. This will bring the total number of AIs associated with CHE since the scheme's inception to 77. The Centre endeavours to maintain contact with AIs from previous years, ensuring the benefits of collaboration are ongoing.

Associate Investigators are able to use their involvement with the Centre as leverage when applying for grants or other funding. We would like to congratulate the following AIs who were awarded national competitive research grants in 2014: Denis Collins (AI 2013/2014) and Jason Stoessel (AI 2014), Discovery Project on reconceptualising current understandings of musical composition from c.1330 to c.1530; Katrina O'Loughlin (AI 2012 / 2014), Discovery Early Career Researcher Award to investigate a rare archive of letters and manuscript materials to examine forms of literary friendship between women in the eighteenth century; David Irving (AI 2014), Discovery Project on the history and practice of Malay music traditions; Penny Edmonds (AI 2013), Discovery Project on the first transnational analysis of intimacy and violence as key, intertwined vectors in the development of settler societies across the colonial Anglophone Pacific Rim; Sarah Ferber (AI 2012), Discovery Project on the history of IVF.

It has been a true privilege to be part of the Centre as an AI in 2014. As a young scholar who works on interdisciplinary research and with performance-led research methods, the Centre has been instrumental in furthering my research by: providing me with funding for my research; facilitating networking with and feedback from more experienced and noted scholars in my field; and opening opportunities for me to present and publish research concerned with historical representation of emotions in early opera recitative, and its modern performance practice and audience reception.

Daniela Kaleva, University of South Australia

Successful AI Applicants 2014

Han Baltussen, Adelaide

A new study of Nicholaus of Modrus' De Consolatione (1465-66)

Megan Cassidy-Welch, Monash

Atrocity, emotion and the thirteenth-century crusades

Jennifer Clement, UQ

The early modern English sermon

Denis Collins, UQ

Emotion and music in the Counter-Reformation

Tania Colwell, ANU

Beyond wonder: emotions of encounter in Jean le Long's Fleurs des histoires de l'Orient

Peter Denney, Griffith

The battle of the senses: politics, emotions and the senses in Britain, c.1760-1800

Daniel Derrin, Macquarie

Humours of the mind: comic persuasion in early modern English literature

John Gagné, Sydney

Rethinking fear and despair in the Italian wars (1494-1527)

Ron Goodrich, Deakin

Disorderly emotions: British philosophical and medical debates, 1702-1788

Aleksondra Hultquist, Melbourne

The amatory mode: amatory fiction and its legacy, 1680-1760

Emma Hutchison, UQ

Disaster imagery and the history of humanitarian emotions

David Irving, ANU

Reflexive cultural criticism and the emotion of encounter in early modern European music

Daniela Kaleva, South Australia

A comparative audience reception study of historically recreated opera with reference to Monteverdi's Lamento d'Arianna

Alan Maddox, Sydney

Musical affect at the intersection between the sacred and secular realms

Alicia Marchant, UWA

Antiquarians and emotions in fifteenth-century Britain

Louise Marshall, Sydney

Emotions and the visual in early modern Europe, in crisis and in health

Glen McGillivray, Sydney

Gesture and affect in the 18th century English theatre

Katrina O'Loughlin, UWA

'The liberty of the press men': the emotional politics of sexual satire in the eighteenth century

Nicola Parsons, Sydney

'A sort of spiritual romance': Elizabeth Singer Rowe and the complications of form

Laura Prosperi, Adelaide

Seeking food paradises: the role of hunger in great geographical enterprises (Europe, 12th-16th centuries)

John Scott, UWA

Terrestrial happiness, according to Dante Alighieri (1265-1321)

Pam Sharpe, Tasmania

Everyday obligations: households and economic change in the British Isles 1650-1850

Nicole Starbuck, Adelaide

Pacific passions: explorations of humanity from the Age of Enlightenment to the French Revolution, 1766-1804

Jason Stoessel, New England

The emotional community of early humanists at Padua: rhetoric and music

Anik Waldow, Sydney

The emotional construction of human nature in 18th century philosophy

For details on all of our Associate Investigators see our website:

www.historyofemotions.org.au/about-the-centre/who-we-are/associate-investigators/meet-the-associate-investigators.aspx

I have found the Associate Investigator program to be of immense value – in fact, this program has benefited my research more than anything else over the last year. Not only has it enabled me to formulate and initiate a fruitful new long-term research project, but it has put me in touch with a number of eighteenth-century scholars working on the history of emotions who have been an enormous source of encouragement and inspiration.

Peter Denney, Griffith University

EMOTIONS AND EXCLUSION IN SEVENTEENTH-CENTURY WITCHCRAFT IMAGES

It has long been a premise for scholars that strategies of exclusion are at the heart of the phenomenon of the European witch-hunt. The witches of early modern Europe were generally understood to be extremely malicious and aggressive figures; for this reason, they had to be excluded from the benefits and protections of church and state, if not wholly exterminated. They had to be made alien, to be created as 'other'; indeed, they had to *appear* alien and other. Their 'otherness' was a projection, and emotions were a key to whether such projection was successful or not.

In exploring the visual strategies used by artists to stimulate such emotions in those who viewed their works, I realised that the focus has been almost entirely on how their behaviour differed from the requirements of Christian morality and order.

But what scholars have not realised is that the emotional attachments between witches themselves, the emotions encoded in their visualised behaviours towards each other, are just as significant as the aggression or malice they exhibit towards their victims. Those emotional attachments, moreover, are most clearly represented in the group dancing that witches perform at their meetings or Sabbaths, another aspect of witches' behaviour that has been almost totally ignored in recent scholarship. Our routine privileging of individual emotions seems to have blinded us to the power of collective emotions, especially when considering behaviour that is considered little more than psychological projection.

Charles Zika



SPOTLIGHT: CHANGING HEARTS: PERFORMING JESUIT EMOTIONS BETWEEN EUROPE, ASIA AND THE AMERICAS

On 7-8 March, an international symposium at Trinity College, Cambridge, 'Changing Hearts: Performing Jesuit Emotions Between Europe, Asia and the Americas', was convened by Yasmin Haskell (CI), Raphaële Garrod (Postdoctoral Research Fellow), and Makoto Harris Takao (PhD candidate). The event was jointly hosted by the Centre for the History of Emotions; Trinity College, Cambridge; and the Ludwig Boltzmann Institute of Neo-Latin Studies, Innsbruck (Austria).

Speakers and chairs included historians of literature, ideas, art, religion, society, and music. They came from Australia, the United Kingdom, Canada, Austria, Italy, Belgium, France, and Finland. The topics were wide-ranging: Juan Luis González García (Universidad Autónoma de Madrid) spoke on visual aids for preaching in the early modern Iberian rural missions, where skulls, crucifixes, and macabre wax models were employed to inspire dread and repentance; David Irving (AI, Australian National University) showed how music, dance, and drama were used as more agreeable tools for conversion and communal devotion in the remote Mariana Islands. Several papers explored performative poses in non-dramatic texts, such as Peter O'Brien's (University of Dalhousie) on the verse letters of an exiled 'New France' writing home about the climatic and culture shocks of life on the Canadian missions – the Jesuit author had never set foot outside of France. The emotions of martyrdom 'in real time' were, of course, carefully crafted and related in Jesuit missionary reports. Tara Alberts (University of York) gave examples of young Vietnamese converts supposedly embracing death with the same uncanny good cheer as the early Christian martyrs. Makoto Harris Takao (UWA) found parallels with accounts of the fortitude of physically delicate female martyrs from the Christian century in Japan. Such stories fed the imaginations of Jesuit poets and playwrights.

The climax of the symposium was a historically informed performance of the musical elements of *Mulier Fortis* ('Strong Woman') (1698), a Viennese Jesuit play on the supposed Christian martyrdom of Gracia Hosokawa, a sixteenth-century Japanese convert. The sung roles of 'Constancy', 'Rage', 'Restlessness', and 'Repentance' gloss, precisely, the internal passion(s) of the outwardly inscrutable martyr. A curated exhibition of rare Jesuitica was held at Trinity College's famous Renaissance Wren library in conjunction with the symposium.



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PROJECT TIMELINES

The timeline contains a list of all of the projects funded since the inception of the Centre.

- Meanings
- Change
- Performance
- Shaping the Modern

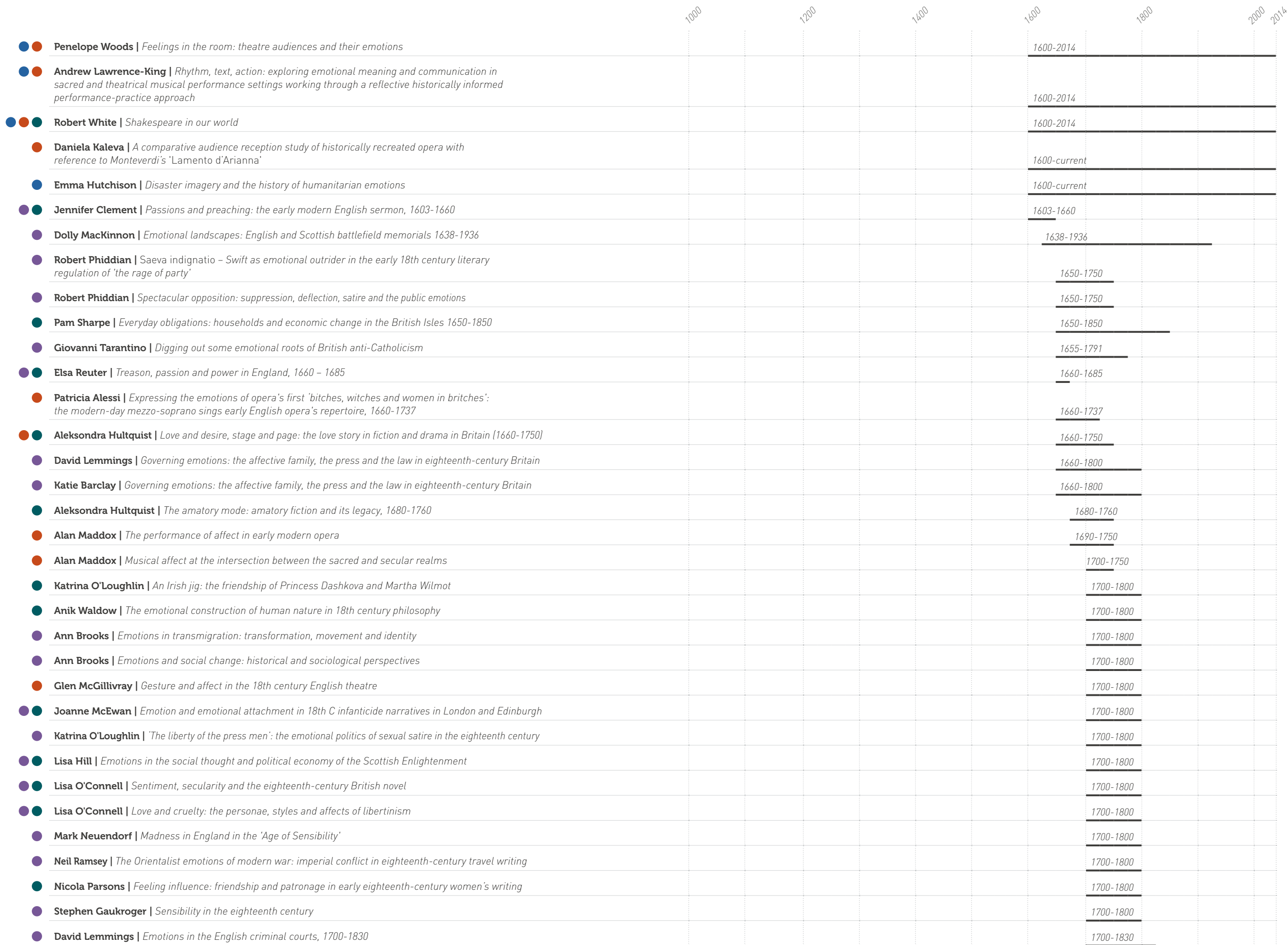


- Meanings
- Change
- Performance
- Shaping the Modern

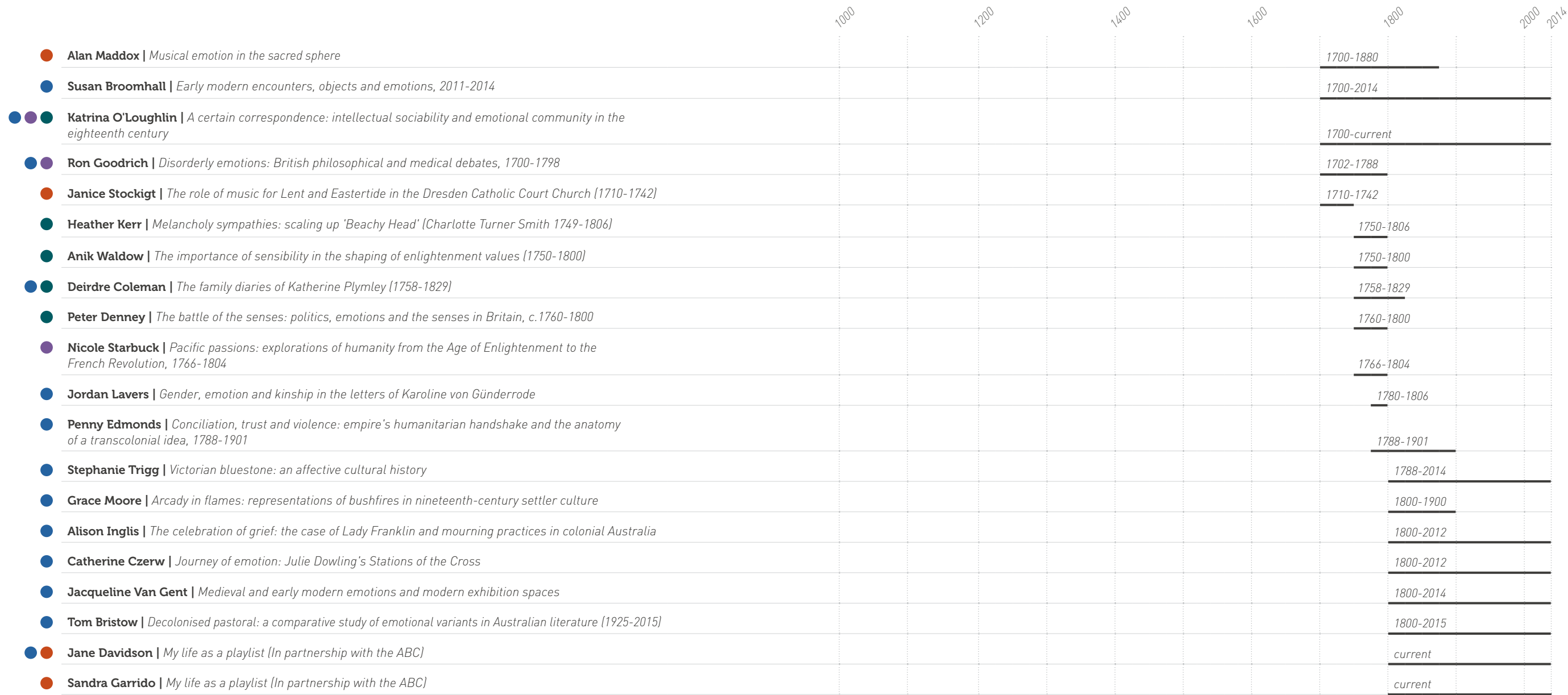




- Meanings
- Change
- Performance
- Shaping the Modern



- Meanings
- Change
- Performance
- Shaping the Modern



INSIGHT

HAPPINESS HAS NOT ALWAYS BEEN THE SAME

Our modern vocabulary of words describing emotions is shared with medieval, early modern, and Romantic writers, but it is often wrongly assumed that, because the word is the same, the feeling being described is also the same. Analysis of this phenomenon can tell us as much about our own society's preoccupations and priorities as about the emotional material in, for example, Shakespeare's works.

Bob White

PROGRAM REPORT

The Meanings Program is the most populated and arguably most diverse of our Programs, and it is hard to generalise about its very wide-ranging activities, except to say that they all illuminate the subject of emotions, 1100-1800. Meanings also has considerable overlap with our other Programs, which is fully consistent with our aim of interdisciplinary and collaborative research. Visitors during 2014 have immeasurably enriched scholarly thinking on a range of historical accounts of emotions, and since the eventual outputs will often be unified, thematically arranged book collections, we are laying the groundwork for numerous future publications, some of which are already in preparation. These will often stem from collaboratories and symposia, and bear witness to researchers teaming together to reflect on an area relevant to the History of Emotions.

One collection which appeared in 2014 with contributions from many CHE members is *Conjunctions of Mind, Soul and Body from Plato to the Enlightenment* (Springer, History of the Philosophy of Mind series, 2014), edited by Danijela Kambasković. In addition, the following monographs were published by researchers within the Meanings Program: Brandon Chua, *Ravishment of Reason: Governance and the Heroic Idioms of the Late Stuart Stage, 1660-1690* (Bucknell University Press: Lewisburg, 2014); Alicia Marchant, *The Revolt of Owain Glyndŵr in Medieval English Chronicles* (York Medieval Press: Boydell and Brewer, 2014); Juanita Feros Ruys, *The Repentant Abelard: Family, Gender, and Ethics in Peter Abelard's Carmen ad Astralabium and Planctus* (New York: Palgrave, 2014); Richard Yeo, *Notebooks, English Virtuosi, and Early Modern Science* (Chicago: University of Chicago Press, 2014); Spencer E. Young, *Scholarly Community at the Early University of Paris: Theologians, Education and Society, 1215-1248* (Cambridge: Cambridge University Press, 2014). These books are complemented by many articles mentioned elsewhere in this Report. The impressive yield of publications for 2014 sheds new light on many different aspects of emotional meanings, and they bode well for the future.

January and February 2014 were especially busy with visitors and events under the Meanings Program. Professor Richard Strier from the University of Chicago lectured on various plays by Shakespeare at our Melbourne, Sydney, Adelaide, and Queensland nodes. In February, Tracy Adams, a CHE Distinguished International Visitor from the University of Auckland, lectured on subjects relating to marriage, passion, and love in early modern France, from her 'home base' at UWA. Matthew Grenby from Newcastle University (UK), spoke at UWA about friendship and affection in eighteenth-century children's literature, and in Adelaide about emotions in anti-Jacobin literature 1790-1805.

In March, an international symposium at Trinity College, Cambridge, 'Changing Hearts: Performing Jesuit Emotions Between Europe, Asia and the Americas', convened by Yasmin Haskell (CI), Raphaële Garrod (Postdoctoral Research Fellow), and Makoto Harris Takao (PhD candidate), was jointly hosted by the Centre for the History of Emotions; Trinity College, Cambridge; and the Ludwig Boltzmann Institute of Neo-Latin Studies, Innsbruck (Austria).

The major 'Meanings' Collaboratory for the year was in June at UWA, 'Languages of Emotion: Translations and Transformations', with plenary speakers Anna Wierzbicka (ANU), Naama Cohen-Hanegbi (Tel Aviv), and Javier E. Díaz Vera (Castille-La Mancha). Given that the speakers were respectively a linguist, an expert on medieval medicine, and a medieval philologist, the discussions were fully interdisciplinary and fascinating in their interrelationships. A second event held in June at UWA was 'In Form of War: Emotions and Warfare in Writing 1300-1820', in which invited speakers included Craig Taylor (York), Catherine Nall (Royal Holloway, London), Neil Ramsey (University of NSW), and Diana Barnes (UQ). Papers from this symposium are being collected for publication under the editorship of Andrew Lynch, Stephanie Downes, and Katrina O'Loughlin.

The year 2014 marked the 500th anniversary of Albrecht Dürer's engraving *Melencolia I*. To commemorate this occasion, The University of Queensland Art Museum, in collaboration with the Centre, hosted a remarkable exhibition curated by Andrea Bubenik, 'Five Centuries of Melancholia', running from August to November. Taking its cue from Dürer's engraving, the exhibition and the accompanying catalogue presented a unique visual exploration of melancholy in art. There were several associated events: a symposium entitled 'The Persistence of Melancholia'

in October; distinguished public lectures; and 'Histories of Melancholia', a panel discussion held in collaboration with the Brisbane Writers Festival.

A concern which is proving suggestive and central to a lot of our work in diverse areas is the question of empathy, considered in a historical context. In October 2014, Juanita Ruys organized 'The Ethics of Empathy' Symposium at the State Library of NSW, which examined the long history of notions of human fellow-feeling with others. The lectures, some of which can be watched on our website, illustrate the Centre's intellectual range, involving as they do philosophy, film theory, medievalism, humour studies, literature, and the history of gender performance. This event was followed up with a Postgraduate Advanced Training Seminar (PATS) day on 'Empathy, Ethics, Aesthetics', also at Sydney.

Later in the year, one of our numerous visitors was Piroska Nagy, a professor of medieval history at Université du Québec à Montréal (UQAM), who gave public lectures and research seminars on medieval emotions at UWA, Sydney, and Melbourne. Piroska will become a CHE Partner Investigator from 2015, and is planning future collaboration with several CHE members.

At UWA in November 2014, the Centre contributed to the powerful and moving art exhibition entitled 'Memento Mori', with Campus Partner the Lawrence Wilson Art Gallery. Once again there was a strong basis in 'Meanings' driving the various papers, though as with all our work there were crossovers with other Programs. Different disciplines of history, literature, art history, music, and theatre history intersected, with mutually illuminating results. A very well attended public symposium included papers by Andrew Lynch ('Medieval Modes of Death and their Afterlives'), Richard Read ('Death, the Common Unshareable: Has the Meaning of *Memento Mori* Imagery

Changed?'), and Charles Zika ('*Memento Mori* – Remembering Death or the Community of Death in Early Modern Europe?'). Meanwhile, Yasmin Haskell and Makoto Harris Takao introduced discussion on a series of dramatic, artistic, and musical works in the seventeenth and eighteenth centuries by members of the Society of Jesus. Their central concern was living and dying well – and sometimes painfully. Over two lunch-time events, Bob White introduced CHE Postdoctoral Research Fellows, Penelope Woods ('Death and Laughter on the Elizabethan Stage'), and Danijela Kambasković ('To be or not to be, Forever?').

A recent initiative which expands the range, depth, and research intensity of our activities is the creation of CHE Research Clusters. Those created so far all hold a substantial 'Meanings' component as well as reaching out to other Programs. To date they include: 'War and Emotions'; 'Colonial Encounters – Empires and Emotions'; 'Emotions and the Environment'; 'Languages'; 'Religion and Emotions'; 'Space, Cities, and Emotion'; 'Medievalist Emotions'; 'Emotions and Material Culture'; and 'Love'. Their existence augurs well for the future, expanding influence of the work generated in the Australian Research Council Centre of Excellence for the History of Emotions 1100-1800.

Bob White
Meanings Program Leader



Unknown maker, Battle Before a Walled City, c.1450. © The J.Paul Getty Museum, Los Angeles.

List of Research Projects

The Meanings Program incorporates the following research projects which were funded in 2014:

Merridee Bailey

(Research Fellow, AI 2012), Adelaide
Moral emotions in mercantilism in late medieval and early modern England, c. 1450-1650

Han Baltussen

(AI 2012, 2014-2016), Adelaide
A new study of Nicholaus of Modrus' De Consolatione (1465-66)

Tahlia Birnbaum

(PhD candidate), Sydney
Shame in Anglo-Saxon England

Marina Bollinger

(Duration AI), Independent scholar
The sex of Adam in early modern Europe

Keagan Brewer

(PhD candidate), Sydney
The emotion of amazement in the middle ages

Andrea Bubenik

(Duration AI), UQ
Five centuries of melancholia

Megan Cassidy-Welch

(AI 2014-2016), Monash
Atrocity, emotion and the thirteenth-century crusades

Brandon Chua

(Postdoctoral Research Fellow), UQ
The passions and political obligation in later Stuart England

Jennifer Clement

(AI 2014), UQ
Passions and preaching: the early modern English sermon, 1603-1660

Deirdre Coleman

(Duration AI), Melbourne
The family diaries of Katherine Plymley (1758-1829)

Tania Colwell

(AI 2014), ANU
Beyond wonder: emotions of encounter in Jean le Long's Fleurs des histoires de l'Orient

Peter Denney

(AI 2014), Griffith
The battle of the senses: politics, emotions and the senses in Britain, c.1760-1800

Daniel Derrin

(AI 2013, 2014), Macquarie
Humours of the mind: comic persuasion in early modern English literature

Stephanie Downes

(Postdoctoral Research Fellow), Melbourne
Feeling in French in late medieval and early modern England

John Gagné

(AI 2014), Sydney
Rethinking fear and despair in the Italian wars (1494-1527)

Yasmin Haskell

(CI), UWA
Passions for learning

Lisa Hill

(Duration AI), Adelaide
Emotions in the social thought and political economy of the Scottish Enlightenment

Peter Holbrook

(CI), UQ
A literary history of self-government

Aleksondra Hultquist

(AI 2012, 2014), Melbourne
The amatory mode: amatory fiction and its legacy, 1680-1760

Danijela Kambasković

(Postdoctoral Research Fellow), UWA
Conjunctions of soul, body and mind from Plato to the Enlightenment

Danijela Kambasković

(Postdoctoral Research Fellow), UWA
The new life: love written in the first person and the European Renaissance

Heather Kerr

(Duration AI), Adelaide
Architectures of debate

Heather Kerr

(Duration AI), Adelaide
Varieties of melancholy

Hannah Kilpatrick

(PhD candidate), Melbourne
Angers, indignities, and furies—constructing an emotion in late-medieval English historical writing

Ross Knecht

(Postdoctoral Research Fellow), UQ
The grammar rules of affection

Andrew Lynch

(CI), UWA
The emotions in medieval war literature

Rebecca McNamara

(Postdoctoral Research Fellow), Sydney
Emotions and the suicidal impulse in the medieval world

Philippa Maddern

(CI), UWA
Emotions at work: family, law and religious life in late-medieval England

Alicia Marchant

(AI 2013, 2014), UWA
Antiquaries and emotions in late medieval and early modern Britain

Louise Marshall

(AI 2012, 2014), Sydney
Emotions and the visual in early modern Europe, in crisis and in health

Andrew Mellas

(PhD candidate P/T), Sydney
Tears of compunction in Byzantine hymnography

Constant Mews

(AI 2012-2015), Monash
Theorising emotion in mendicant influenced traditions, with particular reference to the Speculum dominarum (Mirror of Ladies)

Clare Monagle

(AI 2012-2015), Macquarie
Why Aquinas?

Lisa O'Connell

(Duration AI), UQ
Sentiment, secularity and the eighteenth-century British novel

Lisa O'Connell

(Duration AI), UQ
Love and cruelty: the personae, styles and affects of libertinism

Katrina O'Loughlin

(Postdoctoral Research Fellow, AI 2012, 2014), UWA
A certain correspondence: intellectual sociability and emotional community in the eighteenth century

Nicola Parsons

(AI 2014), Sydney
Feeling influence: friendship and patronage in early eighteenth-century women's writing

Brid Phillips

(PhD candidate), UWA
Stirring the emotions with colour: an examination of the affective role of colour use in the drama of William Shakespeare

Richard Read

(Duration AI), UWA
The reversed cross in pseudo-Giotto's 'Crib at Greccio' as a booster of liturgical drama

Bronwyn Reddan

(PhD candidate), Melbourne
The problem of love in early modern contes de fées

Elsa Reuter

(Graduated PhD, 2014), Adelaide
Treason, passion and power in England, 1660 – 1685

Sarah Davis

(PhD candidate), UWA
Intimate enmity: an affective analysis of Christian perceptions of 'internal others' in the Medieval West c.1200-1330

Juanita Feros Ruys

(CI), Sydney
Suicidal emotions in the middle ages

Juanita Feros Ruys

(CI), Sydney
The secret life of demons

Alison Scott

(Duration AI), UQ
Passionate readers: literary responses to stoicism and the development of an emotional ethics of reading, 1600-1700

John Scott

(AI 2014), UWA
Terrestrial happiness, according to Dante Alighieri (1265-1321)

Pam Sharpe

(AI 2014), Independent scholar
Everyday obligations: households and economic change in the British Isles 1650-1850

Makoto Harris Takao

(PhD candidate), UWA
Glocal emotion: performative practices of Jesuit conversion in early modern Japan

Stephanie Trigg

(CI), Melbourne
Fire, rock, affect: shaping modern emotions

Stephanie Trigg

(CI), Melbourne
Speaking faces: describing the facial expression of emotion

Anik Waldow

(AI 2013, 2014), Sydney
The emotional construction of human nature in 18th century philosophy

Claire Walker

(Duration AI), Adelaide
Governing emotion: the affective family, the press and the law in early modern Britain

Robert White

(CI), UWA
Shakespeare in our world

Robert White

(CI), UWA
Victims of war

Colin Yeo

(PhD candidate), UWA
Poetic antecedents of the Gothic mode

Spencer Young

(Postdoctoral Research Fellow), UWA
Emotions, vices and conversion in late medieval religion

Charles Zika

(CI), Melbourne
Emotions, sacred place and community: the shrine of Mariazell



SPOTLIGHT: MEANINGS PROGRAM LANGUAGES OF EMOTION COLLABORATORY

Our second 'Languages of Emotion' collaboratory, with the theme of 'Translations and Transformations', took place in Perth during an event-filled week for the Centre, with senior investigators, postdoctoral researchers, advisory board members, and administrative staff converging from all quarters for the Centre's mid-term review. The previous collaboratory, 'Concepts, Codes, Communities', had explored the emotional investment of writers in particular languages, languages defining emotional communities, and the emotional nuances conveyed by multilingual writers through the operations of code-switching. In this second collaboratory, we sought to come to terms with the cultural variation and historical evolution of the terminologies of emotion in pre-modern Europe.

Linguist Anna Wierzbicka (ANU) threw down the gauntlet with her lively opening address, 'Exploring human emotions from non-Anglocentric and non-chronocentric perspectives'. Wierzbicka, inventor of 'Natural Semantic Metalanguage', argued passionately that we should apply this instrument to historical emotions, by recognising and replacing our English folk-psychological terms with cross-culturally intelligible descriptions based on universal 'semantic primes'. Naama Cohen-Hanegbi (Tel Aviv), plotted shifts in the vocabulary and taxonomies of emotion terms in medical works written in Italy and Spain between 1200 and 1500 to reveal key moments in the transmission of ideas between different fields of knowledge. Cognitive linguist,

Javier E. Díaz-Vera (Castilla-La Mancha), led a postgraduate masterclass drawing on linguistic, visual and architectural data to build up a finer-grained picture of the Old English concept of 'awe' than would have been possible through textual sources alone.

To continue conversations begun at these collaboratories, a Languages and Emotion research cluster has been established with nearly twenty members – linguists, literary scholars, historians, musicologists, and even psychiatrists – from both within and beyond CHE. We feel especially honoured to have the encouragement and input of Professor Nicholas Evans, Director of the newly established ARC Centre of Excellence for the Dynamic of Language based at The Australian National University.

INSIGHTS

MY LIFE AS A PLAYLIST: MUSIC SURROUNDING KEY LIFE EVENTS FROM THE MEDIEVAL PERIOD TO TODAY

In our project, a collaboration with the ABC, we have been combining data obtained from surveys of modern day music listeners with information about historical uses of music surrounding key life events. This has produced interesting insights into changing emotional perspectives on a variety of topics from birth to death, love, and gender. For example, in many non-Western cultures as well as in the medieval practice of 'churching', music has played a central role in creating a sense of the sacred around childbirth and in cementing female bonds of solidarity; women in Western countries, however, often face giving birth in a clinical, male-dominated environment. Our research suggests that the increasing popularity of music-use during childbirth in modern times reflects a desire to return to these more 'tribal' and inherently feminine birth settings. Similarly, while funeral music in Western countries has traditionally been dominated by expressions of faith, modern-day choices reveal a focus on the desire for expressions of the individual, whether in a religious or non-religious setting. Our findings on these topics and several studies investigating the response of modern-day audiences to music of historical significance have led us to propose a contextual model of music and emotion that incorporates historical and cultural influences alongside modern day psychological theories about emotional response to music.

Sandra Garrido and Jane Davidson

EMOTIONS IN MEDIEVAL MUSIC THEORY

We have discovered how different types of medieval plainchant melodies were perceived as having different emotional effects on the soul through the sense of hearing in the early fourteenth century.

Constant Mews and Carol Williams





Jean Froissart, *Richard II meeting with the rebels of the Peasants' Revolt of 1381*, c.1401-1500. Courtesy of Wikimedia Commons.

Program Report

Overview of Program: research directions and discoveries

The mission of the Change Program is to study mass or communal emotions, especially those that had lasting political and social implications and consequences. The implication is that 'emotions make history', in so far as collective expressions

of anger, fear, love, shame, or hate (to name just a few common emotions) drive change, and patterns of collective emotion themselves evolve, as individuals and groups challenge and break the 'feeling rules' previously in place.

Change research projects manifest at least four overlapping approaches to the study of emotions and historical change, investigating: the constitution and disintegration of emotional communities; the use of emotions as cultural interventions to exclude or unify the group;

identifying 'economies' of emotion, whereby narratives of love and hate were constructed around objects of affection (e.g. God, the People, the British Constitution); and the expression of emotions as 'performances', conforming or subverting power and thereby enacting emotional politics.

Overall there are more than 30 research projects which contribute either fully or partly to the Change Program. Almost all utilise the concept of emotional communities, at least in the sense that they

consider ways in which groups of people appeared to cleave to a sense of identity based on their shared emotional judgements around behaviour and social values. Thus Tahlia Birnbaum of The University of Sydney argues that early Christian preachers taught the Anglo-Saxons how to feel shame according to God's judgement; while Charles Zika and Gordon Raeburn (Melbourne) are studying emotional representations of natural disasters by protestant clergy during the European Reformation. Several projects show that communities also encouraged social coherence by emotionally 'othering' or demonising outsiders who were depicted as deviants: Jasmin Parasiers (Adelaide), for example, is exploring social fears about 'miscreant youth' in early modern England.

The complex roles of emotional expressions in the context of large pan-European movements – such as the rise of nation-states, the Renaissance, the Reformation, the Enlightenment, Revolutions, and Romanticism – are the focus of a number of projects. Nicole Starbuck (Adelaide), for example, considers changing narratives about humankind around the time of the French Revolution through studies of ethnographies based on French voyages to the Pacific. She concludes that emotional interpretations of cross-cultural encounters helped to inform 'scientific' theories about race. In addition, Dolly MacKinnon (Queensland) looks at nation building and the contested emotional patriotism associated with the memorialisation of battlefields after the Civil Wars in seventeenth-century England. She draws attention to the ways in which changing emotional evaluations of the past continue to inform narratives of unity and disunity in the British Isles.

Finally, many projects concentrate on the performative aspects of emotions. Jennifer Clement (UQ) considers seventeenth-century sermons as rhetorical texts constructed to appeal to their readers' emotions, and a team of researchers led by Yasmin Haskell at The University of Western Australia focuses on the performance of emotions in the work and writings of the Society of Jesus.

New research clusters

In addition to individual projects, the Change Program is associated with two newly-founded research 'clusters' of researchers. 'Space, Cities, and Emotions' is convened by Merridee Bailey (Adelaide) and Ann Brooks (Bournemouth University); and 'Religion and Emotions' is led by Claire Walker (Adelaide) and Charles Zika (Melbourne).

'Space, Cities, and Emotions' focuses on emotions relating to space, cities, and identities, and includes research on rural as well as urban space.

The concept of 'space' is already an important one in social and cultural theory linked to the emotions and has been developed by feminist and other scholars around the concepts of nation, territory, and belonging. In addition, ideas around cities are hugely important for the framing of historical, sociological, and aesthetic discourses. Two members of the cluster (Ann Brooks and David Lemmings) have submitted a proposal for a symposium presentation on 'Emotions, Dangers, and Crises in the Metropolis' at the 2015 Conference of the International Society of Research on Emotion (Geneva, July, 2015).

The 'Religion and Emotion' cluster builds upon several religion-themed research projects and various successful CHE Collaboratories and symposia exploring emotion and religion in the medieval and early modern periods. Members of this cluster have organised three panels for the forthcoming biennial conference of the Australian and New Zealand Association for Medieval and Early Modern Studies (Brisbane, July, 2015).

Collaboratories/Conferences

The Change Program Collaboratory, 'Emotion, Ritual and Power in Europe: 1200 to the Present', was convened by Merridee Bailey and Katie Barclay at The University of Adelaide in February. Keynote speakers from the UK and the US talked about rituals as social glue binding people together, the transforming affect of rituals associated with Italian medieval and early modern miracles, and ritual humiliation (which goes to the heart of who is allowed to show – and perhaps even feel – emotion).

Other conferences organized under the auspices of the Change Program in 2014 included 'Relics and Emotions', a symposium at The University of Melbourne convened in March by Charles Zika and Sarah Randles; and 'Feeling Exclusion in Early Modern Europe', held at The University of Melbourne in May, convened by Giovanni Tarantino and Charles Zika.

Recent and forthcoming publications

In 2014 Katie Barclay's *Love Intimacy and Power* (University of Manchester Press), was republished in paperback; François Soyér published *Popularizing Anti-Semitism in Early Modern Spain and its Empire*. Francisco de Torrejoncillo and the *Centinela contra Judíos* (1674); and David Lemmings and Ann Brooks produced an edited volume: *Emotions and Social Change: Historical and Sociological Perspectives* (Routledge). Several proposals for collections of essays arising from Change Program events are forthcoming in 2015, including *Passions, Sympathy and Print Culture: Public Opinion and Emotional Authenticity in Eighteenth-Century Britain*, edited by Heather Kerr, David Lemmings, and Robert Phiddian (Palgrave-Macmillan); and *Disaster, Death and Emotions in the Shadow of the Apocalypse*, edited by Jennifer Spinks and Charles Zika.

Education and outreach

As one of many activities, Carly Osborn (Education and Outreach Officer) delivered a 'History of Emotions' intensive program with a Change focus to Year 10 students at Cedar College, Adelaide. Students investigated the notion that 'emotions make history' and that historical change can be better understood when emotions are taken into account. Students researched and presented a major essay on the topic.

David Lemmings
Change Program Leader

List of Research Projects

The Change Program incorporates the following research projects which were funded in 2014:

Merridee Bailey
[Senior Research Fellow, AI 2012],
Adelaide *Moral emotions in mercantilism in late medieval and early modern England, c.1450-1650*

Katie Barclay
[Postdoctoral Research Fellow],
Adelaide
Governing emotions: the affective family, the press and the law in eighteenth-century Britain

Tahlia Birnbaum
[PhD candidate], Sydney
Shame in Anglo-Saxon England

Ann Brooks
[International Investigator],
Bournemouth University
Genealogies of emotion, intimacy and desire: theories of changes in emotional regimes from medieval society to late modernity

Ann Brooks
[International Investigator],
Bournemouth University
Emotions and social change: historical and sociological perspectives

Megan Cassidy-Welch
[AI 2014-2016], Monash
Atrocity, emotion and the thirteenth-century crusades

Jennifer Clement
[AI 2014], UQ
Passions and preaching: The early modern English sermon, 1603-1660

John Gagné
[AI 2014], Sydney
Rethinking fear and despair in the Italian wars (1494-1527)

Raphaële Garrod
[Postdoctoral Research Fellow], UWA
Jesuit emotions

Ron Goodrich
[AI 2014], Deakin
Disorderly emotions: British philosophical and medical debates, 1700-1798

Yasmin Haskell
[CI], UWA
Jesuit emotions

Lisa Hill
[Duration AI], Adelaide
Emotions in the social thought and political economy of the Scottish Enlightenment

David Lemmings
[CI], Adelaide
Governing emotions: the affective family, the press and the law in eighteenth-century Britain

David Lemmings
[CI], Adelaide
Emotions in the English criminal courts, 1700-1830

Una McIlvenna
[Postdoctoral Research Fellow],
Sydney
Singing the news of death: song in early modern European execution (1500-1900)

Philippa Maddern
[CI], UWA
Emotions at work: family, law and religious life in late medieval England

Charlotte Rose Millar
[PhD candidate], Melbourne
The devil is on the pamphlets: witchcraft and emotion in seventeenth-century England

Mark Neuendorf
[PhD candidate], Adelaide
Madness in England in the 'Age of Sensibility'

Lisa O'Connell
[Duration AI], UQ
Sentiment, secularity and the eighteenth-century British novel

Lisa O'Connell
[Duration AI], UQ
Love and cruelty: the personae, styles and affects of libertinism

Katrina O'Loughlin
[Postdoctoral Research Fellow, AI 2012, 2014], UWA
'The liberty of the press men': the emotional politics of sexual satire in the eighteenth century

Katrina O'Loughlin
[Postdoctoral Research Fellow, AI 2012, 2014], UWA
A certain correspondence: intellectual sociability and emotional community in the eighteenth century

Jasmin Parasiers
[PhD candidate P/T], Adelaide
Miscreant youth in early modern England

Laura Prosperi
[AI 2014], Adelaide
Seeking food paradises. The role of hunger in great geographical enterprises (Europe, 12th-16th centuries)

Gordon Raeburn
[Postdoctoral Research Fellow],
Melbourne
Natural disasters and apocalyptic anxiety: the Wick collection

Sarah Randles
[Postdoctoral Research Fellow],
Melbourne
Emotions and material culture at Chartres Cathedral in the middle ages

Elsa Reuter
[Graduated PhD, 2014], Adelaide
Treason, passion and power in England, 1660 – 1685

François Soyer
[Postdoctoral Research Fellow],
Adelaide
Cultivating fear and hatred of the 'other': the development of officially sanctioned anti-Semitic and Islamophobic sentiment in Catholic Southern Europe (1500-1800)

Nicole Starbuck
[AI 2013, 2014], Adelaide
Pacific passions: explorations of humanity from the Age of Enlightenment to the French Revolution, 1766-1804

Giovanni Tarantino
[Postdoctoral Research Fellow],
Melbourne
Digging out some emotional roots of British anti-Catholicism

Stephanie Trigg
[CI], Melbourne
Fire, rock, affect: shaping modern emotions

Claire Walker
[Duration AI], Adelaide
Governing emotion: the affective family, the press and the law in early modern Britain

Charles Zika
[CI], Melbourne
Emotions, sacred place and community: the shrine of Mariazell

Charles Zika
[CI], Melbourne
Emotions and exclusion: witchcraft imagery of the seventeenth and early eighteenth century



Unknown Maker, Heraldic Panel with the Arms of the Eberler Family, c.1490. © The J.Paul Getty Museum, Los Angeles.

Program Report

The Performance Program of the Centre for the History of Emotions has developed a range of projects investigating how emotions were thought, felt, understood, displayed, transferred, and constructed through performance and the visual arts. 'Performance' has always been broadly conceived by the Centre, and includes work on enactments of social and cultural rituals as well as staged theatrical and musical events. Artistic spaces like the replica New Fortune Theatre, UWA, recreated Globe Theatres (London and Gdańsk) and the Inns of Court (London) have been places of enquiry. Other research has focused on the early modern classroom and domestic or religious activities that often took place in private, intimate settings. Sites and contexts have been as varied as the St Thomas Chapel in Leipzig where J.S. Bach worked and the ships of the Dutch East India Trading Company, whose crews performed shanties and nostalgic songs. In response to these different performances and participants, both modern and historical, the Program's research output has included reflective practice alongside more traditional written evaluation of historical accounts. Also, and crucially, this Program has been central to the development of CHE's arts partnerships, with mutually-developed projects coming to fruition on the stage, through the written word, and in conferences and collaboratories which have garnered much international interest.

In 2014, the Performance Program has included 17 active projects, including two led by Chief Investigators (Jane Davidson and Bob White), and three led by Postdoctoral Research Fellows (Una McIlvenna, Penelope Woods, Raphaële Garrod), with the remaining work being developed in collaboration with a Postdoctoral Research Fellow (Sandra Garrido), our Associate Investigators (Andrea Bubenik, Denis Collins, Daniela Kaleva, Alan Maddox, Glen McGillivray, Samantha Owens, Louise Marshall, Richard Read, and Jason Stoessel), and two PhD candidates (Patricia Alessi and Makoto Harris Takao). Honorary Visiting Fellow, Andrew Lawrence-King, participated in a number of Program-related

scholarly events. Associate artists Jonathan Sells, Stephen Grant, and Georg Corall gave input to performances in Cambridge, Perth, and Melbourne respectively. These researchers cover a range of disciplines from history, literature, theatre, musicology, the performing arts and performance studies, psychology, and art theory. While the projects sit well within Performance, there is a strong and inevitable connection with the other research Programs.

Chronologically, the largest concentration of projects focuses on the period 1600-1800, but there are a number of studies of Medieval and Renaissance music and art. There is also a preponderance of research on Southern Europe (especially Italy), although Germany and Britain feature strongly, with one project - 'My Life as a Playlist' - having very strong resonances for modern Australians, thus interfacing with the Shaping the Modern Program. Details of each project can be found on the CHE website.

Three major events formed the backbone to the Performance Program calendar in 2014. The first was in February, and featured a roundtable discussion on the theatrical use of emotion in voice. It emerged from a two-week residency at UWA by acting voice coach, Shakespeare director, and Natural Voice Method creator, Kristin Linklater. The second was a Research Approaches Study Day held in Sydney in July that brought together performance studies academics and practitioners to consider the challenges of writing histories of performance and emotion. It explored the strategies and approaches that informed past performances of emotions and their potential relation to modern performances. The third, and culminating, event was September/October's Performance Collaboratory, 'The Voice and Histories of Emotion: 1500 - 1800', also held in Sydney. The importance of this event was summarized by keynote speaker Richard Wistreich of London's Royal College of Music, who believes that the emotional quality of voice needs much more careful consideration from singers, actors, and cultural historians alike: "Voice has a function in every society and culture and it's used in every aspect of life in terms of human interaction and engagement."

Over the year, reflective performance research projects included a production of Henry Purcell's *Dido and Aeneas*, directed by Jane Davidson, who worked with associate artist Georg Corall and arts education partners the Methodist Ladies' College and Christ Church Grammar School, both in Claremont, WA. This project offered the opportunity to work with students of ages similar to those of the very first production in 1688, performed at Josias Priest's School for Girls in Chelsea. Francis Beaumont's play *The Knight of the Burning Pestle* (1607) was also produced, similarly using a full boy cast made up of students from arts education partner Guildford Grammar School, also in WA. Partner Investigator Peter Reynolds from Newcastle University, (UK), researched and directed the production and hosted an accompanying study event on early modern plays and boy players (1525-1642). In Adelaide, AI Daniela Kaleva researched and delivered two contrasting performances of Claudio Monteverdi's *Lamento d'Arianna*, using lavish period costumes and modern sound design. This was situated historically in a discourse entitled 'Grief in Greek Myth: Revisiting the Ariadne Story' by Han Baltussen (AI, The University of Adelaide).

Overseas activities included the 'Changing Hearts Symposium, Performing Jesuit Emotions', held at the University of Cambridge, with presentations ranging from work on the performance of emotion in the Jesuit classroom (CI, Yasmin Haskell) to a production of Jesuit music drama of Johann Baptist Adolph's and Johann Bernhardt Laut's *Mulier Fortis*, performed by associate artist Jonathan Sells and the UK-based Solomon's Knot Baroque Collective.

A series of marker events were also undertaken in partnership with other organisations:

- The fiftieth anniversary celebration of The University of Western Australia's replica New Fortune Theatre.
- The Second New Fortune Lecture-Performance given by the celebrated director Aarne Neeme (the inaugural lecture was given in association with CHE by John Bell in December 2012).

- 'Five Centuries of Melancholia', a major scholarly and practical cross-arts event celebrating the 500th anniversary of Albrecht Dürer's engraving *Melencolia I*, was held at The University of Queensland Art Museum, curated by Andrea Bubenik (AI, UQ). Besides focus on the art works exhibited at the museum, the project included musical performances on the theme of melancholy.
- The Melbourne Bach Forum honoured Harvard's Professor Dr Christoph Wolff, the esteemed Bach and Mozart scholar, in a two-day study and performance event. Representing CHE was an exciting program of music given by e21 under the direction of associate artist Stephen Grant.

Post-doctoral fellow Penelope Woods organised a series of exploratory workshops and panel discussions on theatre-focused research questions, including emotional contagion by Early Career Visitor to CHE, Dr Fiona Ritchie (McGill, Canada), and laughter, cruelty, and theatrical excess, with the participation by Bridget Escolme (Queen Mary University London). A diverse range of additional activities included a symposium exploring new questions and contexts for the study of the history of performance which featured Shakespeare studies as well as the theatrical and cultural history of Ireland, Australia, and Britain. Emotions topics included theatre riots, the affect of 'dark' theatres, touring, and Shakespeare's *The Tempest*. There was a lecture recital on emotions, symbols, and performance in Baroque music; another talk on street singers in Italy; and a study event including workshop performances on 'Iago: The Man, The Devil and Emotion'.

As the Centre develops and the Performance Program increases its traction, its achievements become testament to the fact that it has produced outputs that unite many scholars across the world in their understanding of the performance of emotions in history.

Jane Davidson
Performance Program Leader

List of Research Projects

The Performance Program incorporates the following research projects which were funded in 2014:

Patricia Alessi
(PhD candidate), UWA
Expressing the emotions of opera's first 'bitches, witches and women in britches': the modern-day mezzo-soprano sings early English opera's repertoire, 1660-1737

Andrea Bubenik
(Duration AI), UQ
The passions in early modern art theory

Andrea Bubenik
(Duration AI), UQ
Five centuries of melancholia

Denis Collins
(AI 2013-2017), UQ
Emotion and music in the Counter-Reformation

Jane Davidson
(CI), Melbourne
My life as a playlist (In partnership with the ABC)

Sandra Garrido
(Postdoctoral Research Fellow), UWA
My life as a playlist (In partnership with the ABC)

Yasmin Haskell
(CI), UWA
Jesuit emotions

David Irving
(AI 2014/2015), Australian National University
Reflexive cultural criticism and the emotion of intercultural encounters in early modern European music

Daniela Kaleva
(AI 2014), South Australia
A comparative audience reception study of historically recreated opera with reference to Monteverdi's Lamento d'Arianna

Glen McGillivray
(AI 2014), Sydney
Gesture and affect in the 18th century English theatre

Una McIlvenna
(Postdoctoral Research Fellow), Sydney
Singing the news of death: song in early modern European execution (1500-1900)

Alan Maddox
(AI 2012, 2013, 2014), Sydney
Musical affect at the intersection between the sacred and secular realms

Samantha Owens
(Duration AI), UQ
The use of instrumentation to represent emotions in theatrical music of the German Baroque (1600-1750)

Richard Read
(Duration AI), UWA
The reversed cross in pseudo-Giotto's 'Crib at Greccio' as a booster of liturgical drama

Jason Stoessel
(AI 2014), New England
The emotional community of early humanists at Padua: rhetoric and music

Makoto Harris Takao
(PhD candidate), UWA
Glocal emotion: performative practices of Jesuit conversion in early modern Japan

Robert White
(CI), UWA
Shakespeare in our world

Penelope Woods
(Postdoctoral Research Fellow), UWA
Feelings in the room: theatre audiences and their emotions

Thomas de Keyser, A Musician and His Daughter, 1629. © Metropolitan Museum of Art.



BEYOND WONDER: EMOTIONS OF ENCOUNTER IN JEAN LE LONG'S *FLEURS DES HISTOIRES DE L'ORIENT*

My research examines the emotions of encounter in Jean le Long's *Fleurs des histoires de l'Orient*, a mid-fourteenth century compilation of ethnographies and travel narratives. European visitors experienced a broad range of emotions in their dealings with peoples and places of far-off lands, with equally diverse emotions ascribed to the people they encountered. This suggests that the travellers in the *Fleurs* approached new cultures with a degree of open-mindedness towards non-Christian peoples as fellow humans equally capable of experiencing complex feelings and emotions.

Extant manuscripts and early editions transmitting the travel accounts to premodern audiences have revealed that, while the language used to signify emotions was fairly consistent over time, the illustrations in three different volumes offer divergent visual representations of the emotions expressed in the text.

Tania M. Colwell

THE EMOTIONS OF WAR IN MEDIEVAL LITERATURE

In researching English war narratives from Anglo-Saxon times to 1300, I have found that courage and fear are primarily ethical concerns, based on promise-keeping and communal feeling. Characters who are brave in battle but otherwise treacherous, cause in the long run, all the bad effects of battle cowardice because both treachery and cowardice are seen as selfish states without love or loyalty, and unable to produce good outcomes. Cowardice is not treated simply as failure to control fear. Courage is portrayed as a socially-oriented concern to benefit a wider group. My findings contest a prevalent critical tendency to interpret this literature by a narrower standard of 'heroic' masculinity.

Andrew Lynch

On 14 November I took to the stage in the New Fortune lecture performance given by Aarne Neeme. I am no actor but testing out Aarne's ideas about Shakespearean theatre in practice gave me a unique perspective on the potential of the early modern stage that I will carry forward in my teaching and research. I think it would be great to see the New Fortune used more for practice-based emotions research.

In addition to the specific collaborations I've mentioned, the big take away from the fellowship for me has been the opportunity to nuance my thinking about the role of emotions in history by working with scholars who are at the cutting edge of research on this issue. Furthermore, it has also been really inspiring to see a large-scale collaborative research project in action and to see that scholarship across disciplines, geographical locations, historical time periods and contemporary time zones can work so well.

ECR Fiona Ritchie,
McGill University Canada

SPOTLIGHT: KRISTIN LINKLATER: THE VOICE, EMOTION AND SHAKESPEARE

Through an arts partnership with the Black Swan State Theatre Company, CHE brought renowned voice-coach Kristin Linklater to Perth for a series of events on the voice, emotion and Shakespeare. Kristin's highly successful fifty-year career includes theatre, academia, public speaking, and the founding of Shakespeare & Company, a prominent USA-based theatre company.

Kristin's visit to Perth began with an intensive, four-day workshop on Shakespeare's *Othello*, with a group of actors from Black Swan. The workshops, documented and recorded by the Centre, took the actors through a practical series of exercises intended to awaken the voice/body's full potential, allowing them to express the range of their emotions, and to articulate thoughts, impulses, and ideas more effectively. It was a gruelling four days, but all the actors reported feeling more attuned to the nuances of the voice and its capacity to express potent and varied emotions in Shakespeare's text.

A highlight of Kristin's visit was a public evening seminar exploring the emotional character of Iago and his emotional relationship with Othello. This scholarly and practical event explored the ways in which drama and opera arouse emotion and depict character, and how these are translated over time. This event was supported by another arts partner, West Australian Opera. Key speakers and performers included WAO Artistic Director Joseph Colaneri and CI Bob White along with baritone James Clayton and actors Humphrey Bower and Kenneth Ransom. The seminar was chaired by Performance Program Leader, Jane Davidson.

Kristin's visit concluded with two events held in one of Black Swan's rehearsal rooms. The first was a workshop in which an audience comprising theatre students and CHE researchers watched as Kristin demonstrated her approach to the voice. This rare, behind-the-scenes view was followed with a question time, allowing the audience the unique chance to interrogate Kristin's methods. The final session was a roundtable discussion, where panellists from The University of Western Australia, The University of Sydney, and the Western Australian Academy of Performing Arts joined Kristin to share their views on the voice, emotion, and meaning, and to engage in an exciting, interdisciplinary discussion.

Program Report

As the research program of our Centre that extends beyond 1800, Shaping the Modern finds it relatively easy to address contemporary concerns, and to make connections between CHE's work in the medieval and early modern period and later centuries, particularly in Australia.

This is especially the case in one of our major themes in 2014: emotional responses to the environment. The field of environmental humanities is a rapidly growing one, as literary scholars, historians, philosophers, artists, and writers explore the relationships between humans, non-humans, and the world around them. CHE researchers are exploring continuities and ruptures in emotional responses to nature and the environment, and particularly in colonial and post-colonial contexts. More recently, in what is now named as the anthropocene era — in recognition of the impact of human development on the environment — our traditional emotional responses to nature and our sense of our own agency within it are undergoing dramatic change.

This year's collaboratory addressed these and other concerns. 'Affective Habitus', co-convened by Grace Moore and Thomas Bristow, was held at ANU in Canberra in June 19-21, co-hosted with The Association for the Study of Literature, Environment and Culture, Australia and New Zealand (ASLEC-ANZ), along with support from the Human Rights Animal Ethics Network (HRAE), the University of New England, and Minding Animals Australia. Keynote speakers included Tim Collins, Reiko Goto-Collins, Eileen Joy, Tom Griffiths, Michael Marder (remote participant), John Plotz, Ariel Salleh, Will Steffen (remote participant), Wendy Wheeler, Linda Williams, and Gillen D'Arcy Wood. In addition, plenary panelists included Philip Armstrong, John Miller, Kate Rigby, Libby Robin, Deborah Bird Rose, and Kirsten Wehner. Within the collaboratory, CHE sponsored a workshop on 'Green Pedagogy and Emotions' by Sasha Mathewman of The University of Auckland. CHE participants included Heather Kerr (whose paper was delivered *in absentia*) and Penelope Woods, along with well over one hundred ASLEC-ANZ members. A number of talks from the collaboratory are available online: www.historyofemotions.org.au/events/affective-habitus.aspx. The conference was preceded by a small workshop for artists and other creative practitioners, 'The Anthropocene', and both events drew important connections between emotional responses to the environment and channeling those reactions into action.

In other projects, Grace Moore is exploring the significance of Brian Massumi's work on the ontology of threat to discuss historical bushfires. She is editing one essay collection based on the 'Fire Stories' conference held at Melbourne in 2013, and a second based on another conference on the Victorian Environment. She is also writing and thinking about dingoes, following some work on Trollope and ecology earlier in the year and will, in 2015, work on an outreach book project, *Fire: An Emotional Journey*, with Carly Osborn of the Adelaide node (proposal is presently under consideration at UWA Publishing).

Stephanie Trigg finished an essay on Samuel Pepys' account of the great fire of London, which analyses the relationship between private and public emotion, and looks at several modern emotional responses to Pepys and his account of these very traumatic days in London. The essay will be published in *Disaster, Death and the Emotions in the Shadow of the Apocalypse, 1400-1700*, eds Jennifer Spinks and Charles Zika, in Palgrave's *Studies in the History of Emotions* series. She also initiated a project in which Helen Hickey, Research Assistant, is developing a comprehensive archive of the affective resonance of bluestone in Victoria and Melbourne. Stephanie will write this illustrated 'general interest' book in 2015.

Thomas Bristow is working on the transformations in pastoral: from genre to mode, in England, in the late eighteenth century. His research asks whether the contemporary Australian mode of pastoral literature might be seen as a kind of afterlife of the pastoral genre, and considers the extent to which this might register emotional attitudes to land use, and the ideas of belonging to, or identification with, country. He is working on contemporary Australian poet-critics to develop and define a 'post-pastoral' poetic.

Thomas is also working with CHE's Education and Outreach officers on a children's book that deals with emotions and the environment, with a particular focus on empathy. This book has been contracted with Penguin.

Jacqueline Van Gent has given a series of papers in Sweden and Norway in May and June this year, developing her work on material culture, gender, colonialism, and the emotions. She has published an article on identity, letters, and emotions in the early modern Atlantic world in the *Journal of Religious History*; and with Susan Broomhall, an essay on 'family status after religious conversion in the Nassau dynasty' in the *Journal of Social History*.

In other research areas, scholars in the Shaping the Modern program have continued their association with the Zest festival in Kalbarri, Western Australia; and in Melbourne, with The Dax Centre, the Centre for Contemporary Photography, the Melbourne Museum, and recently, with the Immigration Museum.

Sometimes our research strikes a remarkably modern chord. The emotional return of Kevin Vickers, the Canadian Sgt at Arms, into the lower house of the Canadian Parliament, the day after shooting an intruder, inspired Stephanie Trigg to write an essay for *The Conversation* about the survival of medieval practices in modern Parliamentary tradition, and the relationship between ritual practice and emotion: www.theconversation.com/rituals-of-the-mace-limits-of-the-handgun-in-defence-of-ritual-33406. These events demonstrated the powerful link between private and public emotion, even in heavily regulated ritual practice.

Stephanie Trigg

Shaping the Modern Program Leader



List of Research Projects

The Shaping the Modern Program incorporates the following research projects which were funded in 2014:

Tom Bristow
(Postdoctoral Research Fellow), Melbourne
Decolonised pastoral: a comparative study of emotional variants in Australian literature (1925-2015)

Susan Broomhall
(CI and AI 2014), UWA
Early modern encounters, objects and emotions

Susan Broomhall and Alicia Marchant
(CI, AI 2014), UWA
Emotions and heritage

Deirdre Coleman
(Duration AI), Melbourne
The family diaries of Katherine Plymley (1758-1829)

Louise D'Arcens
(AI 2012-2016), Wollongong
Medievalist laughter: emotion and transformation

Jane Davidson
(CI), Melbourne
My life as a playlist (In partnership with the ABC)

Sandra Garrido
(Postdoctoral Research Fellow), UWA
My life as a playlist (In partnership with the ABC)

Raphaële Garrod
(Postdoctoral Research Fellow), UWA
Jesuit emotions

Ron Goodrich
(AI 2014), Deakin
Disorderly emotions: British philosophical and medical debates, 1700-1798

Yasmin Haskell
(CI), UWA
Jesuit emotions

Emma Hutchison
(AI 2014), UQ
Disaster imagery and the history of humanitarian emotions

Katrina O'Loughlin
(Postdoctoral Research Fellow, AI 2012, 2014), UWA
A certain correspondence: intellectual sociability and emotional community in the eighteenth century

Heather Kerr
(Duration AI), Adelaide
Varieties of melancholy

Jordan Lavers
(PhD candidate), UWA
Gender, emotion and kinship in the letters of Karoline von Günderrode

Louise Marshall
(AI 2012, 2014), Sydney
Emotions and the visual in early modern Europe, in crisis and in health

Grace Moore
(Research Fellow), Melbourne
Arcady in flames: representations of bushfires in nineteenth-century settler culture

Stephanie Trigg
(CI), Melbourne
Fire, rock, affect: shaping modern emotions

Stephanie Trigg
(CI), Melbourne
Speaking faces: describing the facial expression of emotion

Stephanie Trigg
(CI), Melbourne
Victorian bluestone: an affective cultural history

Jacqueline Van Gent
(CI, formerly duration AI), UWA
Colonial encounters and cross-cultural emotions in the early modern world and in late colonial Australia

Jacqueline Van Gent
(CI, formerly duration AI), UWA
Medieval and early modern emotions and modern exhibition spaces

Robert White
(CI), UWA
Shakespeare in our world

Penelope Woods
(Postdoctoral Research Fellow), UWA
Feelings in the room: theatre audiences and their emotions



Thegreatnugget, Bas Relief at the base of the Monument to the Great Fire of London, 2011. Courtesy of Wikimedia Commons.

SPOTLIGHT: 'TRY WALKING IN MY SHOES'



The emotion of empathy was the focus of a symposium entitled 'Try Walking in My Shoes', held at The Dax Centre at The University of Melbourne on 13 -14 February 2014. This topical event drew more than a hundred people, including several from interstate.

A diverse group of academics, filmmakers, mental health professionals, and consumers gathered to share their perspectives on the ways in which viewers' empathy is elicited (or not) by portrayals of mental illness on screen. A wide range of portrayals were discussed – from feature films and documentaries to TV programs and short films – across a broad time frame; e.g. from early silent films and Hollywood studio pictures, to current TV shows like *Homeland* and *Hannibal*. Keynote lectures were given by Raimond Gaita and Barbara Creed (both from The University of Melbourne) and Jane Stadler (The University of Queensland).

Highlights of the symposium included film screenings with the opportunity for discussion afterwards, often with the filmmaker present. This included a screening of Richard Roxburgh's acclaimed adaptation of Raimond Gaita's memoir, *Romulus, My Father*. This proved to be a very moving experience, with Gaita attending the screening and participating in the panel discussion in which he openly and generously shared his feelings about seeing his childhood and his family's experience with mental illness represented on screen.

The 'Try Walking in My Shoes' topic had broad community interest and impact, as evidenced by the support of the Human Rights & Animal Ethics Research Network (HRAE), Arenamedia, and the SANE Media Centre. The event received wide media exposure on local, national, and international radio; and in local and national print media, reaching an estimated 1.13 million people (based on audience/readership figures).

Fincina Hopgood (AI 2015) was a co-convenor of the symposium, along with Patricia Di Risio and Victoria Duckett. In their welcoming address the convenors noted: "In examining the ways in which the viewer's empathy is elicited (or not) by these screen portrayals of mental illness, as well as the benefits and limitations of an empathetic relationship between viewer and character, the symposium will contribute to the broader discussion initiated by the ARC Centre of Excellence for the History of Emotions about the ways in which emotions shape individual, community, and national identities".

The symposium was sponsored by CHE in conjunction with the School of Culture and Communication and The Dax Centre at The University of Melbourne.

Rembrandt Harmensz. van Rijn, *Rembrandt's Son Titus in a Monk's Habit*, 1660. © Rijksmuseum.



INSIGHT

REDISCOVERING THE EMOTIONAL DIMENSION OF THE ANTI-SEMITIC CONSPIRACY THEORIES IN THE EARLY MODERN IBERIAN WORLD

During the past three years, I have discovered through my research on the early modern Iberian world that anti-Semitic conspiracy theories and the fears that they provoke rarely emerge and develop in a vacuum. Rather, their success lies partly in the fact that they merge a hatred and fear of Jews with other deep-seated anxieties and fears (such as the fear of doctors and medical treatment, economic or military decline, and even social change) to such an extent that it is difficult to disentangle them. At the heart of such conspiracism lies an

emotional reaction that surpasses any rational response by those individuals who espouse conspiracy theories.

My research has also found that the emotional dimension of conspiracy theories was readily understood and exploited by authorities seeking to cause moral panics and forge a sense of collective identity through the exclusion of groups of individuals presented as threatening the community through their 'secret plots'.

François Soyer

CHE Education and Outreach Officers (E00) work to allow school children, the general public, and researchers outside the humanities to engage with the History of Emotions. In 2014, E00s brought long-term projects to fruition, furthered important strategic partnerships, and developed exciting new opportunities. The year also saw a shift in the emphasis of the Education and Outreach Program, with E00s becoming increasingly focused on how to ensure CHE's research has a lasting impact.

Participation in Education and Outreach events reached record levels in 2014. Over 3000 visitors attended the annual 'Zest Festival' in Kalbarri, Western Australia. More than 150 secondary school teachers participated in professional development workshops, and over 1300 school students were introduced to History of Emotions topics. In addition, over 12000 members of the public encountered CHE research through the 'Melancholia' and 'Lost and Found' exhibitions held in partnership with The University of Queensland Art Museum and the Centre for Contemporary Photography respectively. Each of these events was the result of strategic collaborations, and the annual increase in participant numbers to CHE outreach events is a testament to the reputation of the Education and Outreach Program for providing high-quality public engagement.

Across the life of the Centre, a key challenge for E00s has been to develop a portfolio of workshops and events that are accessible to a broad range of the public. At each node, E00s meet this challenge by presenting a range of events targeting a variety of audiences.

Public Events

In Victoria, CHE partnered with the Centre for Contemporary Photography to present one of the premier visual arts events at this year's Melbourne Festival, 'Crossing Paths with Vivian Maier'. E00 at The University of Melbourne, Penelope Lee, used the exhibition as a springboard to connect audiences with CHE's Shaping the Modern Program. The result was two public lectures. The first, 'How the selfie performs across time and place', explored the history of self-portraiture in relation to the contemporary 'selfie'. The second, 'Lost and Found: Ethics, subjecthood, and contemporary art' explored how one's life is understood and made sense of by others once it has passed, taking into consideration not just how one has lived, but how one's life has been recorded and documented by the things one has left behind.

At The University of Queensland, E00 Penny Boys played an integral role in the co-ordination of outreach events associated with the 'Five Centuries of Melancholia' exhibition, curated by CHE Associate Investigator Dr Andrea Bubenik, and presented by CHE in partnership with The University of Queensland Art Museum. Penny, along with Gillian Ridsdale, Curator of Public Programs at UQ Art Museum, organised multiple outreach events alongside the exhibition. These included an early music concert performed by The Badinerie Players on period instruments, and a performance by four young composers from UQ, each of whom had written interpretive pieces especially for the 'Five Centuries of Melancholia' exhibition. As well as this, a number of public lectures and a symposium gave the academic and broader community an opportunity to explore various themes around melancholia in art history, literature, music, and film.

In Western Australia, CHE continued its partnership with the 'Zest Festival' in Kalbarri. This year's theme was 'The Colour of Ritual, The Spice of Life', a celebration of Indonesian, Indian, and Sri Lankan heritage in WA. These communities each share a mutual heritage through WA's relationship with the Dutch East India Company and this year the festival focused on the emotional importance of the rituals surrounding birth, death, marriage, and coming of age.

Professional Development

Professional Development has been a core part of the Education and Outreach program. In June at The University of Queensland node, Professor Jonathan Gil Harris (Ashoka University, India, formerly George Washington University) and Dr Jennifer Clement (AI, UQ) contributed to a 'Continuing Professional Development' seminar for secondary school teachers of English and Drama, entitled 'Listening to Shakespeare's Foreigners'. In July, the UQ node sponsored the visit of Professor Linda Pollock (Tulane University), who lectured to history teachers on the topic of 'Parents and children in early modern England'. In August over 60 teachers and pre-service education students attended a seminar entitled 'The Melancholic Imagination', held to mark the opening of the 'Five Centuries of Melancholia' exhibition.

The Education and Outreach program at The University of Sydney continued to focus on engaging researchers from outside the Humanities with CHE research. In October, Sydney E00 Gabriel Watts organised a Postgraduate Advanced Training Seminar (PATS) titled 'Empathy, Ethics, Aesthetics' which ran alongside the Meanings Program's 'Ethics of Empathy' Symposium. This PATS attracted postgraduate students from a range of disciplines, including nursing and medicine. Meanwhile, E00 at The University of Adelaide, Carly Osborn, took CHE outreach to international audiences, delivering 'History of Emotions 101' workshops to postgraduates and general academic audiences in Innsbruck and Munich, and planning outreach collaborations with CHE International Partner, Queen Mary University of London.



Youth and Schools

As in past years, EOOs continued to provide high-quality workshops and events engaging school students and young people with History of Emotions research. At The University of Western Australia, EOO Melissa Kirkham supported a number of School Arts Partnerships that resulted in two historically informed research performances. In March, Deputy Director Professor Jane Davidson directed Methodist Ladies' College and Christ Church Grammar School students in Purcell's *Dido and Aeneas*. Outcomes included historical performance research, audience emotional response surveys, and a rare opera learning experience for secondary students. Then in November, Professor Peter Reynolds (PI), from Newcastle University (UK), directed Francis Beaumont's *The Knight of the Burning Pestle* with Guildford Grammar School students, coinciding with the 'Little Eyases: Early Modern Players: 1525-1642' symposium.

Meanwhile, the Education and Outreach program at The University of Melbourne drew upon the work of CI Stephanie Trigg's FACE project and partnered with Australian Indigenous artist Bindi Cole to deliver photographic workshops to marginalised young people, exploring issues of self, identity, mood, and emotions. Supported by the City of Yarra, the workshops drew participants from the Artful Dodgers, Headspace, and Collingwood College.

Alongside this, the Sydney node's 'Pride and Poetry' workshops for Indigenous secondary students continued into a second year. A developing collaboration with Indigenous poet Lorna Munro, these workshops use poetry to investigate what it means to be proud, pride being an emotion with a rich European heritage but also one that plays a key role in framing discussions about self-esteem for young Indigenous people.

In 2014, the Adelaide node became a major provider of activities through the Children's University holiday programs, presented a series of five workshops with a Year 11 history class as part of an intensive pilot program at Cedar College, and developed an ongoing partnership with the 'Careers on Campus' program, delivering workshops for prospective tertiary students from local high schools in Adelaide.

Collective Projects

In addition to developing projects in their different nodes, EOOs have also embarked upon a number of collective projects. The first has been a concerted effort to amplify the work of CHE researchers by making many of our lectures and events digitally accessible. EOOs at all nodes worked with visiting and local researchers to live-stream over 70 lectures for colleagues and interested viewers around the world. The streamed lectures have already garnered around 4000 views, and this resource will continue to offer valuable access to history of emotions research for years to come. Of special note are the videos from the 'Ethics of Empathy' symposium, and 'The Melancholic Imagination' professional development seminar. Both of these full-day events offer a wealth of information from which teachers, students, and scholars can continue to learn.

Lastly, CHE's EOOs team has begun developing on an online, interactive game with the working title: 'Adventures in the History of Emotions'. As a collaborative project with the South Australian Department of Education, the game is designed to involve primary school age children in the history of emotions by presenting CHE research in an interactive format. The project is currently in the proof of concept phase and will be developed further in 2015.

Mask-painting at the 2014 Zest Festival. Courtesy of photographer Samille Mitchell.



In 2014, CHE's collaborations with international scholars continued to expand and strengthen.

Partner Investigators (PI)

PI Peter Reynolds (Newcastle University, UK) returned to the UWA node in November to work with teenage boys from Guildford Grammar School in a production of Francis Beaumont's satire, *The Knight of the Burning Pestle*. Peter also convened a symposium 'Little Eyases: Early Modern Plays and Boy Players 1525-1642', which provided an opportunity to reflect on some of the complex issues surrounding boys' plays in the early modern theatre. The project made a significant contribution to both academic scholarship and the Centre's education and community outreach activities.

In October we welcomed future **PI Piroška Nagy** (Université du Québec à Montréal). Piroška spent a month with CHE, visiting three nodes and delivering seven papers. For a full report on Piroška's visit see the Spotlight feature on opposite page.

Distinguished International Visitors (DIV) and Early Career International Research Fellowships (ECR)

CHE also welcomed eminent scholars arriving as part of the competitive DIV and ECR schemes. Successful applicants are funded to spend four to eight weeks in Australia, visiting various CHE nodes. This extended time period allows visitors to take part in several Centre events, to meet with researchers across the Centre, and to establish strong and enduring research collaborations.

In 2014, our nodes hosted extended research visits to the following:

Distinguished International Visitors

Tracy Adams, a scholar of medieval and early-modern French literature (The University of Auckland).

Project: 'Anne of France's *School for Ladies*: Emotional communities and early modern female diplomacy'

Carolyn Dinshaw, a scholar of English and Western European medieval literature; and social and cultural analysis (New York University).

Project: 'The Green Man: eco-criticism and emotions'

Matthew Grenby, a specialist in children's literature and eighteenth-century culture. (Newcastle University, UK).

Project: 'Educating the Emotions: William Godwin, children's books and the teaching of emotional literacy, c.1800'

Richard Strier, a literary scholar of the intellectual history of the early modern period (University of Chicago).

Project: 'The status of emotions in Shakespeare's tragedies'

Early Career International Research Fellowships

Laura Kounine, a historian of gender and witchcraft in early modern Europe (Max-Planck Institute for Human Development).

Project: 'Representations of emotions in witchcraft images in Germany, 1500-1750'

Fiona Ritchie, a scholar of Shakespeare, restoration, and eighteenth-century theatre; and gender and theatre history (McGill University).

Project: 'The gendering of emotion on the eighteenth-century English stage'

Massimo Rospoche, a scholar in the political and cultural history of early modern Europe; and oral circulation of literary texts (University of Leeds).

Project: 'Playing to the Crowd: street singers, war reporting and the manipulation of emotions in early modern Italy'

For further details on our DIVs and ECRs visit our webpage:

www.historyofemotions.org.au/about-the-centre/research-roles/distinguished-visitors.aspx

International Invited Speakers

Numerous international guests were invited as keynote speakers to CHE funded events during the year, including the following:

'Languages of Emotion: Translations and Transformations' collaborative

Naama Cohen-Hanegbi (Tel Aviv)

Javier E. Díaz Vera (Castille-La Mancha)

'Emotion, Ritual and Power in Europe: 1200 to the Present' collaborative

Harvey Whitehouse (University of Oxford)

Helen Hills (University of York)

Carol Lansing (University of California, Santa Barbara)

'The Voice and Histories of Emotions 1500-1800' collaborative

Richard Wistreich (Royal College of Music, London)

William West (Northwestern University, Illinois)

'Methods Collaboratory'

Michael Ann Holly (Clark Art Institute, Massachusetts)

W. Gerrod Parrott (Georgetown University)

'In Form of War: Emotions and Warfare in Writing 1300-1820' symposium

Craig Taylor (York)

Catherine Nall (Royal Holloway, London)

Tracy Adams (Auckland)



SPOTLIGHT: INTERNATIONAL PARTNER INVESTIGATOR: PIROSKA NAGY

As part of its International Partner Investigators scheme, which aims at fostering international collaboration between researchers studying the history of emotions, CHE brought renowned scholar of medieval history, Piroška Nagy, from the Université du Québec à Montréal to Australia in October 2014. Piroška will become a Partner Investigator in 2015, and will continue to work with the Centre until 2017.

Piroška spent the majority of her visit in Melbourne, where she worked with CI Charles Zika and AI Constant Mews. She also spent time working with researchers at Centre nodes in Perth and Sydney. During her month-long stay, Piroška gave seven presentations, each of which touched on different aspects of her current research, which focuses on the relation between collective religious emotions in the medieval West and historical change. A highlight of her visit was a public lecture at The University of Western Australia on 27 October,

in which she used a famous case from medieval religious history – that of Saint Francis of Assisi, who orchestrated the first Christmas nativity scene in 1223 – to explore the hypothesis that shared emotional events can induce the formation of an emotional or affective community.

Reflecting on her visit, Piroška noted how stimulating and rewarding it was to discuss her projects with CHE researchers and students, adding that such interactions were hugely beneficial in helping her to enlarge the scope of her projects, and to sharpen her view of certain questions. She remarked, too, that her unique European approach to the history of emotions, which is strongly marked both by French historiography and by historical anthropology, seemed to be appreciated by CHE audiences, as it brought a different and perhaps unanticipated perspective to discussions.

A number of important collaborations have arisen from Piroška's time at the Centre, with CHE researchers such as Susan Broomhall, Andrew Lynch, and Penelope Woods all keen to work with Piroška on current and future projects. "It was", Piroška observed, "a very pleasant and uplifting experience of human sharing."



One of the Centre's goals is to research in depth the range of emotions that were, and are, represented and communicated in the performing and visual arts. We partner with arts industries in practical projects to share knowledge and skill in order to develop insight and outcomes in artistic production.

We have partnerships with major national companies whose commitment offers the potential for major impact and the dissemination of research outcomes.

The Australian Broadcasting Corporation is the flagship provider of media and communications in Australia. ABC TV and Radio National engaged with us in an exciting website project entitled 'My Life As a Playlist' which was launched in the second half of 2013. Combining historical information with contemporary example, this site engaged the public in crucial questions about how and why we use music as a means of emotion and mood regulation. During 2014 the researchers on the project, CI Jane Davidson and Postdoctoral Research Fellow Sandra Garrido, published a book on the topic, *My Life as a Playlist* (Crawley: UWA Publishing, 2014), featuring results of the website study.

The National Gallery of Victoria is one of the nation's major galleries, possessing over 65,000 artworks that span thousands of years. A good deal of the work represented in the gallery covers the research period of CHE: 1100-1800. The NGV is to partner with CHE to produce a major exhibition of artworks from this period to explore how individual and communal emotions were depicted and how these impacted on contemporary audiences. We have been undertaking small projects that include the NGV since CHE began. In 2014, Charles Zika and Stephanie Trigg (both CIs based at the Melbourne node) contributed to a series of talks reflecting on the gallery's major international exhibition: 'Italian Masterpieces from Spain's Royal Court, Museo del Prado'. Such projects are set to build momentum as we move towards a major collaboration through an exhibition and associated series of academic events in 2017.

West Australian Opera is one of the nation's providers of international calibre live music and theatre. In 2014, the company came together with CHE and the **Black Swan State Theatre Company** of Western Australia to offer a unique opportunity for the public, 'Iago: The Man, The Devil and Emotion'. The event put the spotlight on the character of Iago, central to both Shakespeare's *Othello* and Verdi/Boito's opera *Otello*. Iago's role was analysed through scholarly and practical exploration of the changing ways in which drama (through spoken language) and opera (through sung text and music) arouse emotion and depict character. Key presenters were: West Australian Opera's Artistic Director Joseph Colaneri, Professors Kristin Linklater and Bob White (CI, CHE), with baritone James Clayton and actors Humphrey Bower and Kenneth Ransom. Deputy Director of CHE, Professor Jane Davidson, chaired the event.

Black Swan State Theatre Company partnered with CHE to bring distinguished voice coach and Shakespeare director, Professor Kristin Linklater, formerly of Columbia University, New York, to Western Australia. She workshopped vocal techniques with the actors to prepare them for a series of forthcoming Shakespeare performances.

The Australian Chamber Orchestra also continued its association with CHE. Its program 'Timeline – Life Flashes Before Your Ears' was the focus of pre-concert talks delivered by Performance Program Leader, Jane Davidson. The talks were delivered at the Melbourne Arts Centre and explored the role of music in emotional regulation and human behaviour over 42,000 years. The role of emotion in the virtuosic outpourings of the Baroque and Classical periods was of particular relevance to the Centre's research program.

The Dax Centre (The University of Melbourne) continued links with us through a series of education and outreach events including the 'Try Walking in My Shoes' symposium, as did **The Centre for Contemporary Photography**, Melbourne, hosting a collaborative panel discussion. **The University of Queensland Art Museum** continued its work with us on the 'Five Centuries of

Melancholia' exhibition and associated events. **Lawrence Wilson Art Gallery** at UWA also continued its association with us as we delivered a series of talks in response to the 'Memento Mori' exhibition held there in the latter part of the year.

Our major community partnership remains the **Zest Festival**, in Western Australia. This will culminate in the 400th anniversary of the landing of Dutch explorer Dirk Hartog, who arrived safely in the Kalbarri/Shark Bay area in 1616. CHE partnership in the Festival makes a real difference in the lives of country West Australians by providing them with a glimpse of a significant collision between two worlds and igniting a new interpretation of history as well as a new look at the town's heritage. In 2014 the Festival theme was 'The Colour of Ritual, The Spice of Life'. CHE worked with Peter Hadley from Methodist Ladies' College to bring a weeklong series of music workshops to the Kalbarri District High School, culminating in a Gamelan performance with Sofari Hidayat from the Indonesian Consulate. CHE also provided historical content for the festival exhibition on 'Faith, Fervour and Feeling', and produced a 60-page teacher resource pack.

Artistic Associates for the year included: Davide Monti; Georg Corall and Perth Baroque; Stephen Grant and e21; Jonathan Sells and Solomon's Knot Baroque Collective. After the success of Pepusch's *Venus and Adonis* in 2013, the Brisbane-based baroque ensemble, The Badinerie Players, joined us again in a program of music on the theme of melancholy.

CHE deepened its Arts Education partnerships with Methodist Ladies' College and Guildford Grammar School, both in Western Australia. Two productions – *Dido and Aeneas* and *The Knight of the Burning Pestle* – occurred as a consequence of these alliances. They delivered high quality artistic and educational experiences for the students and excellent research opportunities for the CI and PI involved, Jane Davidson and Peter Reynolds.

LITERARY TEXTS CAN MAKE POWERFUL CONTRIBUTIONS TO THE STUDY OF THE HISTORY OF EMOTIONS

While emotions are often foregrounded in literary texts, their status as evidence for the history of emotions is sometimes called into question. Literature often works, for example, not by naming emotions precisely, but by showing them at work. Literary narratives and dramas, moreover, often show characters in extreme situations, or working through excessive passions or emotions. But literature can also be regarded as a privileged place where emotions can be worked through in unembarrassed detail, for author, characters, and readers alike. Literary texts provide important witnesses to the changing ways people process emotions over time, even if they do not always name them directly.

One way of charting these changes is to trace the history of a common trope in literary texts, by which a character's face seems to speak, "as if to say...". Chaucer uses this device in his fourteenth-century *Troilus and Criseyde* to show how the lovers' faces reveal their characters to the public gaze. In the novels of Jane Austen, by contrast, facial syntax is used between sympathetic characters to communicate silently across complex social spaces. Alliances between lovers and siblings, in particular, are confirmed by the readiness with which the face can speak and be understood. Conversely, unsympathetic or insensitive characters can neither express emotion on their face nor understand another's silent facial discourse.

Stephanie Trigg

The value to me of the fellowship at the CHE was substantial. A period of time to devote to new research (on children's friendships in particular) was very precious. So too was the opportunity to use the resources of, in particular, the UWA library. Above all, my research benefited very much from the advice of CHE colleagues in both Perth and Adelaide. Workshopping my ideas, especially as I developed my thinking on the place of emotions in children's lives (both in reality, and through the literature written for them), was extremely useful. But so too were the insights into the new work being conducted at the CHE that I was able to gain from attending seminars and presentations at UWA. Perhaps even more than this, it was assistance and ideas gained from casual conversations with CHE staff and students that enabled me to develop a new area of my research so quickly. It seems to me that this is exactly this kind of 'knowledge exchange' that a fellowship should enable.

I am very grateful for the chance to pursue my research at the CHE. Thank you for the wonderful opportunity to collaborate.

DIV Matthew Grenby,
Newcastle University (UK)

SPOTLIGHT: CHANGE PROGRAM EMOTION, RITUAL AND POWER COLLABORATORY

The Change Program's collaboratory, entitled 'Emotion, Ritual and Power', was held in Adelaide from 10-12 February 2014, convened by Senior Research Fellow Merridee Bailey and Postdoctoral Research Fellow Katie Barclay. The collaboratory brought together academics and practising artists to investigate how the history of emotions perspective can be used to ask new questions about rituals and power, and to consider emotion not only as a part of human experience but as a driver of social change.

"Investigating our emotional engagement and reaction to rituals can help us to better understand our past", Merridee Bailey said. "This was an opportunity to gather leading scholars, early career researchers, and postgraduates in a collegial atmosphere to share thoughts about the emotional power rituals have for us across time and cultures."

One of CHE's strengths has been to bring together scholars working in a range of fields. At this particular collaboratory, keynote addresses were delivered by anthropologist Harvey Whitehouse (University of Oxford), art historian Helen Hills (University of York), and medieval historian Carol Lansing (University of California, Santa Barbara). Themes included the transforming affect of the rituals associated with Italian medieval and early modern miracles, and ritual humiliation, closely linked to the question of who is allowed to show (and perhaps even to feel) emotion in specific circumstances. Other papers from scholars and practising artists focused on emotion, ritual, and power in medieval Germany, seventeenth-century France, and twentieth-century England.

Merridee Bailey concluded: "Over the course of the three days, we came to realise that rituals defy easy

categorisations, such as 'domestic', 'political', or 'religious'. They merge and blur boundaries in ways that suggest their complex contributions to social experience. Because they merge different areas of social life and are implicated in the formation of emotion in participants, rituals are effective devices for enabling social change, emotionally investing people in a range of power structures and their operation. Whilst rituals are often associated with stasis, they can also act as spaces to explore new ideas and emotions, and to tie these into older structures, enabling their continuation over time. At the same time, some rituals clearly have life spans and a decline in emotional investment in such rituals can signal that a moment of transition has occurred."

A selection of essays based on papers from this event is forthcoming as a refereed edited collection.





Selected Training
and Development

Since its inception, the Centre has provided many opportunities for academic training and development for its postdoctoral research fellows and postgraduates.

Training days, masterclasses, and study days, offered by senior Centre researchers and visiting international academics, provide advanced and in-depth training on techniques, methodologies, and theories. A full list of 2014 training events is provided in the table below.

The Centre also encourages postdoctoral researchers and postgraduates to organise collaboratories, symposia, and conferences, and to participate in education and outreach activities. Postdoctoral research fellows can apply for financial support through the CHE Symposium Funding Scheme to organise Centre-related events. For example, Stephanie Downes (Melbourne) and Katrina O’Loughlin (UWA) were provided with funding to assist in organising the ‘In Form of War’ symposium in June, 2014.

CHE has given postdoctoral research fellows opportunities which are not ordinarily available to early career scholars, such as undertaking collaborative editorial projects. In 2014, Rebecca McNamara (Sydney) and Una McLivenna (Sydney) co-edited the *Parergon* special issue: ‘Medieval and Early Modern Emotional Responses to Death and Dying’, Dec. 2014.

Senior postdoctoral researchers are beginning to take on research leadership positions. They deputise when senior researchers are absent, and participate on selection committees for our Associate Investigator, DIV, and ECR visitor schemes.

Postdoctoral research fellows have been given the opportunity to supervise Honours students writing dissertations, to co-supervise PhD candidates, and to teach graduate students. For example, Penelope Woods, with Bob White and Steve Chinna (UWA), taught an honours course on ‘Fortune Theatres Old and New’ in which Merridee Bailey (Adelaide) participated as a distinguished visitor. At The University of Melbourne, Giovanni Tarantino and Grace Moore offered a graduate elective class for PhD by coursework students on cartography and the environment.

CHE research fellows have been awarded national competitive grants. For example, Katie Barclay (Adelaide) commenced her ARC DECRA in June 2014, and Katrina O’Loughlin (UWA) will start her ARC DECRA in June 2015.

In 2014, we also had the first graduations of our PhD candidates, with Ciara Rawnsley graduating at UWA in March and Elsa Reuter at Adelaide in August.

Please see p. 86 for the spotlight on the ‘Empathy, Ethics, Aesthetics’ Postgraduate Advanced Training Seminar, p. 69 for the spotlight on the National Workshop for Prospective Honours and Postgraduate Students in the History of Emotions, and p. 16 for the Methods Collaboratory. For the full list of Academic Training and Development, please see www.historyofemotions.org.au/publications-resources/general-publications.aspx



It was a great program, focused tightly around a productive theme, and the care that the organisers put into it showed in every detail.

Louise D’Arcens

13-14 February 2014	Masterclass: ‘Tragedy and Emotion’ with Professor Richard Strier, convened by Brandon Chua, Peter Holbrook, and Ross Knecht, at The University of Queensland [UQ].
20 February 2014	Workshop: ‘Voice and Emotion Workshop’, with Kristin Linklater, Heath Ledger State Theatre, Rehearsal Rooms, Perth.
21 March 2014	Study Day: ‘Relics and Emotions’, with keynote Alexandra Walsham (Cambridge), at The University of Melbourne (UMelb).
25 March 2014	Invited Presentation: ‘How to get Promoted’, by Katie Barclay for the Academic Women’s Promotions Forum, The University of Adelaide (UAdel).
24 June 2014	Masterclass: ‘Weird Reading’, by Eileen Joy (Director, Punctum Books), at UMelb.
26 June 2014	Masterclass: ‘Chivalry’, by Dr Craig Taylor (University of York, UK) and Dr Catherine Nall (Royal Holloway, London, UK), at The University of Western Australia (UWA).
7 July 2014	Masterclass: ‘Emotions in History: Interpreting early modern affect’, by Linda Pollock (Tulane University, USA), in conjunction with the 2014 Australian Historical Association Conference, at UQ.
29 July 2014	Study Day: ‘Research Approaches: Performance History and the History of Emotions’, with Bridget Escolme, convened by Penelope Woods in conjunction with the Department of Performance Studies, The University of Sydney, (USyd).
19 August 2014	Invited Masterclass: ‘Turning to the Emotions in 16th and 17th Century Europe’, by Stephanie Trigg (UMelb) for the Melbourne Masterclasses: Italian Masterpieces from Spain’s Royal Court at The National Gallery of Victoria.
19 September 2014	Middle English Study Day: ‘Discourses of Passion, Politics, Nurture, and Feeling: Emotions in Middle English Literature III’, at UMelb.
23 October 2014	Postgraduate Advanced Training Seminar: ‘Empathy, Ethics, Aesthetics’, with instructors Yasmin Haskell (UWA CHE), Robert Sinnerbrink (Macquarie), Jay Johnson (Sydney), and Helen Hay (Central Lancashire) at USyd.
13 November 2014	Study Day/Workshop: ‘Emotions Work in the Historical Past’, with Piroska Nagy (Université du Québec à Montréal (UQAM)) at UMelb.
4-5 December 2014	National Workshop for Prospective Honours and Postgraduate Students in the History of Emotions, convened by Stephanie Trigg, Charles Zika at UMelb.

INSIGHT

MUSICAL AFFECT AT THE INTERSECTION BETWEEN THE SACRED AND SECULAR REALMS

In 2014, I followed up on my previous CHE investigations into the affective expression of Italian sacred music in the eighteenth century, showing how an unusual 'micro-genre' of sacred motets for bass voice drew on the well-established theatrical storm-at-sea topos, inviting listeners to identify directly with the affect powerfully projected by the music and text.

Alan Maddox



SPOTLIGHT: HONOURS AND POSTGRADUATE STUDENTS WORKSHOP

One of CHE's core research commitments is to provide high-quality training environments for the next generation of researchers. A vital part of our brief is to attract top students undertaking PhD, Masters, and Honours degrees; to have them share in the benefits of a long-term, dedicated national and international research enterprise; and to give the Centre and the Australian community the benefit of their work, now and in the future.

As part of that commitment, the Melbourne node of CHE hosted a national Postgraduate and Honours Workshop on 4-5 December. Thirty-three students from a range of Australian universities were selected to attend. Their research interests varied widely, reflecting CHE's multi-disciplinary nature. There were students from history, literature, classics, art, performance, creative writing, cinema, media studies, music, religion, philosophy, and psychology. Their research time periods ranged from the medieval to the contemporary, and across the spectrum of knowledge, theory, and creative activity, but the students all shared a common interest in human emotions.

The event began with welcoming addresses from CI Stephanie Trigg in Melbourne, and from Acting Director Andrew Lynch, speaking live by videolink from UWA. There were presentations outlining the four research Programs and five nodes of CHE, and reflections from current postdoctoral and postgraduate members. A highlight of the workshop was a panel discussion on recent developments in emotions history, led by Senior Research Fellows Grace Moore and Merridee Bailey, CI Charles Zika, and PhD candidate Bronwyn Reddan. The workshop concluded with small group discussions about potential research topics.

Students' responses indicated that they found the workshop 'welcoming', 'inspiring', and 'motivating'. They appreciated the opportunity to hear humanities academics talking about their cross-disciplinary collaborations. Several of the students have already expressed interest in joining CHE as honours students or doctoral candidates. Given the success of this workshop, a further workshop is planned for 2015.



RESEARCH OUTREACH

Selected Research Outreach 2014

- * CHE Invited Speaker
- ** CHE Early Career International Research Fellow
- *** CHE Distinguished International Visiting Fellow

Adams, Tracy (The University of Auckland, NZ) ***	Public Lecture & Roundtable: 'Passion, Marriage, Love: Gendered Emotions and Power in Early Modern France', The University of Sydney (USyd), 4 February 2014.
	Public Lecture/Seminar: 'Marriage, Passion and Love', The University of Western Australia (UWA), 10 February 2014; The University of Melbourne (UMelb), 17 February 2014.
Baltussen, Johannes (Han)	Presentation: 'Grief in Greek Myth: Revisiting the Ariadne Story ', at <i>L'Arianna Abandonnata</i> (Italian baroque performance directed by Associate Investigator Daniela Kaleva), State Library of South Australia, 25 November 2014.
Bubenik, Andrea	Curatorial floor talk (pre-opening): 'Five Centuries of Melancholia' Exhibition, with Andrea Bubenik, Michael Ann Holly (Clark Art Institute, USA), and Keith Moxey (Columbia, USA), The University of Queensland (UQ) Art Museum, 29 August 2014.
Davidson, Jane	Public Lecture and Book Launch: 'My Life as a Playlist', Melbourne Conservatorium of Music, UMelb, 20 May 2014.
Daniel, Drew (John Hopkins University, USA) *	Public Lecture: 'Between the Angel and the Dog: Dürer's Melancholy Community', UQ Art Museum, 25 November 2014.
Depnering, Johannes (University of Oxford, UK) *	Public Lecture: 'Painful Love in a Dominican Nun's Autograph', UQ, 2 July 2014.
Dinshaw, Carolyn (New York University, USA) ***	Public Lecture: 'I've Got You under My Skin: The Green Man, Trans-Species Bodies, and Queer Worldmaking', UMelb, 6 August 2014; UWA, 14 August 2014; USyd, 19 August 2014.
	Public Lecture: 'Paradise Lost, Regained, Refracted: Saint Brendan's Isle and the Temporalities and Optics of Desire', USyd, 18 August 2014.
Dixon, Laurinda (Syracuse University, USA) *	Public Lecture: History of Emotions Annual Lecture, 'A Privileged Profession: Artists and Melancholia', UQ, 22 October 2014.
Downes, Stephanie	Public Lecture: 'Vagueness and <i>Manque de Sens</i> : Emotion, Translation, and the Late Medieval Lyric Sequence', UMelb, 15 October 2014.

Escolme, Bridget (Queen Mary, University of London, UK) *	Public Lecture: 'Laughter, Cruelty and Emotional Excess in Early Modern Drama and its Contemporary Revisions', USyd, 30 July 2014.
Frevert, Ute (Max Planck Institute for Human Development, Berlin) *	Public Lecture: 'Emotional Politics in International Relations: A Historical Perspective', at the Emotions and International Relations Conference, UMelb, 15 December 2014.
Garrido, Sandra	Invited Panel facilitation for public film screening: 'This May Be The Last Time', at Human Rights Arts and Film Festival, Australian Centre for Moving Image (ACMI) Cinemas, Melbourne, 19 May 2014.
Grenby, Matthew (Newcastle University, UK) ***	Public Lecture: 'Delight in Friendship: The Proprieties of Affection in Early British Children's Literature', UWA, 12 February 2014.
	Public Lecture: 'Feeling Anti-Jacobinism: Enlisting the Emotions in the Fiction of the British "War of Ideas", 1790-1805', The University of Adelaide (UAdel), 21 February 2014.
Guest, Harriet (University of York, UK) *	Public Lecture: 'The Violence of Affection in <i>Pride and Prejudice</i> ', at the Ship Inn, South Bank, Brisbane, 17 July 2014 (co-sponsored by CHE and Griffith University).
Haskell, Yasmin	Invited Public Lecture: 'Playing with the Emotions in Jesuit Latin Poetry', Durham University, UK, 19 March 2014.
Haskell, Yasmin; Takao, Makoto Harris	Illustrated Public Talk: 'Not Suitable for Children? <i>Memento Mori</i> and Martyrdom in Jesuit poetry, drama, art and music', for <i>Memento Mori</i> program, Lawrence Wilson Art Gallery, UWA, 4 December 2014.
Hills, Helen (University of York, UK) *	Public Lecture: 'Miraculous Affects: Inventing Corpses in Baroque Italy', UAdel, 10 February 2014.
Holbrook, Peter	Public Presentation: 'Shakespeare and Melancholy', for Continuing Professional Development Seminar: 'The Melancholic Imagination', co-sponsored by UQ CHE and the UQ Art Museum, 30 August 2014.
Holderness, Graham (University of Hertfordshire, UK) *	Public Lecture: 'The Arab Shakespeare Trilogy', at the Early Modern Literature Forum, UQ, 7 October 2014.
Holly, Michael Ann (Clark Art Institute, USA) *	Exhibition Opening: 'Five Centuries of Melancholia', UQ Art Museum, 29 August 2014.
Johnson, Laurie (University of Southern Queensland) *	Public Lecture: 'Caesar at Elsinore: Topicality and the History of <i>Hamlet</i> ', UQ, 27 June 2014.
Kaleva, Daniela; Baltussen, Han	Public Performance: ' <i>L'Arianna abbandonata e gloriosa</i> : Presenting Historically Informed Italian Baroque Performance in a Contemplation on Grief and its Transformational Properties', State Library of SA, 25 November 2014.
Kambasković, Danijela	Public Lecture: 'Cultural History of Love from Plato to the Enlightenment', at the Student Cultural Centre, Belgrade, Serbia, 2 June 2014.
	Public Lecture: 'The ARC Centre for the History of Emotions 1100-1800', School of English, Faculty of Philology, University of Belgrade, Serbia, 7 June 2014.
	Public Lecture: 'The Migrant Poet and Politics of Being Apolitical', The Writers' Club, Belgrade, Serbia, 10 June 2014.

Knecht, Ross	Public Lecture: 'Rule and Life in the "Mirror for Magistrates"', UQ, 5 September 2014.
Lawrence-King, Andrew	Pre-Concert Lectures: 'The Harmony of the World', preceding Johann Sebastian Bach, The Six Brandenburg Concertos concerts, Kotka Concert Hall, Finland, 23 January 2014; Kuusankoski House, Finland, 24 January 2014.
Lynch, Andrew	Invited Public Symposium Paper: 'Medieval modes of death and their afterlives', at the <i>Memento Mori</i> Symposium, Lawrence Wilson Art Gallery, UWA, 24 November 2014.
Mcllvenna, Una	Seminar and Round Table: 'The Globe Theatre Study Day on <i>The Comedy of Errors</i> ', The Globe Theatre, London, UK. Explorative Seminar on 'Comedy and Performance' and Round Table, 30 August 2014.
McNamara, Rebecca	Public Lecture: 'Wearing Your Heart on Your Face: Reading Lovesickness and the Suicidal Impulse in Chaucer', UAdel, 5 September 2014.
Maddox, Alan	Public Lecture: 'The Rhetoric of Bach's <i>St Matthew Passion</i> : Text and Performance', Sydney Ideas: Key Texts series, USyd, 15 September 2014.
Millar, Rebecca; Van Gent, Jacqueline	Opening Ceremony Address: 'Zest Festival 2014: The Colour of Ritual, the Spice of Life; Faith, Fervour, and Feeling', Kalbarri, WA, 20 September 2014.
Monti, Davide *	Public Lecture: 'Emotion, Symbols, Performance in the Baroque Period', Early Music Studio, UMelb, 26 May 2014.
Nagy, Piroska (Université du Québec à Montréal, Canada)	Public Lecture: 'Birth of Emotional Communities, or the Power of Emotional Communion in the Medieval West', UWA, 27 October 2014.
	Public Lecture: 'Making an Emotional Body: Christmas in Greccio according to the <i>Vita Prima</i> of Francis of Assisi by Thomas of Celano', UMelb, 11 November 2014.
	Public Lecture: 'A Woman of Passion, or the Powerful Emotions of Lukardis of Oberweimar (d.1309)', USyd, 18 November 2014.
Neeme, Aarne *	Public Lecture/Performance: The Second New Fortune Lecture-Performance: 'Fortune Tellers: Shakespeare and Dorothy Hewett', The New Fortune Theatre, UWA, 29 January 2014.
Osborn, Carly	Invited Response to Public Lecture by Dr Florian Schaffenrath: 'Sophocles' Antigone – Historicising Emotions', Stift Wilten Monastery, supported by the University of Innsbruck, Austria, 17 July 2014.
Phillips, Bríd	Public Lecture: 'Stirring the Emotions with Colour: an Examination of the Affective Role of Colour Use in the Drama of William Shakespeare', to the Colour Society of Australia - WA, The Grove Library, Peppermint Grove, WA, 23 August 2014.
Pollock, Linda (Tulane University, USA) *	Public Lecture: 'Parents and Children in Early Modern England', UQ, 7 July 2014.
Raeburn, Gordon	Public Lecture: '"At Newburn Foord, Where Brave Scots Past the Tine"; Emotions, Literature, and the Battle of Newburn', UAdel, 15 August 2014.
Read, Richard	Invited Talk: Before and after viewing of Wally Pfister's movie 'Tim's Vermeer', delivered to Friends of the Art Gallery of Western Australia, Cinema Paradiso, Northbridge, Perth, 29 June 2014.
Read, Richard	Invited Public Symposium Paper: 'Death, the Common Unshareable: Has the Meaning of <i>Memento Mori</i> Imagery Changed?', <i>Memento Mori</i> Symposium, Lawrence Wilson Art Gallery, UWA, 24 November 2014.

Ritchie, Fiona (McGill University, Canada) **	Public Lecture: '"Accompanied in our tears": Women, Shakespeare and sentiment in the eighteenth-century theatre', UWA, 19 November 2014.
Rospocher, Massimo (University of Leeds, UK) **	Public Lecture: 'Street Singers and Emotions in Early Modern Italy', USyd, 17 April 2014.
Simons, Pat (University of Michigan, Ann Arbor, USA) *	Lecture: 'The Rocco Erotics of Disguise and Innocence: Revisiting the issue of viewing pleasure in the ancient regime', UMelb, 4 December 2014.
Smith, Nigel (Princeton University, USA) *	Public Lecture: 'Milton and Hope: The Structure of a Feeling in the English Revolution', UMelb, 14 August 2014.
Soyer, Francois	Public Lecture: 'Anti-Semitic Conspiracy Theories and the Politics of Fear in the Early Modern Iberian World', UAdel, 19 September 2014.
Stockigt, Janice	Invited Public Presentation: 'Transformation from Baroque Ensemble to Classical Orchestra: <i>A Te Deum</i> performance by members of the Dresden Court Orchestra, May 1733', at the collaboratory 'Carl Philipp Emanuel Bach between Saxony and Prussia', School of Music, UQ, 8-9 May 2014.
	Invited Public Presentation: '"The effect was of sorrow mixed with holy delight": Music for Holy Week in the Dresden Catholic court church 1710–1732' at CHE collaboratory 'The Voice and Histories of Emotion: 1500–1800', Department of Performance Studies, USyd, 29 September – 1 October 2014.
Strier, Richard (The University of Chicago, USA) ***	Public Lecture: 'Mind, Nature, Heterodoxy, and Iconoclasm in <i>The Winter's Tale</i> ', UMelb, 24 January 2014; USyd, 4 February 2014.
Takao, Makoto Harris	Public Lecture: 'Sounding the Orient in Renaissance Europe: Musical and Dramaturgical Discoveries from Japan's Christian Century', School of Music, UWA, 6 May 2014.
	Public Lecture: 'Mediating Performative Iconography and the Jesuit Stage: Franz Lang's <i>Dissertatio de Actione Scenica</i> (1727) and the Embodiment of Textual Meaning', UWA School of Music Study Day (Colloquium on Image and Music), UWA, 13 September 2014.
Tarantino, Giovanni	Public Lecture: 'Burning Emotions: Concepts, challenges, cases for the History of Emotions', Museo Italiano, Carlton, Victoria, 25 September 2014.
Taylor, Craig (University of York, UK) *	Public Lecture: 'The Trials of Joan of Arc', UWA, 26 June 2014.
Trigg, Stephanie	Chair: Public Panels: 'How the "selfie" performs across time and place', 15 October 2014; and 'Lost and Found: Ethics, subjecthood and contemporary art', 22 October 2014 (in collaboration with the Centre for Contemporary Photography, to accompany Melbourne Festival exhibition, 'Crossing Paths with Vivian Maier').
	Invited Exhibition launch: 'Raw Emotion: Contemporary and Historic Works from The Cunningham Dax Collection',The Dax Centre, UMelb, 12 November 2014.
Van Gent, Jacqueline	Invited Public Lecture: 'Body, Magic and the Self in Eighteenth-Century Sweden', Lund University, Sweden, 19 November 2014.
	Invited Public Lecture: 'Emotions, Colonialism and Material Culture', Lund University, Sweden, 20 November 2014.

West, Will (Northwestern University, USA) *	Public Lecture and Recital: "'Squeaking and Gibbering in Every Degree": Extraordinary Voices in the Shakespearean', USyd, 30 September 2014.
White, Bob	Public Presentation: 'Verdi's <i>Iago</i> ', at 'Iago: the Man, the Devil and Emotion', UWA, 10 February 2014.
Wistreich, Richard (Royal College of Music, London, UK) *	Public Lecture: 'Early Modern Vocal Identity', Melbourne Conservatorium of Music, UMelb, 26 September 2014.
	Public Lecture: 'The Anatomy and Physiognomy of Early Modern Vocal Identity', USyd, 29 September 2014.
Woods, Penelope	Public Lecture: 'Death and Laughter on the Elizabethan Stage', for <i>Memento Mori</i> Exhibition, Lawrence Wilson Art Gallery, UWA, 21 November 2014.
Young, Spencer	Invited Public Lecture: 'For Wisdom or Satan's Poms? The Early University of Paris and Its Critics, c.1215-1260', Brigham Young University, Utah, USA, 1 April 2014.
Zable, Arnold (UMelb) *	Public Lecture: 'The Cry of the Excluded: A Writer's Perspective', in association with 'Feeling Exclusion: Emotional Strategies and Burdens of Religious Discrimination and Displacement in Early Modern Europe' symposium, UMelb, 29 May 2014.
Zika, Charles	Invited Public Lecture: 'Celebrating the Nuremberg Carnival: a Unique Insight into Late Medieval Festivity and Fashion in the <i>Schembart</i> Book', to the Friends of the Baillieu Library, UMelb, 17 May 2014.
	Invited Public Lecture: 'Johann Gutenberg and his Bible: achievement, significance, impact', at The Ten Great Books series, Faculty of Arts, UMelb, 24 July 2014.
	Invited Public Lecture and panel discussion: 'Turning to the Emotions in the 16th/ 17th Centuries: The Historical Context', at UMelb Masterclass 'Italian Masterpieces from Spain's Royal Court, Museo del Prado', National Gallery of Victoria, 19 August 2014.
	Invited Public Lecture: 'Lucas Cranach's Melancholy series and the Delusion of Witchcraft', at the Professional Development Seminar 'The Melancholic Imagination', UQ Art Museum, 30 August 2014.
	Invited Public Lecture: 'The Beginnings of Print and the Emotional Power of New Media', The Probus Club of Malvern, Melbourne, 23 September 2014.
	Invited Public Symposium Paper: ' <i>Memento Mori</i> – Remembering Death or the Community of the Dead in Early Modern Europe?', at the <i>Memento Mori</i> Symposium, Lawrence Wilson Art Gallery, UWA, 24 November 2014.



SPOTLIGHT: SHAPING THE MODERN PROGRAM
AFFECTIVE HABITUS COLLABORATORY

Affective Habitus: New Environmental Histories of Botany, Zoology and Emotions

'Affective Habitus' was a partnership event, combining CHE's Shaping the Modern collaborative with the Fifth Biennial Conference of the Association for the Study of Literature, Environment and Culture, Australia and New Zealand (ASLEC-ANZ). The conference was hosted by the Humanities Research Centre at The Australian National University, 19-21 June 2014. The organising committee included Tom Bristow (Postdoctoral Research Fellow commenced July 2014), Senior Research Fellow Grace Moore, and incoming Associate Investigator Linda Williams.

The event brought together scholars working in the fields of emotions and the environmental humanities. It encouraged cross-disciplinary conversations about the emerging relationships between animal and plant studies, environmental history, and affect theory.

Keynote speakers included Will Steffen (former executive director of the ANU Climate Change Institute), Tom Griffiths (ANU), John Plotz (Brandeis University), Gillen D'Arcy Wood (University of Illinois, Urbana Champaign), Linda Williams (RMIT), Elspeth Probyn (Sydney), Wendy Wheeler (London Metropolitan University), Michael Marder (University of the Basque Country), Eileen Joy (Director, Punctum Books), Suzanne Davies (RMIT), and Ariel Salleh (Sydney/ Friedrich Schiller University Jena). The conference closed with a remote presentation from environmental philosopher Freya Mathews (Monash).

'Affective Habitus' ran for three days and involved well over one hundred participants. Related events included a workshop for artists, 'The Anthropocene', organised by Josh Wodak (CoFA/UNSW) and facilitated by artists Tim Collins and Reiko Goto, as well as a colloquium on seeds funded and facilitated by the University of New England.

CHE's developing interest in applying emotions theory to environmental questions is the focus of the research cluster 'Emotions and Environment'. The cluster will convene a symposium, 'Into The Woods,' in June 2015.



MEDIA HIGHLIGHTS

Zest Festival 2014. Courtesy of photographer Samille Mitchell.

The ARC Centre of Excellence for the History of Emotions was well represented across all media platforms during 2014. Our focus on academic dissemination through Twitter and Facebook saw the Centre's following grow from 580 to 1400 on Twitter and from 624 to 1141 likes on Facebook. Total visits on the website recorded by Google analytics were 48,127; Ustream total views were 4,498 by the end of 2014.

Please see selected media highlights below:

Links

Facebook
www.facebook.com/ThinkEmotions

Twitter
www.twitter.com/ThinkEmotions

Vimeo
History of Emotions
www.vimeo.com/user16393044

YouTube
ARC History of Emotions Channel
www.youtube.com/user/historyofemotions

Flickr
History of Emotions' photostream
www.flickr.com/photos/89150570@N02/

The Conversation

4 February 2014: 'Mental illness on screen – a new world of hopes and aspirations', by F. Hopgood.
www.theconversation.com/mental-illness-on-screen-a-new-world-of-hopes-and-aspirations-22304

19 May 2014: 'Music is the soundtrack to your life – what's on your playlist?', by J.W. Davidson and S. Garrido. www.theconversation.com/music-is-the-soundtrack-to-your-life-whats-on-your-playlist-26893

20 August 2014: 'Snowplow, helicopter – medieval? Parenting advice for the ages', by J.F. Ruys.
www.theconversation.com/snowplow-helicopter-medieval-parenting-advice-for-the-ages-29850

22 September 2014: Commentary article, "'Medieval' makes a comeback in modern politics: what's going on?", by L. D'Arcens and C. Monagle.
www.theconversation.com/medieval-makes-a-comeback-in-modern-politics-whats-going-on-31780

27 October 2014: 'Rituals of the Mace, limits of the handgun: in defence of ritual', by S.Trigg.
www.theconversation.com/rituals-of-the-mace-limits-of-the-handgun-in-defence-of-ritual-33406

28 October 2014: 'A breastplate reveals the story of an Australian frontier massacre', by P. Edmonds.
www.theconversation.com/a-breastplate-reveals-the-story-of-an-australian-frontier-massacre-32620

5 November 2014: 'So hot right now: the Middle Ages in the climate change debate', by L. D'Arcens with C. Monagle.
www.theconversation.com/so-hot-right-now-the-middle-ages-in-the-climate-change-debate-32601

Television, Radio, and Print Media

4 February 2014: The New Daily, Mental illness on screen – a new world of hopes and aspirations by F. Hopgood, on 'Try Walking in My Shoes' symposium.
www.thenewdaily.com.au/entertainment/2014/02/04/mental-illness-screen-new-world-hopes-aspirations/

6 February 2014: Triple R - Melbourne Independent Radio - 102.7FM , F. Hopgood talks of the portrayal of mental illness on screen on *Multi-Storied*.
www.rrr.org.au/whats-going-on/news/dr-fincina-hopgood-talks-of-the-portrayal-of-mental-illness-on-screen-on-multi-storied/

6 February 2014: 'REMEDIÆVAL: Proposal for a New Minigraph Book Series', by Eileen Joy and Karl Steel, *In the Middle*.
www.inthemedievalmiddle.com/2014/02/remediaeval-proposal-for-new-minigraph.html

9 & 10 February 2014: Syndicated (in rural and metropolitan Australia and New Zealand) article by Jill Stark, variously titled *Mental illness on the screen under scrutiny*, *Changing the way we see mental illness on screen* and *A new perspective on mental illness* about the Try Walking in My Shoes symposium.

Also appeared in Collie Mail; Augusta Margaret River Mail; Mandurah Mail; Lakes Mail; Bay Post; The Macleay Argus; Wollondilly Advertiser; Blue Mountains Gazette; Wingham Chronicle; The Maitland Mercury; Blacktown Sun; Lithgow Mercury; Campbelltown Macarthur Advertiser; Wauchope Gazette; Bayside Bulletin; The Scone Advocate; Bellingen Shire Courier-Sun; Western Advocate; Stawell Times-News; Southern Cross; Cowra Guardian; The Wimmera Mail-Times; The Singleton Argus; Blayney Chronicle; Walcha News; St Marys-Mt Druitt Star; Cooma-Monaro Express; Kiama Independent; Manning River Times; Liverpool City Champion; Western Magazine; Bombala Times; Yass Tribune; South Coast Register; Crookwell Gazette; The Standard; Southern Highland News; The Observer; Bega District News; Wellington Times; Southern Weekly; South West Advertiser; Cootamundra Herald; Merimbula News Weekly; Rouse Hill-Stanhope Gardens News; The Riverina Leader; Bendigo Advertiser; The Young Witness; West Coast Sentinel; Roxby Downs Sun; Katherine Times; Whyalla News; Coastal Leader; The Northern Times; Moree Champion; The Advocate – Hepburn; Braidwood Times; Inverell Times; Oberon Review; Parkes Champion-Post; Canowindra News; The Islander; Mudgee Guardian; Goulburn Post; Myall Coast Nota; Guardian News; Town & Country Magazine; The Transcontinental; Boorowa News; Glen Innes Examiner; The Queanbeyan Age; Namoi Valley Independent; Nyngan Observer; Hills; The Guyra; The Naracoorte Herald; Central Midland & Coastal Advocate; The Flinders News; Barossa Herald; Northern Argus; Fairfield City Champion; Hunter Valley News; Dungog Chronicle; Grenfell Record; Summit Sun; Narromine News; Camden Haven Courier; Goondiwindi Argus; Forbes Advocate; The Wagin Argus; Border Chronicle; The Rural; Camden-Narellan Advertiser; The Courier; The Ridge News; The Armidale Express; Cessnock Advertiser; Narooma News; Latrobe Valley Express; Penrith City Gazette; Tenterfield Star; Eastern Riverina Chronicle; The Times - On The Coast; Muswellbrook Chronicle; Ararat Advertiser; Illawarra Mercury; Newcastle Herald; The Border Mail; The Avon Valley Advocate; Daily Liberal; The Area News; The Northern Daily Leader; Port Stephens Examiner; The Recorder; Eyre Peninsula Tribune; The Murray Valley Standard; St George & Sutherland Shire Leader; Central Western Daily; Magnet; The Advocate; Sunraysia Daily; Busselton-Dunsborough Mail; Gloucester Advocate; Hawkesbury Gazette; The Irrigator; North West Star; Milton Ulladulla Times; Port Lincoln Times; Bunbury Mail; Parramatta Sun; The Daily Advertiser; Port Macquarie News; The Star; Harden Murrumburrah Express; The Moyné Gazette; Murray Mail; Merredin Wheatbelt Mercury; Great Lakes Advocate; WA Today; Brisbane Times; The Age; The Sydney Morning Herald; The Esperance Express; Donnybrook-Bridgetown Mail; The Canberra Times; Daily Life; Auckland Now; Waikato Times; The Southland Times; Stuff.co.nz; Taranaki Daily News; Example at:
www.stuff.co.nz/auckland/whats-on/entertainment/9704147/A-new-perspective-on-mental-illness

12 February 2014: Courier Mail, 'Game of Thrones Looks Like a Sideshow Next to These Real Historic Events', by Jamie Siedel, interviewing K. Barclay.

14 February 2014: 720 ABC Perth Drive Program, presented by John McGlue. Radio interview with D. Kambasković, 'The Kiss in Marriage'.

25 February 2014: The Advertiser NEWS, Adelaide. 'Latest health faddism is related to wind turbines but it's an old complaint – hypochondria', by Tory Shepherd, quoting Y. Haskell.
www.adelaidenow.com.au/news/opinion/tory-shepherd-latest-health-faddism-is-related-to-wind-turbines-but-its-an-old-complaint-hypochondria/story-fni6unxq-1226837538479

25 February 2014: The West Australian. 'Manuscripts a glimpse into lost world', by Malcolm Quekett – Newspaper article, concerning book by C. Zika and M. Manion, *Celebrating Word and Image, 1250-1600*.
www.au.news.yahoo.com/thewest/a/21683045/manuscripts-a-glimpse-into-lost-world/

1 April 2014: BBC Radio Four, 'Five Hundred Years of Friendship' presented by T. Dixon. Episode 'Education of the Heart – The dangers of friendship as conveyed to children in the 18th and 19th centuries', interviewing DIV M. Grenby (Newcastle University, UK). podcast:
www.bbc.co.uk/programmes/b03yzn9h.

8 April 2014: BBC Radio Scotland. 'Women with a Past', expert for recorded radio broadcast, K. Barclay.

8 April 2014: Illawarra Mercury, article on 'UOW academic puts balance in euthanasia, abortion,' D.S. Ferber quoted.
www.illawarramercury.com.au/story/2206386/uow-academic-puts-balance-in-euthanasia-abortion/

9 April 2014: News Limited, 'The Real Human History Behind Game of Thrones', by Jamie Siedel, interviewing K. Barclay.
www.news.com.au/world/the-real-human-history-behind-game-of-thrones/story-fndir2ev-1226879236503

9 May 2014: 7.30 WA, ABC Television, 'Perth composer creates musical link to WA history', about G. Savall.
www.abc.net.au/news/2014-05-09/perth-composer-creates-musical-link-to-wa-history/5443860?section=wa

19 May 2014: ABC 774 Breakfast Radio, Melbourne, with Red Symons. Interview with J.W. Davidson on 'My Life as a Playlist', how we use music to accompany us through our lives.

19 May 2014: SBS Radio (Sydney), interview with G. Tarantino, introducing the 'Feeling Exclusion' Symposium.

19 May 2014: ABC Radio National Drive, 'Monday Muse: Nature vs Nurture', interview with J.W. Davidson.
www.abc.net.au/radionational/programs/drive/monday-muse3a-nature-vs-nuture/5462520

20 May 2014: ABC Radio Australia, 'Mornings with Phil Kafcaloudes'. Interview with J.W. Davidson on 'My Life as a Playlist', how we use music to accompany us through our lives.

20 May 2014: 2SER107.3 Real Radio (ABC Community), Sydney. Interview with S. Garrido about her piece in the Conversation on 19 May, 'Music is the soundtrack to your life – what's on your playlist?'.

21 May 2014: ABC Triple J 'Breakfast with Matt & Alex'. Interview with J.W. Davidson on 'My Life as a Playlist', how we use music to accompany us through our lives.

23 May 2014: ABC 720 Drive, Perth, with John McGlue. Interview with S. Garrido on the longevity of particular songs.

1 June 2014: ABC Radio National Sunday Extra. Interview with C. Zika by Jonathan Green on 'Intolerance through the Ages', related to symposium, *Feeling Exclusion*.
www.abc.net.au/radionational/programs/sundayextra/845-segment/5487316

8 June 2014: *Politika* (major Belgrade daily), article on D. Kambasković's visits to Belgrade, and the work of CHE.

9 June 2014: The Age Online & *The Voice* Online. Interview with C. Zika 'From Manchester to Melbourne: a rare treat for book lovers', concerning Gutenberg Bible by Gabrielle Murphy, *The Voice*, vol. 10: 6, 9 June 2014, p. 9.

The Age Online version:
www.theage.com.au/national/education/voice/from-manchester-to-melbourne-a-rare-treat-for-book-lovers-20140602-39eej.html

The Voice Online version:
www.voice.unimelb.edu.au/volume-10/number-6/manchester-melbourne-rare-treat-book-lovers

10 June 2014: The Age, 'How Environmental Issues are Springing from the Page' by L. Soderlind, interviewing G. Moore.
www.theage.com.au/national/education/voice/how-environmental-issues-are-springing-from-the-page-20140602-39ecb.html

16 June 2014: Sunday Times (Perth). Interview with S. Garrido by Kaitlyn Offer 'West Australians thinking outside the box for funeral celebrations'.

20 June 2014: The Australian Newspaper, Higher Education. Opinion piece on the study of Latin by Y. Haskell, 'Pyne's Latin plan not ancient history'.
www.theaustralian.com.au/higher-education/opinion/pynes-latin-plan-not-ancient-history/story-e6frgcko-1226961393900?nk=eca0950c44df3c8b8e571af62ffa8302

4 July 2014: ABC South West Radio on the WA Regional Drive program, interview with D.S. Sarah Ferber by Barry Nicholls on 'Exorcism'.

4 July 2014: ABC Regional Radio, Queensland, interview with D.S. Ferber by Rebecca McLaren on 'Exorcism'.
www.abc.net.au/southqld/programs/southern_queensland_afternoons;

12 July 2014: Courier Mail and Perth Now, interview with S. Garrido 'West Australians thinking outside the box for funeral celebrations' by Kaitlyn Offer re: My Life as a Playlist.
www.perthnow.com.au/news/western-australia/west-australians-thinking-outside-the-box-for-funeral-celebrations/story-fnhocxo3-1226986809486

www.couriermail.com.au/news/national/west-australians-thinking-outside-the-box-for-funeral-celebrations/story-fnii5thq-1226986809486

18 July 2014: Illawarra Mercury, article on 'Saving your soul: Wollongong experts on the act of exorcism.' Interview with D.S. Ferber.
www.illawarramercury.com.au/story/2426489/saving-your-soul-wollongong-experts-on-the-act-of-exorcism/

13 August 2014: ABC Radio National Drive, interview with A. Bubenik, 'Historyonics: The art of melancholy', by Waleed Aly, about the UQ Art Museum exhibition *Five Centuries of Melancholia* exhibition, UQ Art Museum.
www.abc.net.au/radionational/programs/drive/historyonics3a-500-years-of-positive-spin-on-melancholy/5669146

16 August 2014: ABC Radio National Encounter, 'On the flip side of fear and hatred', as part of 'Texts and Traditions' program, featuring Prof. Nicholas Terpstra's talk at the CHE 'Feeling Exclusion' conference, by Margaret Coffey, ABC. Whole program or Terpstra section at:
www.abc.net.au/radionational/programs/encounter/texts-and-traditions/5629418

17 August 2014: 101.5 Radio Adelaide Digital. Interview with G. Raeburn, 'Newburn Ford', by Ewart Shaw.
www.radio.adelaide.edu.au/newburn-ford/

27 August 2014: ABC Radio National 'Book and Arts Daily'. Interview with A. Bubenik and Michael Ann Holly by Michael Cathcart on 'Five Centuries of Melancholia'.
www.abc.net.au/radionational/programs/booksandartsdaily/durer27s-melancholia-engraving/5700242

September 2014: The Monthly, magazine article by Ceridwen Dovey titled 'Intent Unknown'. Medieval records show that attitudes to suicide have changed little. (Dovey interviewed R. McNamara for this article.)
www.themonthly.com.au/issue/2014/september/1409493600/ceridwen-dovey/intent-unknown

13 September 2014: SBS Radio, the Dutch program, with Marc van Dinther. Interview with R. Millar about the Zest Festival and the history of the *Zuytdorp* and the community response to emotional heritage.

14 September 2014: The Globe and Mail (Canada), 'What if anorexia wasn't a disorder, but a passion?' by Adriana Barton, referring to journal article by L. Charland [www.muse.jhu.edu/journals/philosophy_psychiatry_and_psychology/v020/20.4.charland.html].
www.theglobeandmail.com/life/health-and-fitness/health/anorexia-a-new-passion-may-help-people-recover/article20584523/

22 September 2014: ABC Radio MidWest & Wheatbelt WA, with Glen Barndon. Interview with R. Millar about the success of the Zest Festival.

29 September 2014: ABC Radio National, Life Matters, 'The Science and Benefits of Boredom'. Interview with J.F. Ruys.
www.abc.net.au/radionational/programs/lifematters/the-science-and-benefits-of-boredom/5763830

27 October 2014: SBS News, 'Rituals of the Mace, limits of the handgun: in defence of ritual', by S. Trigg.
www.sbs.com.au/news/article/2014/10/27/rituals-mace-limits-handgun-defence-ritual

20 November 2014: 'Old School or Modern Remix? Measuring the Appeal of Opera on 25 November at the University of South Australia with *Lamento d'Arianna*', about D. Kaleva's Associate Investigator research.

www.broadwayworld.com/adelaide/article/Old-School-or-Modern-Remix-Measuring-the-Appeal-of-Opera-on-25-November-at-the-University-of-South-Australia-with-Lamento-dArianna-20141120#

21 November 2014: ABC 720 Perth, Afternoons, with Gillian O'Shaughnessy. Interview with A. Lynch on *Memento Mori*.

23 November 2014: 101.5fm Radio Adelaide Digital, with Ewart Shaw. Interview with J.W. Davidson on 'The History of Emotion'.

24 November 2014: ABC Radio National, Books and Arts Daily with Michael Cathcart. Interview with J.W. Davidson on 'Getting an affective musical education'.

3 December 2014: ABC Radio National, Talking Point with Trevor Chappell. Interview with J.W. Davidson 'On the emotional value of music in schools'.

5 December 2014: Five AA Radio Adelaide, Afternoons with Will Gooding. Interview with K. Barclay about Richard III and questions of inheritance.

26 December 2014: SBS Radio, Serbian Language, Melbourne. Interview with D. Kambasković, *Conjunctions: Body and Mind from Plato to the Enlightenment* and CHE.

SPOTLIGHT: PERFORMANCE PROGRAM THE VOICE AND HISTORIES OF EMOTION: 1500-1800 COLLABORATORY

The 'Voice and Histories of Emotion: 1500-1800' collaborative was hosted at The University of Sydney node from 29 September – 1 October. The organising committee comprised CHE's Jane Davidson and Penelope Woods and The University of Sydney's Ian Maxwell, Alan Maddox (AI), and Glen McGillivray (AI).

The voice is a principal instrument of human communication and expression, and is thus a crucial aspect of the Performance Program's investigations. Spoken, thundered, squeaked, screamed, coughed, sung in solo or in chorus, on stage or in the street, the voice invites critical consideration of the historical circumstances and circulations of its performance as captured in archives, texts, and images. This collaborative afforded the opportunity to interrogate the historical evidence of the 'voice' – its validation processes and the problems it presents – and to explore new theoretical and methodological approaches to 'voice' and the histories of emotion in which it operates.

Topics among the 26 presentations included: hidden discourses behind voice; approaches to recuperating the musical voice; silent voices; forms of non-verbal vocalisation, such as hissing; and the many ways in which voice featured on stage and in music, including rhetorical devices. The event featured keynote speakers Professor Richard Wistreich from the Royal College of Music, London, and Associate Professor William West of Northwestern University, Illinois.

Wistreich examined how the spoken and sung voice was conceived in period theory on human anatomy and physiognomy. West was joined by accomplished actors, Briony Williams and Dean Vince, to deliver examples of Shakespeare's texts where the performer is required to roar, squeak, howl and use great voices and little ones. The impact of these skilled performances exemplified the extraordinary variation of voices practised by early modern players.

Recitals also captivated participants, with singer/scholar Michael Halliwell performing works by Schubert to explore the emotional practices adopted in German Lieder. The sounds of the nightingale were presented by harpsichordist Rosalind Halton and singers Anna Sandström and Nicole Smeulders, illustrating Scarlatti's desire to stir the emotions of listeners by drawing on the sounds of a non-human voice. Overall, delegates found a newly invigorated appreciation of the historical voice through the wide-ranging research they encountered in this collaborative.



Selected Centre Events

Conferences

Title: 'Literature and Affect' AAL Conference (*co-sponsored by CHE)
Date: 2-4 July 2014

Venue: UMelb
Convened by: Australasian Association for Literature (AAL)

Title: 'Emotions in International History' Conference (*co-sponsored by CHE)

Date: 15-17 December 2014
Venue: UMelb
Convened by: Barbara Keys and Jessica Gienow-Hecht

Collaboratories

Title: 'Emotion, Ritual, and Power in Europe: 1200 to the Present'
Date: 10-12 February 2014
Venue: The National Wine Centre, Adelaide

Convened by: Merridee Bailey, Katie Barclay
Participants: 45

Title: 'Languages of Emotion: Translations and Transformations'
Date: 10-12 June 2014

Venue: Trinity College and the University Club, The University of Western Australia (UWA).
Convened by: Yasmin Haskell, Philippa Maddern
Participants: 38

Title: 'Affective Habitus: New Environmental Histories of Botany, Zoology and Emotions'
Date: 19-21 June 2014
Venue: Australian National University
Convened by: Grace Moore, Tom Bristow
Participants: 160

Title: Combined 2014 Methods Collaboratory/Biennial Research Meeting
Date: 28-30 August 2014
Venue: Mercure Hotel, Brisbane
Convened by: Andrew Lynch, Philippa Maddern.
Participants: 80

Title: 'The Voice and Histories of Emotion: 1500-1800'
Date: 29 September-1 October 2014
Venue: Department of Performance Studies, The University of Sydney (USyd)

Convened by: Jane Davidson, Alan Maddox, Ian Maxwell, Glen McGillivray, Penelope Woods
Participants: 65

Symposia

Title: 'Try Walking in My Shoes: Empathy and Portrayals of Mental Illness on Screen' (* co-sponsored by CHE)

Date: 13-14 February 2014
Venue: The Dax Centre, The University of Melbourne (UMelb)
Convened by: Fincina Hopgood, Patricia di Risio and Victoria Duckett.
Participants: 110

Title: 'Changing Hearts: Performing Jesuit Emotions Between Europe, Asia and The Americas'
Date: 7-8 March 2014
Venue: Trinity College, Cambridge, UK
Convened by: Yasmin Haskell, Raphaële Garrod
Participants: 35

Title: 'Feeling Exclusion: Emotional Strategies and Burdens of Religious Discrimination and Displacement in Early Modern Europe'
Date: 29-31 May 2014
Venue: Graduate House, UMelb
Convened by: Giovanni Tarantino, Charles Zika
Participants: 38

Title: 'In Form of War: Emotions and Warfare in Writing 1300-1820', CHE/CMEMS Symposium
Date: 27-28 June 2014
Venue: UWA
Convened by: Stephanie Downes, Andrew Lynch, Katrina O'Loughlin
Participants: 35

Title: 'Ethics of Empathy'
Date: 22 October 2014
Venue: Dixon Room, State Library of NSW, Sydney
Convened by: Juanita Feros Ruys
Participants: 60

Title: 'The Persistence of Melancholia: Melancholy and the Arts, 1514-2014'
Date: 23-24 October 2014
Venue: The University of Queensland (UQ) Art Museum

Convened by: Andrea Bubenik, Penny Boys
Participants: 25

Title: 'Little Eyases: Early Modern Plays and Boy Players: 1525-1642'
Date: 14 November 2014
Venue: UWA

Convened by: Bob White, Peter Reynolds
Participants: 15

Title: 'Memento Mori' Symposium (*co-sponsored by CHE)
Date: 24 November 2014
Venue: Lawrence Wilson Art Gallery (LWAG), UWA
Convened by: LWAG
Participants: 55

Title: 'The Passions of Cultural Identity: A Symposium'
Date: 28 November 2014
Venue: UQ
Convened by: Brandon Chua
Participants: 16

Title: 'Global Theatricalities/Global Shakespeare: Australia, Ireland, Britain' (*co-sponsored by CHE)
Date: 5 December 2014
Venue: UMelb
Convened by: Gillian Russell
Participants: 20

Workshops/Seminars/ Roundtables

Title: 'Tragedy and Emotion' Seminar with Professor Richard Strier (Chicago)
Date: 13-14 February 2014
Venue: UQ
Convened by: Peter Holbrook, Ross Knecht, Brandon Chua
Participants: 20

Title: 'Voice and Emotion' Roundtable with Kristin Linklater
Date: 21 February 2014
Venue: Heath Ledger State Theatre, Rehearsal Rooms, Perth
Convened by: Jane Davidson, Penelope Woods
Participants: 14

Title: 'Fairies, Angels, and the Land of the Dead: Robert Kirk's Lychnobiou People'. Seminar, by Lizanne Henderson (Glasgow)
Date: 4 June 2014
Venue: UMelb
Convened by: Charles Zika, Charlotte-Rose Millar, Julie Roberts, Catherine Kovesi, Andrea Rizzi
Participants: 15

Title: 'Where've All the Good People Gone? Modes and Motivations of Fairy Vanishing'. Seminar by Michael Ostling (Griffith)
Date: 16 June 2014

Venue: UMelb
Convened by: Charles Zika, Charlotte-Rose Millar, Julie Roberts, Catherine Kovesi, Andrea Rizzi
Participants: 15

Title: 'Performance History and History of Emotions' Workshop
Date: 30 July 2014

Venue: Department of Performance Studies, USyd
Convened by: Penelope Woods
Participants: 22

Title: 'Histories of Melancholia' Discussion Panel, in conjunction with the exhibition 'Five Centuries of Melancholia' and Brisbane Writers Festival, with Andrea Bubenik, Lisa O'Connell, Peter Holbrook and Rex Butler
Date: 4 September 2014
Venue: UQ Art Museum
Convened by: Peter Holbrook
Participants: 80

Title: 'Emotional Contagion' Roundtable
Date: 9 December 2014
Venue: USyd.
Convened by: Penelope Woods and Fiona Ritchie, supported by Juanita Ruys
Participants: 12

Public Exhibitions/ Festivals/Outreach Events/ Performances

Title: 'The New Fortune Theatre 50th Anniversary'
Date: 29 January 2014
Venue: The New Fortune Theatre, UWA
Convened by: Bob White, Faculty of Arts, UWA Cultural Precinct, The Graduate Dramatic Society.
Participants: 300

Title: 'Iago: The Man, The Devil and Emotion' – A scholarly and practical performance.
Date: 10 February 2014
Venue: UWA School of Music
Convened by: Jane Davidson
Participants: 65

Title: 'Mulier Fortis: A Jesuit School Musical Drama'
Date: 7-8 March 2014
Venue: Trinity College, Cambridge, UK
Convened by: Raphaële Garrod with Jonathan Sells (Solomon's knot baroque collective)
Participants: 40

Title: 'Dido and Aeneas' Opera Workshop Production
Date: 28 March 2014
Venue: Methodist Ladies College, Hadley Hall, Claremont WA
Convened by: Jane Davidson
Participants: 450

Title: Performance: C.P.E. Bach: Oratorio, 'The Resurrection and Ascension of Jesus' (co-sponsored by CHE with UQ School of Music)
Date: 4 May 2014
Venue: St John's Cathedral, Brisbane
Convened by: Michael O'Loughlin
Participants: 75

Title: Performance: C.P.E. Bach: Chamber Music (co-sponsored by CHE with UQ School of Music)
Date: 8 May 2014
Venue: UQ School of Music
Convened by: Michael O'Loughlin
Participants: 50

Title: 'From Mourning to Joy: Exclusion and Redemption', Choral Concert, E21 and Stephen Grant
Date: 30 May 2014
Venue: UMelb
Convened by: Charles Zika
Participants: 50

Title: 'Five Centuries of Melancholia' Exhibition
Date: 28 August-30 November 2014
Venue: UQ Art Museum
Convened by: Andrea Bubenik
Participants: 12,264

Title: 'The Taming of the Shrew - A Korean Adaptation' Theatre Presentation (visiting group from South Korea, Professor Hyonu Lee, director) (*co-sponsored by School of Languages and Comparative Cultural Studies)
Date: 12 September 2014
Venue: UQ, Geoffrey Rush Drama Studio
Convened by: Professor Hyonu Lee (Soon Chun Hyang University, South Korea)
Participants: 80

Title: 'Public Gamelan Workshops', Zest Festival 2014 conducted by Dr Peter Hadley (Methodist Ladies College), Sofari Hidayat (Consulate for the Republic of Indonesia), Jacqueline Van Gent. Kalbarri, WA
Date: 22 September 2014
Venue: Kalbarri District High School, WA
Co-ordinated by: Jane Davidson and Melissa Kirkham.
Participants: 90

Title: 'The Zest Festival 2014: The Colour of Ritual, The Spice of Life: Faith, Fervour and Feeling'.
Date: 20-21 September 2014
Venue: Kalbarri Foreshore, WA
Convened by: Jacqueline Van Gent; Rebecca Millar
Participants: 2000

Title: 'Melancholia: John Dowland's Seven Lachrimae Pavans – Music from the time of Dürer'
Date: 28 September 2014
Venue: UQ Art Museum
Convened by: Penny Boys; Michael O'Loughlin (Badinerie Players)
Participants: 80

Title: 'Melancholia: Contemporary Music' Performance
Date: 19 October 2014
Venue: UQ Art Museum
Convened by: Penny Boys; Robert Davidson (UQ Music), UQ Composers
Participants: 80

Title: 'The Knight of the Burning Pestle', stage production
Date: 12 and 13 November 2014
Venue: Guildford Grammar School (GGS) & Bradley Studio, UWA.
Directed by: Peter Reynolds (Newcastle, UK), with boy actors from GGS
Audience: 50 each night (Guildford); 40 (Bradley)

Teacher Continuing Professional Development (CPD) Seminars/Workshops

Title: 'Listening to Shakespeare's Foreigners' – Workshop for Secondary School English & Drama Teachers.
Date: 12 June 2014
Venue: UQ
Speakers: Jonathan Gil Harris, Jennifer Clement
Participants: 28

Title: 'The Melancholic Imagination' – CPD Seminar
Date: 30 August 2014
Venue: UQ Art Museum
Convened by: Penny Boys, Andrea Bubenik, Peter Holbrook, Gillian Risdale
Participants: 70



Francesco Bonsignori, *Captive Kings before a Judge*, c.1455-1519.
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Selected Publications

Books

Barclay, K. *Love, Intimacy and Power: Marriage and Patriarchy in Scotland, 1650-1850*. Manchester: Manchester University Press, 2014. Paperback of 2011 Book.

Chua, B. *Ravishment of Reason: Governance and the Heroic Idioms of the Late Stuart Stage, 1660-1690*. Lewisburg: Bucknell University Press, 2014.

D’Arcens, L. *Comic Medievalism: Laughing at the Middle Ages*. Cambridge: D.S. Brewer, 2014.

Davidson, J. W., and S. Garrido. *My Life as a Playlist*. Crawley: UWA Publishing, 2014.

MacKinnon, D. *Earls Colne’s Early Modern Landscapes*. Farnham: Ashgate, 2014.

Marchant, A. *The Revolt of Owain Glyndŵr in Medieval English Chronicles*. York Medieval Press: Boydell and Brewer, 2014.

Ruys, J. F. *The Repentant Abelard: Family, Gender, and Ethics in Peter Abelard’s ‘Carmen ad Astralabium’ and ‘Planctus’*. New York: Palgrave, 2014.

Soyer, F. J. *Popularizing Anti-Semitism in Early Modern Spain and its Empire. Francisco de Torrejoncillo and the Centinela contra Judíos (1674)*. Leiden: Brill, 2014.

Yeo, R. *Notebooks, English Virtuosi, and Early Modern Science*. Chicago: University of Chicago Press, 2014.

Young, S. E. *Scholarly Community at the Early University of Paris: Theologians, Education and Society, 1215–1248*. Cambridge: Cambridge University Press, 2014.

Edited Books

Barclay, K. and S. Richardson, eds. *Performing the Self: Women’s Lives in Historical Perspective*. London: Routledge, 2014.

D’Arcens, L. and A. Lynch, eds. *International Medievalism and Popular Culture*. New York: Cambria Press, 2014.

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Van Gent, J. ‘Sarah and Her Sisters: Identity, Letters and Emotions in the Early Modern Atlantic World’. *Journal of Religious History* 38.1 (2014): 71–90.

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Exhibition Catalogue

Bubenik, A. *Five Centuries of Melancholia*. Brisbane: UQ Art Museum, 2014. Includes ‘Foreword’ by P. Holbrook.



SPOTLIGHT: EMPATHY, ETHICS, AESTHETICS: POSTGRADUATE ADVANCED TRAINING SEMINAR

What is the difference between empathy and sympathy? What role does putting oneself in another's shoes play in our thinking about ethics? Are there limits to empathy? And how can art, films, and literature help us address such puzzling issues? These questions and more were up for discussion at the 'Empathy, Ethics, Aesthetics' Postgraduate Advanced Training Seminar (PATS) hosted by the Sydney node of CHE in late October 2014.

The PATS attracted 15 students from seven disciplines, including nursing, medicine, philosophy, and religious studies. The four presenters set the students advance readings, ranging from articles in contemporary philosophy of emotion and accounts of Jesuit missions in China to Andy Goldsworthy's 1998 installation 'Crow Stone', and excerpts from the young adult novel *Wonder* by R.J. Palacio.

The workshop began with a conceptual investigation into the nature of emotion and empathy led by Robert Sinnerbrink (Macquarie). Jay Johnston (Sydney) then explored the uses and limits of empathetic engagement with texts, focusing especially on cases where empathetic attempts to understand a text break down. CI Yasmin Haskell (UWA) asked how contemporary understandings of empathy can provide insights into the past by exploring the extent to which early modern Jesuits evinced 'transcultural empathy' for the non-European peoples they encountered. Helen Day (Central Lancashire) concluded the workshop by examining the difficult issue of empathy for persons with a disability, asking whether the incapacity to empathize with another's disability is morally blameworthy.

Students reported that sharing interdisciplinary perspectives was one of the most rewarding aspects of the day. Chantelle Saville (Auckland), wrote: "I was thrilled to be introduced to scholars treating topics and time-periods close to my own, each working with very different materials and having very different research backgrounds". For George Ioannides (Sydney): "the opportunity to engage and discuss our ideas with such a variety of scholars and students allowed many of us to test our research findings against recent scholarly consensus on these topics, and to also make contacts with fellow researchers as active members of the wider academic community".

The students had previously been invited to participate in two days of focused discussion at the CHE 'Ethics of Empathy' symposium.

INSIGHT

THE BATTLE OF THE SENSES: POLITICS, EMOTIONS, AND THE SENSES IN BRITAIN, c.1760-1800

My examination into the politics of the senses in Britain in the 1790s has revealed, among other things, that the complex relationship between the senses and the emotions was a frequent subject in eighteenth-century satirical prints as both phenomena became highly politicised during the debate over the French Revolution.

Peter Denney

Awards and Grants

Selected Awards and Grants 2014

Collins, D. and Stoessel, J. ARC DP (AUD117,000, 2015-17). 'Reconceptualising current understandings of musical composition from circa 1330 to circa 1530'. Awarded 2014.

Irving, D. ARC DP (AUD212,429). 'The history and practice of Malay music traditions'. Awarded 2014.

Mews, C. J. Honorary Award. Elected Corresponding Fellow of Medieval Academy of America. Elected 2014.

O'Loughlin, K. ARC Discovery Early Career Researcher Award (DECRA) (AUD334,746: 2015-18). 'The republic of feeling: Literary friendship between women 1750-1830'. Awarded 2014.

Tarantino, G. Abilitazione Scientifica Nazionale (National Scientific Qualification as Assoc. Prof.). ANVUR (Agenzia Nazionale di Valutazione del Sistema Universitario e della Ricerca), Italy. Awarded 2014.

Tarantino, G. Elected Fellow of the Royal Historical Society (FRHistS). Notified February 2014.

Van Gent, J. ARC DP (AUD270,000: 2015-2019). 'Early modern missions: understanding local responses to global challenges'. Awarded 2014.

White, R. S. ARC DP (AUD91,900: 2015-16). 'Keats's Anatomy of Melancholy: Poems (1820) as a unified volume'. Awarded 2014.



Johannes Vermeer, *Woman Reading a Letter*, c.1663. © Rijksmuseum



Selected Talks and Presentations

2014 Selected Talks and Presentations

* CHE Invited Speaker

** CHE Early Career International Research Fellow

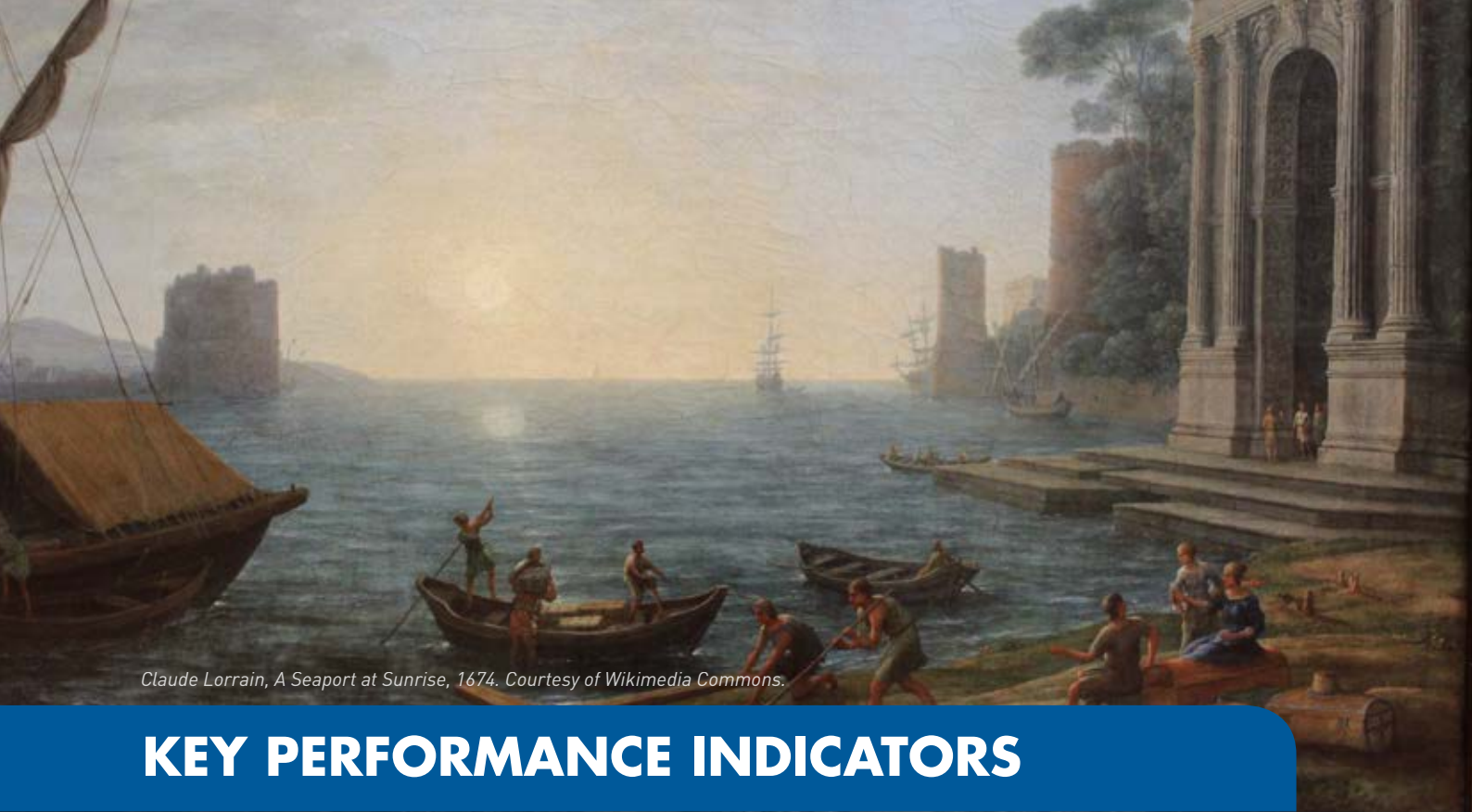
*** CHE Distinguished International Visiting Fellow

Bailey, Merridee	Conference Paper: 'Emotional, Economic and Social identities: How Urban Spaces and Institutions Shaped London's Merchants', for Early Modern Conversions Project/Centre for Reformation and Renaissance Studies, 'Theatres of Conversion' workshop, University of Toronto, Canada, 25 October 2014.
Baltussen, Johannes (Han)	Invited Public Lecture: 'Is Self-Consolation Possible? Cicero's <i>De Luctu Minuendo</i> ', Leiden University, The Netherlands, 15 May 2014.
Barbu, Daniel (University of Bern, Switzerland) *	Presentation: 'Emotions and Identity in Jewish-Christian Polemics: On the Jewish "Life of Jesus" (Toledoth Yeshu) and its Reception in Early-Modern Europe', at the CHE symposium 'Feeling Exclusion: Emotional Strategies and Burdens of Religious Discrimination and Displacement in Early Modern Europe', The University of Melbourne (UMelb), 29-31 May 2014.
Barclay, Katie	Workshop Paper: 'Illicit Intimacies: the Many Families of Gilbert Innes of Stow (1751-1832)', at the Colloquium 'Gender & History: Men at Home: Authority, Domesticity, Sexuality, and Household Production', University of Urbino, Italy, 11-12 April 2014.
Barnes, Diana	Invited Paper Presentation: 'Emotional Debris in Early Modern Letters', at 'New Directions in Early Modern Women's Letters' a WEMLO (Women's Early Modern Letters Online) Symposium, University of Oxford, 14 August 2014.
Bristow, Thomas	Invited Paper Presentation: 'Creaturely Emotions and Ataraxia: Post-Pastoral and European Myth in Anne Carson's <i>Red Doc</i> >', to the members of the Western Literature Association, The University of British Columbia & University of Victoria, The Fairmont Empress Hotel, Victoria, B.C., Canada, 5-8 November 2014.
Brooks, Ann	Invited Seminar Presentation: 'Organizational Image and the Emotional Labour of Organizations: Intimacy, Identity, and the Politics of Privacy in Organizations', at the Institute of Health and Community (IHC) Seminar, Plymouth University, UK, 19 November 2014.
Broomhall, Susan	Paper Presentation: 'Huguenot Charity in Sixteenth-Century France and England', at the Tenth European Social Science History conference, Vienna, Austria, 26 April 2014.
Bubenik, Andrea	Paper: 'The Shape of Things to Come: The Polyhedren in <i>Melencolia I</i> ', at 'The Persistence of Melancholia' symposium, The University of Queensland (UQ) Art Museum, 23-24 October 2014.
Chua, Brandon	Presentation: 'Roman Restoration and Carthaginian Hospitality: The Poetics of Tolerance in Dryden's <i>The Hind and the Panther</i> ', at the David Nicol Smith Seminar in Eighteenth-Century Studies XV 'Ideas and Enlightenment: the Long Eighteenth Century', The University of Sydney, 10 December 2014.
Clement, Jennifer	Panel Presentation: 'Humility, False and True: Perception and Performance in <i>Eastward Ho!</i> ', in CHE-sponsored panel at the 12th Biennial Conference of the Australian and New Zealand Shakespeare Association (ANZSA), USQ, Toowoomba, 2-4 October 2014.

Colwell, Tania	Monthly workshop: Co-convenor with Dr Rebecca Jones of 'Emotions in Research', a monthly interdisciplinary workshop and readings group at the Australian National University (ANU), the first Wednesday of the month, between February and November 2014.
D'Arcens, Louise	Invited Paper Presentation: 'Feeling Medieval: Transhistorical Emotions', at 49th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, USA, 9 May 2014.
Davidson, Jane W.	Pre-Concert Talks: 'Timeline: The History of Music and Emotion', for Australian Chamber Orchestra, Melbourne Arts Centre, 1 & 2 June 2014. Invited Keynote Address: 'Performing Emotions: Researching Meanings and Methods for Musical Engagement', at the Australian Music Therapy Association Annual Conference, Brisbane, 30 August 2014.
Davis (Russell), Sarah	Invited Paper Presentation: 'Mobilising Enmity: Emotions and the Deviantisation of Heretics during the Albigensian Crusade', for the Centre for Medieval Studies Research Seminar, Exeter University, UK, 5 March 2014.
Derrin, Daniel	Conference Paper: 'Rhetoric, Ethos, and the Antic-Vice: Persuasive Humour in Two Shakespearean Scenes', at the Reading Early Modern Studies Conference, University of Reading, United Kingdom, 7-9 July 2014.
Downes, Stephanie	Invited Paper Presentation: 'Alone am Y: Christine's English Lyric', at Medieval Studies Congress, Kalamazoo, Michigan, USA, 9 May 2014.
Escolme, Bridget (Queen Mary University of London, UK) *	Seminar: 'Laughter, Cruelty and Emotional Excess in Early Modern Drama and its Contemporary Revisions', at the Early Modern Literature Forum, UQ, 1 August 2014.
Garrido, Sandra	Conference Presentation: 'Music and Mourning: The Psychological Functions of Music in Coping with Bereavement', for Australian Grief and Bereavement Conference 2014, Bayview Eden, Melbourne, 27 March 2014.
Garrod, Raphaële	Conference Paper: "'Before your Eyes": Hypotypes, Prosopopeia, and the Reconfiguration of Affects in the Rhetorical and Dramatic works of Nicolas Caussin, S.J.', at the 'Changing Hearts: Performing Jesuit Emotions Between Europe, Asia and the Americas' symposium, Trinity College, University of Cambridge, UK, 7-8 March 2014.
Haskell, Yasmin	Conference Paper: 'Playing with the Emotions in the Jesuit Classroom: Two Eighteenth-Century Poems on Special Friendships', for 'Changing Hearts: Performing Jesuit Emotions Between Europe, Asia and the Americas' symposium, Trinity College, Cambridge, UK, 7 March 2014. Conference Paper: ' <i>Affectus</i> and its Cognates in Medieval Latin and Early Modern Jesuit Discourse (with Juanita Ruys)', at the CHE collaborative 'Languages of Emotions: Translations and Transformations', The University of Western Australia, 12 June 2014.
Holbrook, Peter	Invited Keynote Lecture: 'The Rose and the Axe: E. M. Cioran and Shakespeare', at "'A Journey of 450 Years": 2014 International Shakespeare Workshop', National Tsing Hua University, Taiwan, 14 May 2014. Invited Keynote Lecture: 'The Idea of Motion in Shakespeare', at the Conference of the Asian Shakespeare Association, National Taiwan University, Taipei, 16 May 2014.
Hultquist, Aleksandra	Paper: 'Haywood's Novels and an Ethics of the Passions', at the American Society of Eighteenth Century Studies, Williamsburg, Virginia, USA, 22 March 2014.
Hutchison, Emma	Conference Panel: 'Emotional Global Politics', at the Oceanic Conference on International Studies (OCIS), UMelb, 9-11 July 2014.
Irving, David	Invited Paper: 'Flight of the Archangel: Corelli and the Construction of Global Fame', at the Cambridge Italian Research Network Symposium 2014 'Global Italy', Gonville and Caius College, Cambridge, 23 May 2014.
Knecht, Ross	Seminar Paper Presentation: "'Action all of Precept": Normativity and Early Modern Pedagogy', at Shakespeare Association of America Annual Meeting, St Louis, USA, 14 April 2014.
Kounine, Laura (Max Planck Institute for Human Development, Berlin, Germany) **	Seminar Presentation: 'Emotions on Trial: Reading for Emotions in 17th-Century German Witch-trials', UMelb, 17 March 2014.

Lynch, Andrew	Presentation: “‘Poetry is passion”: Arthurian Emotion and Literary Form’, in the ‘Positive Emotions’ panel, International Arthurian Society, Congress, Bucharest, July 2014.
MacKinnon, Dolly	Invited Presentation: “‘Ringing of the bells by four white spirits”: Two Seventeenth-Century English Earwitness Accounts of the Supernatural in Print culture’, at The John Rylands Seminar on Print Culture and Materiality in the Early Modern World, University of Manchester, UK, 22 January 2014.
McIlvenna, Una	Conference Paper: ‘Songs, Memory, and the Performance of News in Early Modern Europe’, at the Renaissance Society of America Annual Meeting, New York, USA, 28 March 2014.
McNamara, Rebecca	Invited Conference Paper Presentation: ‘Pain and Self-Killing: Making Sense of the Trauma of Suicide in Medieval England’, at the Modern Language Association Annual Convention, Chicago, USA, 11 January 2014. Invited Conference Paper Presentation: ‘Weapons of Self-Destruction: Materiality and Suicide in the Middle Ages’, at the International Congress on Medieval Studies, Western Michigan University, Kalamazoo, USA, 8 May 2014.
Maddox, Alan	Conference Paper: ‘Musical Affect at the Intersection between the Sacred and Secular Realms: The “Storm” Topos in Two Solo Bass Motets by Nicola Porpora’, at the 16th International Conference on Baroque Music, Mozarteum University, Salzburg, Austria, 11 July 2014.
Marchant, Alicia	Paper: ‘Heritage and Affectivity in Antiquarian Narratives of Medieval and Early Modern England’, at the Association for Critical Heritage Conference, ANU, Canberra, 3 December 2014.
Marshall, Louise	Paper Presentation: ‘Explaining the Plague in Fourteenth-Century Lucca: Giovanni Sercambi’s Illustrated <i>Chronicle</i> ’, to 60th Annual Meeting of The Renaissance Society of America, New York, USA, 28 March 2014.
Millar, Charlotte-Rose	Paper Presentation: ‘The Vengeance of Witches: Diabolical Justice in Early Modern England’, at the Reading Early Modern Studies Conference, University of Reading, UK, 11 July 2014.
Moore, Grace	Paper: “‘So Wild and Beautiful a World About Him”: Trollope Hunts a Dingo’, at the Literature and Affect Australasian Association for Literature (AAL) Conference 2014, UMelb, 3 July 2014.
O’Loughlin, Katrina	Invited Conference Paper: ‘Lady Elizabeth Craven: Sexual Transgression and Social Satire’ for ‘Laughter and Satire in Europe 1500-1800’, The University of Warwick, Venice, Italy, 26-27 May 2014. Invited Conference Paper: “‘Your Russian Mother”: Friendship and Global Relations in the Dashkova Archive’, for NASSR Tokyo <i>Romantic Connections</i> , The University of Tokyo, 13-15 June 2014.
Osborn, Carly	Invited Masterclass Workshop Presentation: ‘Violence and War: Reading Emotions’, at academic conference ‘Battling to the End 1914-2014’, Catholic University of Eichstätt-Ingolstadt, Freising, Germany, 22 July 2014.
Owens, Samantha	Paper Presentation: “‘A Fierce and Impure Voice”: Vocal Training at the Württemberg Court, 1680–1730’, at the CHE collaboratory ‘The Voice & Histories of Emotion: 1500–1800’, USyd, 2 October 2014.
Parsons, Nicola	Conference Paper: “‘a sort of SPRITUAL ROMANCE”: Elizabeth Rowe, John Dunton, and the Complications of Form’, at the ‘Romance and its Transformations, 1550-1750’ Conference, co-hosted by the University of Southampton UK and the University of Minnesota (Morris), at Chawton, United Kingdom, 30 June-1 July 2014.
Raeburn, Gordon	Conference paper: ‘The Plague, Death, and Communal Identity in Early Modern Scotland’, at the Sixteenth Century Society Conference, New Orleans, USA, 17 October 2014.
Read, Richard	Invited Seminar: ‘Backs of Paintings in Studios’ with funded guests at King’s College, Cambridge, UK, 3 April 2014.
Reddan, Bronwyn	Paper: ‘Emotion Scripts: An Attempt to Reconcile Practice, Language and Performance’, at summer school ‘Concepts, Language and Beyond’ jointly organised by Concepta and IMPRS Moral Economies of Modern Societies, Max Planck Institute for Human Development, Berlin, 22-27 September 2014.
Rospoche, Massimo (University of Leeds, UK) **	Lecture: ‘Playing to the Crowd: Street Singers and the Manipulation of Emotions in Early Modern Italy’, UMelb, 14 April 2014.

Ruys, Juanita Feros	Invited Keynote: ‘Love and Trauma: The Emotional Classroom from Late Antiquity to the High Middle Ages’, at the Australian Early Medieval Association Conference (AEMA 10): ‘From Byzantium to Clontarf: Emotional, Intellectual and Spiritual Perceptions in the Construction and Reception of the Early Medieval Past’, Macquarie University, 7-8 February 2014. Invited Keynote: ‘Premodern Emotional Intelligence: Advice from Medieval Parents to their Children and the Emotional Classroom of the Middle Ages’, Australian Children’s Literature Association for Research Conference (ACLAR): ‘Emotional Control: Affect, Emotion, and Ideology in Children’s Texts’, Geelong Waterfront Campus, Deakin University, 30 June-2 July 2014.
Soyer, François	Invited Conference Paper: ‘Fear of Ambiguous Gender and the Spectre of Demonic Intervention in Early Modern Iberia: Contrasting Elite and Popular Responses’, at the Berkshire Conference on the History of Women, ‘Histories on the Edge’, University of Toronto, Canada, 25 May 2014.
Starbuck, Nicole	Invited Paper: ‘Enlightened Powers and “Nature’s Children”: A French Colonial Encounter in the Time of Bonaparte’, at the ‘Enlightened Powers: American, French and British Interactions in Botany Bay, 1789-1800’ symposium, Martin-Luther-University Halle-Wittenberg, Germany, 27 September 2014.
Stoessel, Jason	Invited Paper: ‘French-texted Songs at the Council of Constance: Influences, Paths of Transmission, and Trends’, at Europäische Musikkultur im Kontext des Konstanzer Konzils, Internationales und interdisziplinäres wissenschaftliches Symposium, Ehemaliges Kloster Petershausen/ Musikschule Konstanz, Constance, Germany, 19-22 June 2014.
Tarantino, Giovanni	Lecture: ‘Early Modern “Eastern” and “Western” Emotional Responses to Fires and Associated Memories’, as part of an exchange teaching program on ‘History and Memory’ between the History Departments at Nanjing University and UMelb, Nanjing University, China, 13 November 2014.
Trigg, Stephanie	Invited Plenary: ‘Portal Medievalism’, at the Symposium on Medieval Temporalities, Freie Universität, Berlin, Germany, 30 June 2014. Paper: “‘As she that...”: Displaced Affect in <i>Troilus and Criseyde</i> ’, at New Chaucer Society Congress, University of Iceland, Reykjavik, Iceland, 17 July 2014.
Van Gent, Jacqueline	Invited Seminar Paper: ‘Congruent Colonialisms- Questions of Methodology and Potential for International Collaboration’, at the Centre for the Study of Congruent Colonialism, Linne University Växjö, Sweden, 14 May 2014. Workshop Paper (and workshop co-convenor): ‘Linnaeus’ Tea Cup: Swedish Colonialism and Masculinities’ at international workshop on ‘Asian Goods and Consumption Culture in Scandinavia’, Stockholm University, Sweden, 22-23 May 2014.
Waldow, Anik	Invited Presentation: ‘Hume on the Sympathetic Evolution of Human Nature’, at a workshop of the Interdisciplinary Network on Sympathy, Empathy and Imagination, University of Oxford, UK, 15 December 2014.
Walker, Claire	Invited Seminar Presentation: ‘Uncovering St Justin’s Relics: Religious Ritual and Political Identity in the English Augustinian Convent in Paris, 1688-1720’, at the Cambridge Early Modern British and Irish History Seminar Series, University of Cambridge, UK, 12 November 2014.
Walsham, Alexandra (University of Cambridge, UK) *	Presentation: ‘The Pope’s Merchandise and the Jesuits’ Trumpery: Catholic Relics and Protestant Polemic in Early Modern England’, at the CHE Relics and Emotions Study Day, UMelb, 21 March 2014.
White, Robert (Bob)	Conference Paper: ‘Elijah Moshinsky’s <i>Cymbeline</i> ’, at the Société Française Shakespeare ‘Shakespeare 450’ conference, The Sorbonne, Paris, France, 25 April 2014.
Woods, Penelope	Invited Workshop Presentation: ‘How Early Modern Plays Changed the Emotional State of their Audiences - A Workshop’, at the Early Modern Conversions Project/Centre for Reformation and Renaissance Studies ‘Theatres of Conversion: Early Modern Cities, Courts, and Playhouses’ workshop, University of Toronto, Canada, 24-25 October 2014.
Young, Spencer	Paper: ‘The Medieval Prosperity Gospel: Tracing a History of Ideas about the Hundredfold Reward’, at the 49th International Congress on Medieval Studies, Western Michigan University, USA, 8-11 May 2014.
Zika, Charles	Conference Paper: ‘Transforming Disgust into Ridicule in the Early 18th Century: Jean Crépy’s Print of Laurent Bordelon’s “Monsieur Oufle at the Sabbath”’, at the CHE collaboratory ‘Emotion, Ritual and Power’, The University of Adelaide, 10 February 2014. Invited Conference Paper: ‘Emotions Research and Pilgrimage Studies: the Case of the Austrian Shrine of Mariazell’, at the ‘Assessing Pilgrimage Studies Today’ conference, Centre for Pilgrimage Studies, University of York, UK, 5 July 2014.



Claude Lorrain, A Seaport at Sunrise, 1674. Courtesy of Wikimedia Commons.

KEY PERFORMANCE INDICATORS

Research Findings

Performance Measure	Outcome 2011	Outcome 2012	Outcome 2013	Target 2014	Outcome 2014
Books (published)	1	7	7	1	10
Edited books	1	6	2	1	5
Book chapters	8	24	19	20	43
Journal articles	10	16	30	20	58
Other (Refereed conference proceedings or papers)	1	4	5	8	7 including 5 edited books
Major performance practice research event	7	28	34	0	8
Number of invited talks/papers/keynote lectures given at major international meetings	7 keynote plus 44 at international meetings	10 international keynote plus 75 papers at international meetings	6 international keynote plus 69 papers at international meetings.	12	6 International keynote plus 30 papers at international meetings
Number and nature of commentaries about the Centre's achievements	Outcome 2011	Outcome 2012	Outcome 2013	Target 2014	Outcome 2014
Media releases	13	8	3 Media Releases	3	16 Media Releases
Articles	11	30	8 print articles 11 website articles 20 radio/television articles/programs	4	158 print articles 16 website articles 26 radio/television articles/programs

Research Training and Professional Education

Performance Measure	Outcome 2011	Outcome 2012	Outcome 2013	Target 2014	Outcome 2014
Number of attended professional training courses for staff and postgraduate students (include collaboratories and PATS)	6 Collabs 6 Masterclasses	6 Collabs 5 Masterclasses 5 Study Days/Workshops/Research Meetings	4 Collabs 2 PATS 8 Masterclasses 10 Study Days/Workshops/Research Meetings	5	5 Collabs 1 PATS 9 Masterclasses 17 Study Days/Workshops/Research Meetings/Symposia
Number of Centre attendees at all professional training courses	>35	>40	>50	32	>125
Number of new postgraduate students working on core Centre research and supervised by Centre staff (including PhD, Masters and Masters by coursework)	3	3 continuing, 2 commenced in 2012	7	3	12 continuing, 3 new
Number of new postdoctoral researchers recruited to the Centre working on core Centre research	5 started plus 6 appointed to start in 2012	5 continuing, 8 commenced in 2012 (one senior research fellow) 2 appointed in 2012 to start in 2013	14 continuing, 2 commenced in 2013 3 appointed in 2013 to start in 2014	0	15 continuing, 4 commenced in 2014 7 appointed in 2014 to start in 2015
Number of new Honours students working on core Centre research supervised by Centre staff	2	7	1	14	0
Number of postgraduate completions and completion times by students working on core Centre research and supervised by Centre staff	0	0	1	0	2
Number of Early Career Researchers (within 5 years of completing PhD) working on core Centre research	5	13	14	16	15
Number of students mentored					
Centre postgraduate students	3	5	11	8	15
Centre Honours students	2	7	1	14	0
Postgraduates not supervised within the Centre but receiving mentoring through attendance at PATS and collaboratories	60	25	36	12	50
Number of mentoring programs (collaboratories plus PATS)	6	6 Collabs	4 Collabs 2 PATS	5	5 Collabs 1 PATS

International, national and regional links and networks

Performance Measure	Outcome 2011	Outcome 2012	Outcome 2013	Target 2014	Outcome 2014
Number of international and visiting fellows	22	28	76	11	47
Number of national and international workshops held/organised by the Centre (collaboratories plus major Conference)	7	15	13	5	14
Number of visits to overseas scholarly departments, centres and archives. Note: Many of these were co-funded or host-funded, and multiple institutions visited in one trip.	30	94	112	23	114
Examples of relevant interdisciplinary research supported by the Centre					
Collaboratories	6	6	4	4	5
Industry interns	-	-	0	2	0

End-user links

Performance Measure	Outcome 2011	Target 2012	Outcome 2012	Outcome 2013	Target 2014	Outcome 2014
Number of government, industry, and business community briefings	>10	4 (Advisory Board; 2 State Culture and Heritage bodies; 1 State Theatre/Opera Company)	>10	31 (Advisory Board; 3 Culture and Heritage bodies ; 16 Arts Industries; 5 Teacher PD days; 7 State Education)	6 (Advisory Board; 2 State Culture and Heritage bodies; 1 State Theatre / Opera companies; 2 State Education Departments)	28 (1 Advisory Board; 2 State Culture and Heritage bodies; 9 Dance/Theatre/ Opera companies; 9 State Education 7 media developers)
Number and nature of public awareness programs	Outcome 2011	Target 2012	Outcome 2012	Outcome 2013	Target 2014	Outcome 2014
Public lectures	7	3	54	50	3	74
School outreach events (WA, SA, Vic, NSW, Qld)	11	5	96	41	5	86
Currency of information on Centre's website	Established Updated weekly	Updated weekly	Updated weekly	Updated weekly	Updated weekly	Updated weekly

Number of website hits (3 websites will be monitored)	Outcome 2011	Target 2012	Outcome 2012	Outcome 2013	Target 2014	Outcome 2014
CHE website	31,000 page views, approx. 8,353 visits	2,000 page views, approx. 1000 visits	From Oct to Dec on new website 21,000 page views, approx. 6,200 visits	116,110 page views (35,896 visits with 19,432 new visits in 2013)	3000 page views (approx. 1500 visits)	146,992 page views (48,127 visits with 27,687 new visits in 2014)
Confluence (CHE members networking site) It was decided that this site was unnecessary because visits to the CHE website have exceeded the targets set for the two websites together	-	12,000 page views	-	-	15,000 page views (approx. 5,000 visits)	In 2014 this came into regular use as a platform to share policy and information documents with members across the Centre
CHE-built wiki site	In process of being set up	200 page views	In process of being set up	It is anticipated that this target has been exceeded. At the end of 2013, there were 147 entries, which have been promoted via email, Facebook and Twitter, and have been viewed multiple times.	1000 page views (approx. 500 visits)	The objective of this tool has changed – now being targeted as a school resource. Work has now commenced on setting up an online bibliography
Number of public talks given by Centre staff	3	12	40	27	15	45

INSIGHT

TERRESTRIAL HAPPINESS, ACCORDING TO DANTE ALIGHIERI (1265-1321)

During 2014, I worked on the concept of avarice as one of the mortal vices, its origins and its manifestations in medieval thought. My article ‘Avarice in Dante and His Age’ has been accepted for publication in the refereed journal, Dante Studies (USA). It includes a case study of Enrico Scrovegni, the Paduan ‘banker’ responsible for the Scrovegni Chapel, and its world-famous frescoes by Giotto. While Dante’s condemnation of usury and avarice is traditional for his age, Scrovegni begins to prepare the way for the wealthy patrons of the Italian Renaissance, whose frequently ill-gotten gains have enriched our cultural heritage.

John Scott

Organisational support

Performance Measure	Institution	Outcome 2011	Outcome 2012	Outcome 2013	Target 2014	Outcome 2014
Annual cash contributions from Collaborating Organisations	UWA	\$462,985	\$437,352	\$464,230	\$369,091	\$396,730
	U Adelaide	\$130,000	\$130,000	\$130,000	\$130,000	\$133,343.87
	U Melbourne	\$175,852	\$229,310	\$216,112	\$233,179	\$279,657
	UQ	90,226	\$364,215	\$347,090	\$86,173	\$400,854
	USydney	\$91,695	\$45,113	\$135,339	\$90,226	\$90,226
	Umeå	\$2,095	0	0	\$2,234	\$0 – Prof Liliequist travel is planned for Nov 2015
	Queen Mary University of London	\$0	\$0	\$2,300	\$0	\$0
Annual in-kind contributions from Collaborating Organisations	UWA	\$341,290	\$194,977	\$206,763	\$208,763	\$209,000
	U Adelaide	\$43,690	\$43,690	\$43,690	\$43,690	\$43,690
	U Melbourne	\$69,876	\$69,876	\$125,085	\$69,876	\$110,085
	UQ	\$45,170	\$45,170	\$45,170	\$45,170	\$45,170
	U of Sydney	\$9,000	\$49,019	\$49,019	\$49,019	\$49,019
Annual in-kind contributions from Partner Organisations	Umea	\$21,369	\$21,369	\$21,369	\$21,369	\$21,369
	Freie	\$25,000	\$25,000	\$25,000	\$25,000	\$25,000
	Newcastle	\$45,072	\$45,072	\$46,264	\$47,420	\$47,420
	Fribourg	\$29,527	\$29,527	\$29,527	\$29,527	\$29,527
	Queen Mary, U London	\$20,276	\$20,276	\$20,276	\$15,300	\$15,300
Other research income secured by Centre Staff		Outcome 2011	Outcome 2012	Outcome 2013	Target 2014	Outcome 2014
ARC DP		\$725,487	\$893,474	\$913,000	\$500,000	\$854,311
ARC DECRA		0	0	\$122,824	0	242,870
ARC Future Fellowship		0	\$81,024	\$163,502	0	\$377,693
ARC Linkage Project		0	0	0	0	\$76,030
ARC QEII		\$118,313	\$0	0	0	0
Gottingen Visiting Fellowship		\$16,000	\$0	0	0	0
ANZ Bank/Wicking Trust Research Grant		\$36,000	\$36,000	0	0	0
Humanities in Europe Area (HERA) grant		€333,000	€333,000	This grant was with E.Welch who was a PI at the time of award, but has subsequently left the QMUL, and a new PI has been appointed.	0	0
Number of new organisations collaborating with, or involved in, the Centre		0	6	3	3	3

National benefits

Contribution to the National Research Priorities and the National Innovation Priorities	Outcome 2014
Research outputs enhance understanding of social emotions	Books and papers published, conference papers delivered, academic events and community engagements in 2014 have widely circulated new insights into the role of emotions in both European and Australian cultures and societies. As examples: 12,264 people viewed the ‘Five Centuries of Melancholia’ exhibition (with catalogue) at the University of Queensland Art Museum, which related Australian and contemporary art to the European Renaissance tradition. 160 scholars and community members shared leading cross-disciplinary research findings on emotions and the environment at ‘Affective Habitus: New Environmental Histories of Botany, Zoology and Emotions’, Australian National University.
Engagement in policy discussion	School and Community Outreach Officers continue to compile curriculum materials for deployment in Australian schools. In 2014, Carly Osborn (EOO Adelaide) provided a number of activities through the Children’s University holiday programs. A media developer has been contracted and has begun work on an online game involving emotions and objects for the Children’s University. ‘Try Walking in My Shoes: Empathy and Portrayals of Mental Illness on Screen’ engaged over 110 academics, health professionals, and members of the public in discussion of emotions surrounding disability.
New postdoctoral appointments enhance base of skilled researchers	In 2014, the Centre hosted 21 Postdoctoral and Senior Research Fellows, distributed across the five participating Centre universities. The outstanding quality of these researchers (nationally and internationally recognised) is evident from awards granted to, for instance, Dr Giovanni Tarantino, elected Fellow of the Royal Historical Society, FRHistS, and awarded a Visiting Senior Fellowship by the Institute of Historical Research by the University of London, UK; and Katrina O’Loughlin, awarded a DECRA.
Collaboratories and overseas visits enhance collaboration	In addition to our five collaboratories, CHE’s research visitor programs (ECR and DIV) enhance collaboration. Laura Kounine (ECR 2014), Charles Zika (CI), and Charlotte-Rose Millar (CHE PhD student) have formed a panel on witchcraft and emotions at the Renaissance Society of America’s Berlin conference in March. Continuing collaboration with the Early Modern Conversions Project, Canada (EMC) in 2014 has led to a major joint conference on ‘Emotion and Cognition’ in March 2016, involving CHE, EMC and the ARC Centre for Cognition and its Disorders (Macquarie).
Industry interns enhance researcher-industry collaborations	Final negotiations are underway with the NGV and Victorian Opera on major projects with these two partners. It is anticipated that the first interns will start in 2015.
Collaborative publication with industry partners	During 2014, CI Jane Davidson and Postdoctoral Research Fellow, Sandra Garrido, published <i>My Life as a Playlist</i> (Crawley: UWA Publishing, 2014), which features results of the website project of the same name which was run in partnership with the Australian Broadcasting Corporation.

Financial Statement

Income	2011	2012	2013	2014
ARC Centre Grant	\$3,809,063	\$3,955,617	\$3,998,263	\$4,062,667
Host Institutions cash support	\$950,798	\$1,205,990	\$1,264,021	\$1,344,378

Expenditure

Expenditure	2011 (from 17 July 2011)	2012	2013	2014
Salaries	\$456,824	\$1,774,962	\$2,532,354	\$2,846,062
Equipment	\$2,344	\$38	\$2,907	\$0
Travel	\$177,832	\$513,175	\$769,188	\$732,210
Scholarships	\$21,161	\$39,882	\$39,621	\$69,918
Other	\$106,711	\$279,688	\$242,805	\$357,962
Total	\$772,597	\$2,607,745	\$3,586,875	\$4,006,151

INSIGHTS

THE CONFLICT BETWEEN REASONS AND THE PASSIONS

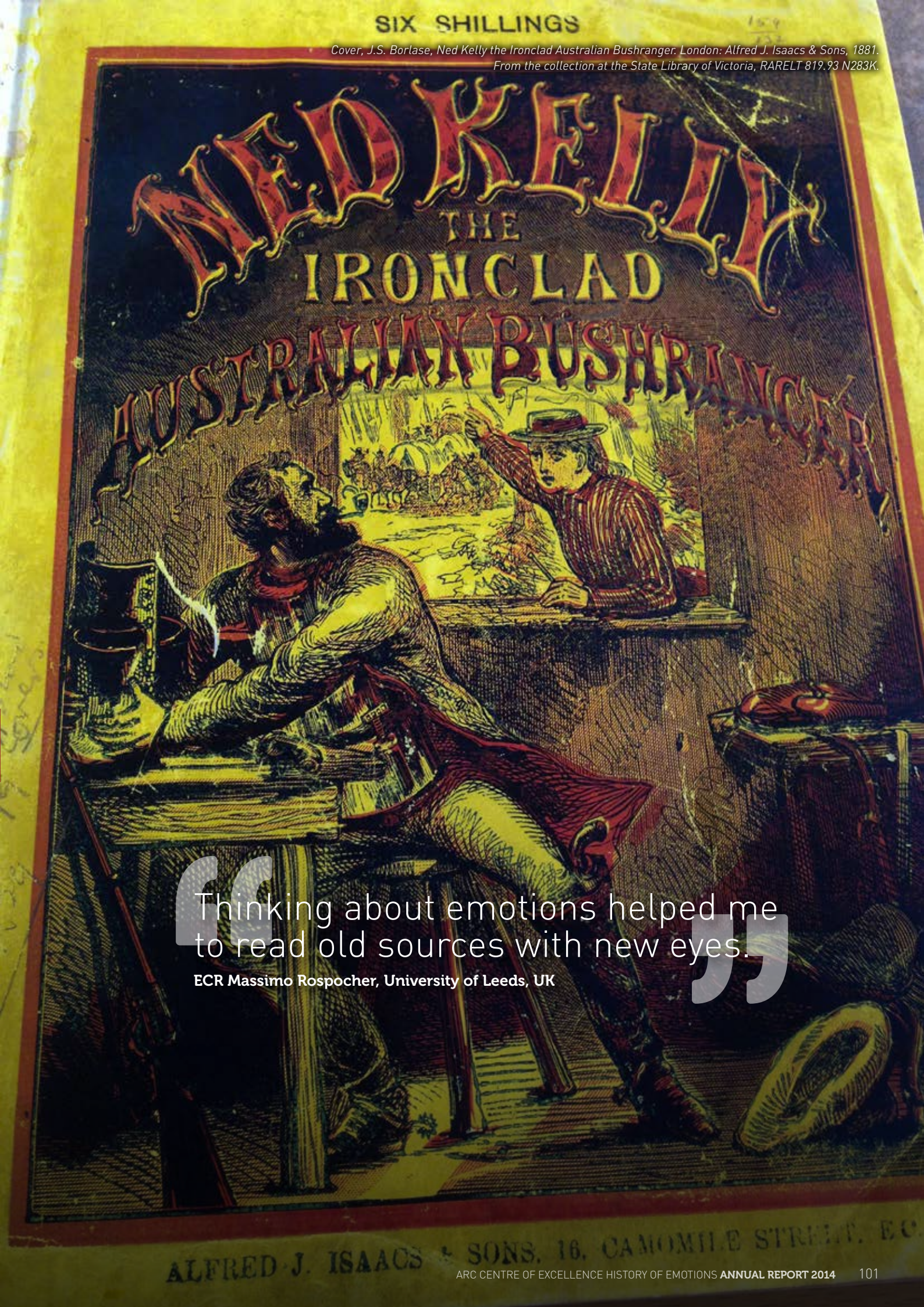
My work for the Centre has continued to explore the complex relation between the passions and freedom (political, psychological, poetic) in a number of studies of Renaissance drama, including but not restricted to Shakespeare. My key finding is how central the tension between reason and the passions are to Renaissance literature generally, and also how often the writing of the period can be seen to challenge the cultural prestige and putative value of rational self-government as an ethical ideal. I have also become increasingly interested in the ways in which Renaissance texts depict problems having to do with self-determination, freedom versus necessity, and so on.

Peter Holbrook

THE FIERY OUTLAW: INCENDIARISM AND THE TARNISHING OF A BUSHRANGING FOLK HERO

I am continuing my research on nineteenth-century bushfire narratives. Recent finds include J.S. Borlase’s controversial serial, *Ned Kelly, the Ironclad Australian Bushranger* (1891). This work represents Kelly as a bushfire-lighter, in an apparent attempt to undermine a widespread view of him and his gang members as chivalric Robin Hood folk-heroes. Borlase draws upon a tradition of Irish political incendiarism in which fire is deployed as a punitive weapon. Given Kelly’s Irish heritage and the rise of Fenian activity in mainland Britain in the 1880s, Borlase’s alignment of Kelly with Irish arsonists is a clear political statement, designed to counter more positive emotional connections of the outlaw to Australia and its countryside.

Grace Moore



Thinking about emotions helped me to read old sources with new eyes.

ECR Massimo Rospoche, University of Leeds, UK



PERSONNEL

Patricia Alessi
PhD Candidate

Xanthe Ashburner
Research Assistant

Merridee Bailey
Senior Research Fellow

Han Baltussen
Associate Investigator

Katie Barclay
Postdoctoral Research Fellow/
DECRA from June 2014

Diana Barnes
Postdoctoral Research Fellow

Rebecca Bayliss
Administrative Officer

Peta Beasley
Research Officer

Jacquie Bennett
Administrative Officer

Tahlia Birnbaum
PhD Candidate

Marina Bollinger
Associate Investigator (Full term)

Pam Bond
Administrative Officer

Penny Boys
Education and Outreach Officer

Keagan Brewer
PhD Candidate

Thomas Bristow
Postdoctoral Research Fellow

Ann Brooks
International Investigator (Full term)

Susan Broomhall
Chief Investigator

Andrea Bubenik
Associate Investigator (Full term)

Lucy Burnett
Web Officer

Hamish Carr
Event Co-ordinator

Megan Cassidy-Welch
Associate Investigator

Cassandra Charlton
Education and Outreach Officer

Brandon Chua
Postdoctoral Research Fellow

Jennifer Clement
Associate Investigator

Deirdre Coleman
Associate Investigator (Full term)

Denis Collins
Associate Investigator

Tania Colwell
Associate Investigator

Rob Conkie
Honorary Associate Investigator
(2013)

Georg Corall
Honorary Research Fellow/Associate
Artist

Catherine Czerw
Honorary Associate Investigator
(2012-2013)

Heather Dalton
Honorary Associate Investigator
(2012)

Joy Damousi
Senior Honorary Research Fellow

Louise D'Arcens
Associate Investigator

Sing d'Arcy
Honorary Associate Investigator
(2013)

Jane Davidson
Deputy Director; Program Leader –
Performance; Chief Investigator

Sarah Davis (Russell)
PhD Candidate

Helen Dell
Honorary Associate Investigator
(2013)

Peter Denney
Associate Investigator

Daniel Derrin
Associate Investigator

Thomas Dixon
International Partner Investigator

Stephanie Downes
Postdoctoral Research Fellow

Nicholas Eckstein
Honorary Associate Investigator
(2012)

Penny Edmonds
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(2013)

Lisa Elliott
Research Assistant

Anita Fairney
Research Assistant

Sarah Ferber
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(2012)

Sarah Finn
Research Officer

John Gagné
Associate Investigator

Sandra Garrido
Postdoctoral Research Fellow

Raphaële Garrod
Postdoctoral Research Fellow

Stephen Gaukroger
Honorary Associate Investigator
(2012)

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Indira Ghose
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Ron (R.A.) Goodrich
Associate Investigator

Kate Gregory
Honorary Associate Investigator
(2013)

Stephen Grant
Associate Artist

Janet Hart
Program Administrator/PA

Yasmin Haskell
Chief Investigator

Helen Hickey
Research Assistant

Lisa Hill
Associate Investigator (Full term)

Peter Holbrook
Chief Investigator

Nicola Holman
National Communications Officer

Aleksondra Hultquist
Associate Investigator

Leanne Hunt
Administrative Officer

Emma Hutchison
Associate Investigator

Alison Scott Inglis
Honorary Associate Investigator
(2013)

David Irving
Associate Investigator

Paul James
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(2012)

Claudia Jarzebowski
International Partner Investigator

Daniela Kaleva
Associate Investigator

Danijela Kambasković
Postdoctoral Research Fellow

Susan Karant-Nunn
International Investigator

Heather Kerr
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Kimberley Knight
Postdoctoral Research Fellow

Stephen Knight
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(2012-2013)

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(2012)

Jordan Lavers
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David Lemmings
Program Leader – Change; Chief
Investigator

Jonas Liliequist
International Partner Investigator

Andrew Lynch
Director; Deputy Director; Chief
Investigator

Craig Lyons
Administrative Officer

Joanne McEwan
Honorary Associate Investigator
(2012)/Research Officer

Glen McGillivray
Associate Investigator

Claire McIlroy
International Research Liaison
Officer

Una McIlvenna
Postdoctoral Research Fellow

Dolly MacKinnon
Honorary Associate Investigator
(2012)

Shane McLeod
Honorary Associate Investigator
(2013)

Rebecca McNamara
Postdoctoral Research Fellow

Philippa Maddern
Director; Chief Investigator

Alan Maddox
Associate Investigator

Alicia Marchant
Associate Investigator/
Research Associate

Louise Marshall
Associate Investigator

Andrew Mellas
PhD Candidate

Constant Mews
Associate Investigator

Charlotte-Rose Millar
PhD Candidate

Rebecca Millar
Zest Festival Project Officer

Clare Monagle
Associate Investigator

Grace Moore
Senior Research Fellow

Mark Neuendorf
PhD Candidate

Lesley O'Brien
Research Officer

Lisa O'Connell
Associate Investigator (Full term)

Katrina O'Loughlin
Postdoctoral Research Fellow/
Associate Investigator

Carly Osborn
Education and Outreach Officer

Samantha Owens
Associate Investigator (Full term)

Jasmin Parasiers
PhD Candidate

Nicola Parsons
Associate Investigator

Robert Phiddian
Honorary Associate Investigator
(2012)

Brid Phillips
PhD Candidate

Ursula Potter
Honorary Associate Investigator
(2012-13)

Rebekah Prince
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Georges de La Tour, *The Fortune Teller*, c.1630s. © The Metropolitan Museum of Art.



Whether the Centre's members are studying the long history of religious intolerance, the growth of romantic love, the communal creation of moral panics, or the reaction of early settlers to the Australian landscape, they are contributing vitally to understandings of how emotions intersect with the concerns of living people, and with the formation of attitudes, understandings, and practices that affect us all today.

Andrew Lynch
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The Master of the Dresden Prayer Book, The Annunciation to the Shepherds, c. 1480-1485. © J. Paul Getty Museum, Los Angeles.



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