The Queen Mary University of London (QMUL) Centre for the History of the Emotions and the Australian Research Council Centre of Excellence for the History of Emotions (Europe, 1100–1800) (CHE) present:

Fears and Angers: Historical and Contemporary Perspectives

**Dates:** 19–20 June 2017  
**Time:** 9.00–17.30  
**Venue:** Arts Two Building, Mile End Campus, Queen Mary University of London  
**Contact:** emotions@qmul.ac.uk and pam.bond@uwa.edu.au

### MONDAY 19 JUNE 2017

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<tr>
<td>9.00–9.30</td>
<td>Registration [Arts Two Foyer]</td>
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<td>9.30–9.45</td>
<td>Welcome by Thomas Dixon [Arts Two Lecture Theatre]</td>
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| 9.45–11.15 | **KEYNOTE PANEL: SCIENCES OF FEAR AND ANGER TODAY** (ARTS TWO LECTURE THEATRE) CHAIR: THOMAS DIXON  
SARAH GARFINKEL (University of Sussex), ‘Body Brain Interactions Underlying Fear and Anger’  
W. GERROD PARROTT (Georgetown University), ‘Fears and Angers: Categorisations of Emotion’  
JAMES RUSSELL (Boston College), ‘Alleged Universal Facial Expressions of Anger and Fear’  
11.15–11.45 | Tea break [Arts Two Foyer]                                           |
| 11.45–13.15| **Parallel Session 1A: Fear of the Dark, the Devil and Spirits in Early Modern Europe**  
CHAIR: David Lederer  
ABAIGÉAL WARFIELD, [The University of Adelaide], ‘“A Frightening New Report”: The Use of Fear Appeal in Sixteenth-Century Lutheran News Reports’  
EVELINE SZARKA, [University of Zurich], ‘Alarming Signs. Spirits, Sins and Sickness in Early Modern Switzerland’  
CHARLOTTE-ROSE MILLAR, [UQ], ‘Fear of the Night, the Devil and the Nightmare in Early Modern England’  
13.15–14.15 | Lunch break [Arts Two Foyer]                                         |
| 14.15–15.45| **Parallel Session 2A: Early Modern Religious Fears and Angers**  
CHAIR: Andrew Lynch  
KIRK ESSARY, [UWA], ‘In Proximity to Despair: Varieties of Fear in Luther’s 95 Theses’  
JULIANE ENGELHARDT, [University of Copenhagen], ‘Fear, Anger and the Propagation of Pietism in the Danish State in the Early Enlightenment’  
15.45–16.15 | Tea break                                                             |
| 15.45–16.15| **Parallel Session 2B: Nineteenth-Century Theories and Practices of Emotion**  
CHAIR: Thomas Dixon  
EDGAR GERRARD HUGHES, [QMUL], ‘Frenzy, Paroxysm and Rage in Victorian Theories of the Grief’  
PAUL GIBBARO, [UWA] ‘Anger and Emile Zola’s Theory of the Emotions in The Dream [1888]’  
TOMOKO NAKAGAWA, [University of the Sacred Heart], ‘Literary Representations of “Righteous Anger” in Mansfield Park and Frankenstein’  
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<td><strong>Parallel Session 3A: Philosophy of Emotions</strong>&lt;br&gt;CHAIR: Paul Megna&lt;br&gt;Arts Two Lecture Theatre</td>
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<tr>
<td>18.00–19.00</td>
<td>Wine Reception with Musical Performance by Toby Nelms, Callum Goddard and Felix Cox [SCR, First Floor, Queen’s Building]</td>
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<td>19.00</td>
<td>Conference Dinner [SCR, First Floor, Queen’s Building]</td>
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<td>10.00–11.30</td>
<td><strong>Parallel Session 4A: The Long Eighteenth Century</strong>&lt;br&gt;CHAIR: Ildiko Csengei&lt;br&gt;Arts Two Lecture Theatre</td>
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<td>Networking Session [Arts Two Foyer] Invitation Only Planning Meeting: Australian and UK Emotions Centres [Room 3.16, Arts Two]</td>
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<td>12.00–13.00</td>
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<td>14.00–15.30</td>
<td><strong>Parallel Session 5A: Political Anger</strong>&lt;br&gt;CHAIR: Mara-Daria Cojocaru&lt;br&gt;3.20 Arts Two</td>
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<td>PAOLO GERVASI (QMUL) ‘Anger as Misshapen Fear. Social and Political Caricature in Literature’&lt;br&gt;ILDIKO CSENGEI (University of Huddersfield), ‘Coleridge’s Fears in Solitude and the French Invasion Scare in Britain’&lt;br&gt;CATERINA ALBANO (Central Saint Martins, University of the Arts London), ‘What is a Liquid?’: a Critique of Fear’&lt;br&gt;BENJAMIN BLAND (Royal Holloway, University of London) ‘Angry and Afraid: White Genocide and the Emotional Drivers of Post-War British Fascism’&lt;br&gt;ANASTASIA STOURAITI (Goldsmiths, University of London) and Alexander Kazamias (Coventry University), ‘“Patriots Beware!”: Fear and the Visual Culture of Anti-Communism in Post-Civil War Greece’&lt;br&gt;EMILY GIBBS (University of Liverpool) ‘Experiencing Terror, Fear and/or Anxiety: Anxieties About Researching “Nuclear Anxiety”’</td>
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<td>15.30–16.00</td>
<td>Tea Break [Arts Two Foyer]</td>
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<td><strong>RounDTABLE: FEARS AND ANGERS IN HISTORY AND SCIENCE</strong></td>
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<td>16.00–17.00</td>
<td>• Sarah Garfinkel (University of Sussex), Andrew Lynch (The University of Western Australia), W. Gerrod Parrott (Georgetown University), Daphne Rozenblatt (Max Planck Institute for Human Development) and James Russell (Boston College)</td>
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Emotion is dynamically coupled to bodily arousal. This talk will detail how fear and anger states are shaped by interactions between brain and body. Cardiac signals to the brain intensify fear processing, as reflected by increased subjective intensity ratings and greater fear signal in the amygdala. I will outline these research findings for both normal fear processing and the processing of fear in clinical populations. Anxiety states are associated with elevated fear states, increased fear signal in the amygdala and a heightened capacity for cardiac signals to elevate fear processing. Unlike fear, where fearful stimuli produce a corresponding state in the perceiver, responses to anger do not always mirror or match that emotional cue but can involve a range of reactions. These effects will also be outlined with reference to the presentation of subliminal anger cues with concurrent autonomic and neural monitoring. I will offer further reflections on how fear and anger are modulated by individual differences and dynamics in body and brain.

\[\text{SARAH GARFINKEL is a senior research fellow at the University of Sussex.}\]

\[\text{Before she held a 5-year fellowship in Neuroscience and Psychiatry at the University of Michigan.}\]

\[\text{Her research centres on body-brain interactions underlying emotion and cognition, with a particular focus on how cardiac signals can influence fear and memory.}\]

\[\text{Based in the departments of Neuroscience and Psychiatry, she investigates how aberrant bodily and neural mechanisms can contribute to symptom maintenance in psychiatric conditions such as Anxiety, PTSD and Autism.}\]

\[\text{She lectures in neuroscience at the University of Sussex and on emotion at the Brighton and Sussex Medical School.}\]

\[\text{She is an active contributor to the public engagement of science, appearing on BBC Radio 4, CNN and BBC 2.}\]

\[\text{The phrase ‘fears and angers’ highlights how categorisation accentuates differences between categories while minimising differences within them. My talk will consider how the categorisation of emotions is addressed in some contemporary theories of emotion, focusing on the categories of fear and anger. The colourful symbol of this conference is the emotion wheel that was proposed by psychologist Robert Plutchik in 1980. This scheme is one of many that have been developed, either conceptually or empirically, to depict the similarities and differences among emotions. A sampling of such schemes will reveal how psychological constructs such as basic emotion, social construction, discrete or dimensional representation and cognitive appraisal shape how emotions are depicted. I will focus on hierarchical representations of emotions to consider various types of fear and anger and what binds each of them together. The findings suggest that the categories of fear and anger may encompass an even wider variety of emotional states than is generally acknowledged.}\]

\[\text{W. GERROD PARROTT is Professor of Psychology at Georgetown University.}\]

\[\text{His central research interest is the nature of human emotion, on which he has published over 75 scholarly chapters and articles and four books.}\]

\[\text{He was editor of Cognition and Emotion from 1995 to 1999 and President of the International Society for Research on Emotions from 2008 to 2013.}\]

\[\text{He is a Fellow of the Association for Psychological Science and an International Partner Investigator with CHE.}\]

\[\text{Occasionally, people get angry or scared. Observers can see it in their faces — or so we think. The dominant theory among psychologists is that human nature includes anger and fear as basic emotions. Each such emotion includes a pattern of physiological change, a behavior (such as fight or flight) and a facial signal that is universally recognised. In the 1960s, Ekman and colleagues trekked into the highlands of Papua New Guinea and found evidence they claimed support this theory. In this talk, more recent evidence is described that questions the methods used previously and that found weak or no recognition by members of remote societies.}\]

\[\text{JAMES A. RUSSELL is a professor of psychology at Boston College. He has focused on the study of emotion throughout his career. In this pursuit, he and his colleagues have studied self-reported experiences of emotion, facial expressions of emotion and emotion concepts, especially as they develop during childhood. Rather than prefabricated, emotion episodes are constructed on the fly to suit immediate circumstances. The upshot of this research is a challenge to the traditional assumption that emotions divide into a small number of natural kinds, such as fear and anger. Instead, each emotion episode consists of multiple components such as core affect (dimensions of pleasure and arousal), appraisals (perceptual-cognitive evaluation of current circumstances), attributions, and goals and plans for behavior — all potentially independent. His current project in remote indigenous societies is to test the claim that certain facial expressions universally signal the emotions (results so far go against that claim).}\]
SEYMA AFACAN is a postdoctoral research fellow at the Centre for the History of Emotions at the Max Planck Institute for Human Development and a DPhil student at the Wellcome Unit for the History of Medicine, University of Oxford. Seyma has submitted her dissertation entitled ‘Of the Soul and Emotions: Theorizing the Ottoman Individual through Psychology (1869–1923)’. She is looking to pursue a career in the fields of the history of emotions and history of medicine.

CATERINA ALBANO is a Reader in Visual Culture and Science, and teaches and supervises doctoral students at Central Saint Martins. She holds a PhD in Renaissance Studies (University of London) and curates, lectures and publishes in the fields of art, cultural history and cultural theory, and theory of curating. She is the author of Memory, Forgetting and the Moving Image, and Fear and Art in the Contemporary World, and has published journal articles and essays on the history of emotion, memory and contemporary art, anatomy and on curating.

‘This is a Liquid: A Critique of Fear’

CATERINA ALBANO
Central Saint Martins, University of the Arts London

Wolfgang Tillmans’ This is a Liquid is a photograph taken at Heathrow Airport of a display cabinet showing the liquid containers banned from aircrafts. Hinting to international anti-terrorism security regulations, the picture is both inconspicuous and allusive to the abiding deployment of fear as deterrent and defence. Exploited by political rhetoric and globalised networks of communication, fear is not only a prevailing emotion in contemporary culture but also the lens through which readings and responses to events are construed. It acts as the emotion that impinges on and affects actions, thoughts and circumstances. Zygmunt Bauman famously referred to it as ‘liquid fear’ to intimate such an impinging presence. A slow coagulation and hardening however is in process both in the public and private spheres in terms of prevention, restriction and protection. The pervading presence of fear has hardened into rigid dichotomies of safeguard and security.

Drawing on the work of Tillmans, Sonja Brass’s photographic series An Abundance of Caution (2015–ongoing), Japanese collective Chim Pom, and Cuban performance artist Tania Bruguera, this paper questions the current state of fear and the role of the visual in its definition by focusing on politically engaged artistic practices that critique fear as an adequate emotion. Through different approaches, the artists address cultural articulations of fear to challenge, critique and destabilise them. This is achieved by evincing the ways in which the visual partakes to medialised constructions of fear – as in the case of Tillmans and Brass; and by exposing and subverting the dynamics underpinning the politics of fear whether as surveillance, xenophobia or immigration policies. A common thread is a questioning of fear as an emotion that ensues at the boundaries of bodies and objects, and of the undercurrents that mobilise such an emotion culturally. At stake is fear as deterrent and defence.

‘Angry and Afraid: White Genocide and the Emotional Drivers of Post-War British Fascism’

BENJAMIN BLAND
Royal Holloway, University of London

The very presence of fascism in post-war Britain, even on the fringes of the political landscape, may – at first – appear rather perplexing. After all, even before the Second World War and the horrific revelation of the Holocaust, British fascism was largely unsuccessful (at least in orthodox political terms). Seen through an emotional lens, however, the continued existence of British fascism is less surprising. For many Britons, post-war immigration has changed the face of the country for the worse. This is especially true of those who have affiliated themselves with the extreme right. British fascists have not only been angry, however. They have also been afraid. In this paper I shall focus on the interplay between fearful and vengeful emotions in British fascist rhetoric. As emphasised by Paul Jackson (2015), the ideological centrality of conspiracy theory to post-war fascism has led to fears of ‘white genocide’ becoming common motivating factors for those involved in extreme right politics in Britain. This is true both of ideologues involved in organised political movements, such as the British National Party, and important figures in less clearly defined groupings, such as the far right punk scene. Using a range of sources – including key speeches, periodicals and song lyrics – this paper shall offer both some conclusions on the emotional driving forces behind British fascism and some thoughts on the benefits of examining emotions when studying right-wing extremism.

BENJAMIN BLAND is an AHRC-funded PhD student in the Department of History at Royal Holloway, University of London, supervised by Professor Dan Stone. His thesis explores British fascism since 1967 as a subcultural phenomenon, whilst also examining its interactions with, and reflections in, underground culture. He has wider research interests in the history of cultural and political extremism in post-war Europe. In 2016–2017 he has acted as visiting lecturer in Modern History at the University of Roehampton, teaching the history of Germany from unification to the fall of the Third Reich.

‘Managing Terror in the Medieval Monastery: Death Anxiety and the Cultivation of Fear in Twelfth- and Thirteenth-Century Cistercian Monasticism’

JULIA BOURKE
QMUL

In modern culture, fear is almost universally regarded as a ‘negative’ emotion, something to be overcome or conquered on the path to self-discovery. For medieval monks, however – and particularly for the Cistercian order – fear was considered a positive state, desirable and spiritually helpful. This paper will explore a range of twelfth- and thirteenth-century meditations designed to cultivate or train feelings of fear, especially fear of the Last Judgment. By vividly and repeatedly imagining the moment at which all human beings would rise resurrected from their graves to face the judgment of Christ, medieval Cistercians hoped to shape and strengthen both their fear and their love of God.

Alongside traditional historical analysis, this paper will include an overview of current neuroscience and neuropsychological research relating to fear and explore ways in which this research can inform historical understandings of fear meditation. In particular, it will address the question of whether fear really can be ‘trained’ through meditation. Cistercian attitudes towards ‘death anxiety’ will be discussed in relation to Terror Management Theory (TMT). Cistercians distinguished between positive, educational fear and a fear of death that was overwhelming or paralysing. In Cistercian meditations, fear interacts with other positive emotions – such as love or longing – to produce behavioural change in the meditant.

JULIA BOURKE is a third-year PhD student at QMUL working on Cistercian emotions and emotional training c.1100–1300. Her research combines cultural history and the history of emotions with modern neuroscience. By examining a range of Cistercian practices, including various forms of meditation, eating and sleeping habits, and attitudes towards death and burial, Julia’s thesis demonstrates how medieval monks deliberately trained or cultivated particular affective states, while eschewing others. She has previously worked and published on medieval anchoritism.
‘Anger Between Violent and Passionate Disagreement. How Can We Deal With Anger in Situations of Moral and Political Conflict From the Perspective of Philosophical Pragmatism?’

MARA-DARIA COJOCARU
Munich School of Philosophy

While one philosophical pragmatist, namely William James, was famous for promoting a particular view of anger as essentially a dynamic interaction between reason and instinct which can be harnessed, another pragmatist, Charles Sanders Peirce and John Dewey also helps us in thinking what we could do with them. In my presentation, I want to ask how this conception applies to the case of that particular kind of anger that arises in situations of moral and political disagreement. This is important because the two currently most widely held philosophical views of anger have arrived at an impasse. They cannot see beyond anger as a potentially violent kind of disagreement and only diverge on whether to endorse or reject the violence. Consequently, they run the risk of either jeopardising the respective moral and political consensus — going down the spiral in which anger is met with anger — or of taming anger to quickly — thereby preventing that the relevant moral and political questions will be asked. Assuming that pragmatists are right that we need certain affective states in certain situations of moral and political conflict. Assuming that they are also right that we need certain affective states in certain inquiries, I will suggest a way of dealing with anger that turns violent disagreement into one that is passionate and particularly important if we want to account for conflicts of value comprehensively.

MARA-DARIA COJOCARU is a lecturer in practical philosophy at the Munich School of Philosophy S.J. She has studied political science, philosophy, theatre science and law at Ludwig-Maximilians-University Munich (LMU). It is also there that she received her PhD in 2011 for a dissertation in political philosophy, relating a theme from ancient political philosophy (the good city) to debates on and conditions of modern urban life. Mara-Daria has been a visiting scholar at the philosophy department of the University of Sheffield, funded through a research grant from the DFG (German Research Foundation). Her research on the theories of emotion in classical pragmatism has informed her current book project: ‘Reasons for becoming passionate about animals?’ (working title).

‘Coleridge’s Fears in Solitude and the French Invasion Scare in Britain’

ILDIKO CSENGEI
University of Huddersfield

This paper will read Samuel Taylor Coleridge’s 1798 conversation poem, Fears in Solitude, in the context of letters, memoirs, pamphlets, prints and caricatures that were produced in Britain during the 1797–1798 French invasion scare. I will explore the ways in which these written and visual products attempted to evoke, express and even suppress feelings of fear, anxiety and terror and understand Coleridge’s ‘fears’ in the context of these feelings. In Fears in Solitude Coleridge is deeply ambivalent about his stance towards his own country and in his attitude towards the French. Reviewers and scholars have long been debating the poem’s pro- or anti-war stance, and whether or not it is part of a contemporary alarmist discourse. Many broadsides, handbills and pamphlets published during this period warned about the horrors of a possible French invasion. They were funded by royalist associations with the sole aim of propagating fear across the nation, and thus to encourage volunteering amongst the masses. While these publications contributed to a widespread discourse of alarm, others debunked, challenged and ridiculed such fearmongering. Military and naval eye-witness accounts gave a first-hand account of the mechanisms of feeling pervading this time of psychological warfare, and explored the extent to which the horrors of war did come home intimately to affect the individual body and mind during this time. Read in the context of such contemporary accounts, Coleridge’s poem emerges as an artistic discourse designed reflectively to manage the nation’s fears instead of perpetuating the feeling itself.

ILDIKO CSENGEI joined the University of Huddersfield in 2013 as a senior lecturer in English Literature. Previously she held an R. A. Butler Fellowship at Pembroke College, Cambridge; was a Leverhulme Early Career Fellow in the Faculty of English at Cambridge and Fellow and Director of Studies in English at Newnham College. Ilidiko’s book, Sympathy, Sensibility and the Literature of Feeling in the Eighteenth Century was published by Palgrave in 2012. Currently Ilidiko is working on war and feeling in British Romanticism during the French Revolution and Napoleonic wars.

‘Scruples of Conscience: Excessive Fear of Sin in Seventeenth- and Eighteenth-Century Italy’

STEPHEN CUMMINS
Max Planck Institute for Human Development

In a Christian context scruples denote inordinate fear, anxiety or guilt regarding one’s sinfulness. Scrupulosity was a serious issue for early modern confessors and such scrupulous anxieties were of concern to confessors and spiritual directors of the time. Many treatises were written to assuage the overworked consciences of the misguided devout in the early modern period. Scruples are a particularly rewarding form of fear to track historically. The term’s association with fear has largely been displaced by a different one: unusually strict ethical conscientiousness. The prior form of scruples allows consideration of the causes of fear that may lie outside of external reality: either in the form of fear of divine punishment or as cast out of imagination. The chronology of this paper will allow for tracking changes from counter-Reformation Catholicism to a more medicalised understanding of scrupulosity in the eighteenth century, as well as the internal divisions within the Catholic church about how best to tackle scruples of conscience: were such fears productive and holy or destructive and unhealthy? Scrupulosity is a form of mostly forgotten fear that speaks to a Catholic fear complex covering attrition (fear of hell) and contrition (convinced hatred of sin). In particular this paper will explore a chain of important moments in the history of scrupulosity: the rejection of scruples by late-seventeenth-century Catholic mystics; advice to the scrupulous; the ways in which Saint Alfonso de Liguori both suffered from and counselled against scruples; and finally, the proto-psychological understanding of scruples and their relation to fantasy and imagination in eighteenth-century thought.

STEPHEN CUMMINS completed his PhD at the University of Cambridge in 2015. Since then he has been a postdoctoral researcher at the Center for the History of Emotions, Max Planck Institute for Human Development in Berlin. He is preparing his monograph Governing Hatred: Enmity and Peace in Early Modern Naples for publication and has published essays on Neapolitan history. He is now part of the new research group ‘Religious Feelings / Feeling Religious at the Center for the History of Emotions where he is undertaking a project titled ‘Penitent Feelings: Confession and the Emotions in Early Modern Catholic Europe’.

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STEPHEN CUMMINS completed his PhD at the University of Cambridge in 2015. Since then he has been a postdoctoral researcher at the Center for the History of Emotions, Max Planck Institute for Human Development in Berlin. He is preparing his monograph Governing Hatred: Enmity and Peace in Early Modern Naples for publication and has published essays on Neapolitan history. He is now part of the new research group ‘Religious Feelings / Feeling Religious at the Center for the History of Emotions where he is undertaking a project titled ‘Penitent Feelings: Confession and the Emotions in Early Modern Catholic Europe’.
This paper will re-examine the passions in Shakespeare’s Othello [1604], a play renowned for its exploration of sexual jealousy. It will not disregard the importance of jealousy in Othello, but will shift emphasis, and refocus on the role that fear and anxiety play in the mental degradation of the play’s eponymous protagonist and his resulting act of uxoricide.

Specifically, this paper will examine the relationship between hearing and the generation of fear and anxiety in Othello, arguing that specific noises and voices provoke and exacerbate the generation of Othello’s excessive passions, by transferring the fears and anxieties of those around him as well as evoking the communal fears that pervaded the early modern populous. It will argue that fears about the supernatural, the unchristian, and the uncivilised that were bound together by early modern anxieties about foreign ‘Others’, are generated within, or infect Othello via speeches and sound effects. The paper will take a historical approach, drawing on early modern proto-psychological, religious and philosophical texts on the passions and senses.

Galen wrote that, ‘[t]here are fear and anger; the one leads and draws together the pneuma and blood inward towards the arche with a cooling of what is superficial, whereas the other passes out, pours forth and heats. That which is compounded from both is called being anxious, and is irregular in its movements.’ Bearing Galen’s definition of anxiety in mind, this paper will consider to what extent the mixture or clashing of anger and fear results in the generation of Othello’s deadly, aural-induced anxiety.

KIBRINA DAVEY is a third year PhD candidate in the English department at Sheffield Hallam University, where she also teaches undergraduate modules, including Shakespearean Drama. Her thesis is on violence and emotion in early modern tragedy and she is especially interested in early modern proto-psychological explanations of love, and its role as an inducer of violence and disease. Davey has had theatre and book reviews published in various journals. Her article, ‘Ungovernable Passion in “Tis Pfy She’s a Whore’ was recently published in Early Modern Literary Studies, and her forthcoming article on Philip Massinger is due to appear in Textus.

‘Re-Mapping the Madwoman: Multiple Personality Disorder or the Impossibility of an Alternative Femininity in Shirley Jackson’s The Bird’s Nest’

LAURA DE LA PARRA FERNÁNDEZ
Complutense University of Madrid

In her essay ‘The Politics of Anger: On Silence, Ressentiment and Political Speech’ Peter Lyman claims that ‘anger becomes a political resource only when it is collective’. According to Marianne Hirsch, psychology has been focusing on human suffering as an individual expression of personality, guilt or depression. This approach places the blame on the inability of the subject to navigate the social world and conceals hegemonic structures of oppression such as gender, class and race.

This paper aims to explore how multiple personality disorder is displayed in the protagonist of Shirley Jackson’s The Bird’s Nest [1954], which she suffers as a response to parental abandonment and abuse carried out by her mother’s partner. When the second personality of shy Elizabeth begins to arise – one which expresses her rage and anger at her family and herself – she is put into psychiatric treatment, for this personality is considered ‘sick’ and ‘unfeminine’. Throughout the treatment, two more personalities will arise, expressing impossible femininities in Cold War US culture. I argue how the fragmented personalities of Elizabeth explore the silenced Elizabeths who will not be allowed to speak in post-war US culture, where female identity is taken over by institutions, such as psychiatry, to be made to fit in the national discourse – in this case, the nuclear family, and the heterosexual couple, as Elaine Tyler May argues in Homeward Bound: American Families in the Postwar Era [1988]. However, as the narrative shows, femininity is a barren field for creating new liveable identities in post-war US. Thus, Elizabeth can only choose between repeating her mother’s fate or becoming an everlasting daughter, enhancing and recuperating the national discourse of the successful nuclear family as proof of national identity.

LAURA DE LA PARRA FERNÁNDEZ is a second year PhD candidate at Complutense University of Madrid, where she also teaches English literature. Her research is fully funded by a 4-year fellowship from the Spanish Ministry of Education. Her doctoral thesis explores the representations of women’s madness in mid-twentieth-century British and American fictions, and the links between psychiatry, gender and the state. She is currently a visiting researcher at Birbeck College, University of London.

‘The Gender of Anger in Victorian Science and Medicine’

THOMAS DIXON
OMUL.

Anger has been gendered in many ways through history, but – despite the idea that ‘Hell hath no fury like a woman scorned’ – the dominant strand of thought has always connected angry passions with violent men. This paper explores ideas about gender and anger in Victorian science and
medicine, primarily through the writings of Charles Darwin and James Crichton Browne. The latter was the medical superintendent of the West Riding Pauper Lunatic Asylum in Yorkshire. In this capacity Crichton Browne contributed case studies and photographs for Darwin’s use in his 1872 book on *The Expression of the Emotions in Man and Animals*. The correspondence and published writings of Darwin and Crichton Browne reveal both an assumption of the maleness of rage and violence but also several cases of rage in women, whether healthy or pathological. The paper will also include some thoughts on the role of the nose in expressing rage in the nineteenth century.

THOMAS DIXON is the Director of the Centre for the History of the Emotions at QMUL. His books include *From Passions to Emotions: The Creation of a Secular Psychological Category* (2003), *The Invention of Altruism: Making Moral Meanings in Victorian Britain* (2008), and *Weeping Britannia: Portrait of a Nation in Tears* (2015). He is currently researching anger and rage as part of a collaborative Wellcome Trust project entitled ‘Living With Feeling: Emotional Health in History, Philosophy, and Experience’. His broadcast projects have included a television program about science and religion and a BBC Radio series entitled *Five Hundred Years of Friendship*. Thomas is also a CHE international Partner Investigator.

**Movement (1914) and Jung’s Psychology of the Unconscious (1912).** The story of their gradual estrangement and eventual split has been rehearsed many times, with many different emphases, often by scholars with a marked pre-existing commitment to one or the other of their theoretical positions. This study attempts to take an even-handed approach, respectful of the range and intensity of emotions involved on both sides – and of the two men’s unusual candour in acknowledging them.

CHRISTINE DORAN is senior lecturer in History and Political Science in the School of Creative Arts and Humanities at Charles Darwin University (Australia). She lectures mainly on the cultural history of Europe. She currently investigates popular reactions to the propagation of Pietism. The centre of her focus is the divide between paradigmatic Pietist texts and practices, which created emotional expectations of religious intensity and devotional fear of God, and the unintentional emotional reactions of fear and anger.

**‘Fear, Anger and the Propagation of Pietism in the Danish State in the Early Enlightenment’**

JULIANE ENGELHARDT

*University of Copenhagen*

Halle pietism was vigorously propagated in the Danish-German-Norwegian conglomerate state during the reign of the Danish absolute monarch, Christian VI (1720–1746). The movement to initiate a Pietistic revival of Christian fervour was met with sympathy among certain parts of the population and considerable opposition by others raised in traditional Lutheran faith. One of the elements, which caused considerable uproar, was that Pietist priests refused their parishioners absolution and thereby denied them the Holy Eucharist. Focusing on the emotional history of Pietism, this presentation will argue that, among Pietists, fear and anxiety was an expected and even desired feeling to becoming a true child of God. However, among the wider population in the Danish state, the refusal to give general absolution resulted in an unmanageable fear of not receiving justification from God. Some reacted with anger, causing social upheaval in the form of rioting. However, in terms of a more general research-related perspective, this fear of not achieving salvation is noteworthy. Ontological certainty must be presumed to be a constant psychological and emotional need. How this certainty is obtained, or what shakes it, however, is dependent on conditions and understandings that are historically contingent. In a traditional Lutheran society, like the Danish conglomerate state, the certainty of receiving Divine salvation gave people a feeling of ontological security. Contesting this certainty created feelings of powerlessness and threw people into despair. Thus, pietism implied another temporality than modern emotions, as eschatological concerns were constantly present. This signifies that, as distinct from existentialism, this anxiety did not focus on existence in the worldly life. It was an eschatological anxiety, which focused on life after death.

JULIANE ENGELHARDT PhD, is an associate professor in History at the University of Copenhagen. Her research focuses on the cultural history of Europe. She currently investigates popular reactions to the propagation of Pietism. The centre of her focus is the divide between paradigmatic Pietist texts and practices, which created emotional expectations of religious intensity and devotional fear of God, and the unintentional emotional reactions of fear and anger.

**‘In Proximity to Despair: Varieties of Fear in Luther’s “95 Theses”’**

KIRK ESSARY

*University of Western Australia*

Fear, in multiple varieties, plays a significant role in Martin Luther’s famous ‘95 Theses’, which were allegedly nailed to the door of the Wittenberg castle church 500 years ago this year, and which mark the beginning point of most accounts of the Protestant Reformation. Luther suggests in theses 14 and 15 that the fear of death which arises from imperfect love in a dying Christian *in se* constitutes a sufficient ‘purgatorial’ punishment, ‘since it approximates the horror of desperation’ (*cum sit proximus desperationis horruit*). That is, the fear of punishment is the punishment due to its gravity in the sinner, which places this emotion at the very heart of Luther’s soteriology. And there then follows the opaque but provocative thesis 16: ‘It seems that hell, purgatory and heaven differ the same as despair (*desperatio*), near-despair (*prop. desperatio*) and assurance (*securitas*). In just these three theses, Luther uses a cluster of fear-related terms – *timor*, *horror*, *desperation* – which are contrasted with love in order to emphasise the crucial role these emotions play (or ought to play) in the psyche of the Christian contemplating death. The purpose of this paper is to consider the theological valences of different types of fear in Luther’s ‘95 Theses’, and to situate these types of fear in the broader context of Renaissance and Reformation emotional discourse by looking also at the fear of death in Erasmus’ *De preparatione ad
‘Frenzy, Paroxysm and Rage in Victorian Theories of the Grief’

EDGAR GERRARD HUGHES
QMUL

Denial, anger, bargaining, depression, acceptance: so familiar are the ‘stages’ of grieving outlined by Elizabeth Kübler-Ross that today the association between anger and grief is widely taken for granted. Often this is true even for historians whose subjects were bereaved long before the 1960s, when the earliest such theories were proposed. Pat Jalland, for instance, repeatedly maps nineteenth-century experiences of loss onto the Kübler-Ross model, even as she remarks on the comparative scarcity of anger in the diaries and letters of recently widowed Victorians.

This paper proposes an alternative method for understanding and interpreting historical responses to death. Instead of presuming the commensurability of contemporary [and widely disputed] theories about the nature of grief, I will begin by exploring the emotion as it was described and theorised by writers in the nineteenth century. By analysing descriptions of grief in historical theories of the emotions, I suggest that mourning has a historically variable set of moral and medical meanings, which shape the contemporary experience of emotional responses to death.

An examination of writings on grief by Charles Darwin, Henry Maudsley, Alexander Bain – alongside other, less canonical figures – will reveal that anger-like emotions were often described as a facet of grief. But the relationship is not easily analogous with models in which anger is conceived as one of several stages in an affective arc. Instead, ‘frenzy’, ‘paroxysm’ and even ‘rage’ were frequently understood as primitive and unrestrained expressions of grief, common among animals, children, non-Europeans and the mentally ill. By examining the relationship between anger and grief, I will argue that expressions of grief were entwined with notions of propriety, civilisation and emotional health.

EDGAR GERRARD HUGHES is a PhD candidate researching ideas and experiences of grief in Victorian Britain. He is part of the Wellcome Trust-funded ‘Living with Feeling’ project at QMUL’s Centre for the History of Emotions.
term in recent historiography, receiving much academic thought, but little theoretical or methodological structure has been generated for its practice. As nuclear historians have moved away from ‘linear’ political, military and scientific narratives and towards an understanding of the sociological, cultural, psychological and ontological resonance of nuclear weapons, the concept of ‘nuclear anxiety’ has become popular and subsequently disputed, interpreted, defined (and re-defined) a multidimensional amount. Despite this, there is a lack of research bringing together and assessing current debates surrounding the terminology. Subsequently, a universal definition of ‘nuclear anxiety’ is virtually non-existent as the term has come to cover all manner of nuclear terror, fear, stress and worries under its multifaceted umbrella.

This paper intends to explore the methodologies and theories surrounding an understanding of ‘nuclear anxiety’ in historiography. Using Robert Lifton’s early definition of ‘psychic numbing’ this paper shall explore the ways in which ‘nuclear anxiety’ has entered the public consciousness culturally, psychologically and spatially and the ways these have been investigated in recent historiography.

How can we understand ‘nuclear anxiety’ objectively when we still live in the nuclear age? How is ‘nuclear anxiety’ represented and understood by different historians? What methodological problems do we face when using ‘anxiety’ as a historical focus? How can we define and pinpoint what exactly ‘nuclear anxiety’ means and use it practically to better understand our nuclear pasts, present and future?

EMILY GIBBS is currently completing her first year of an AHRC NWC DTP-funded PhD at the University of Liverpool. Her research focuses on the ways in which local, urban communities experienced, represented and experienced ‘nuclear anxiety’ in the United Kingdom from 1952 to 1989. By analysing, comparing and mapping the emotional and cultural histories of British ‘nuclear anxiety’, this project will build on comparative histories of everyday life in the Cold War era, and contribute to emerging scholarship on nuclear cities, history of emotions and the British nuclear experience.

The Emotions of Prisoners Condemned by the Spanish Inquisition: Fear, Anger and Madness in the Old Regime

FERNANDO GIL
Universidad Nacional de Educación a Distancia

This paper aims to explain the psychological behavior of prisoners condemned by the Inquisition. There are many cases in which prisoners died or went ‘crazy’ in secret prisons before or during the proceedings. A strong feeling of guilt was created in the prisoners, who were imprisoned without knowing the reason. They were asked to search their memory for when and how they had acted against the faith, and thus the Holy Office caused their rapid and profound psychic destruction. As a result, and day after day, some lost their minds. In many cases it was the prison staff (the warden and his assistant) that informed the inquisitors that this or that inmate was acting ‘oddly’. In this case, usually one of the inquisitors, along with a notary, would go down to the cell to make sure of it. This was followed by a visit from the court doctor. On many occasions, prisoners were sent to the nearest hospital or, if they were not too loud or violent, to a particular house. However, an essential principle guided the Holy Office: its determination to eradicate heresy and consequently to punish and isolate dangerous prisoners for their heretical beliefs, whether or not they were ‘crazy’. In short, if the inmate wasn’t too disruptive, they left him in jail, confiscated his assets and waited for him to regain his judgment in order to apply the penalties, since a madman cannot be executed, but neither could heresy be left unpunished.

FERNANDO GIL has a B.A. in History (U.C.M.), a Masters in History and Sciences of Antiquity (U.A.M.-U.C.M.) and a PhD awarded by the Department of History of Institutions at the National Distance Education University. He is a senior researcher in the Group of Research in the Spanish Institute at U.C.A (Buenos Aires) and GIEM of National University of Rio de la Plata in Argentina. He is also an assistant professor at UNED.

Fear and Anger Across Languages

TANIA KOUTEVA
Hennich-Heine University

MARINE VUILLERMET
Radboud Universiteit Nijmegen

Both fear and anger are typically recognised as basic human emotions. Therefore we would expect natural human languages to have lexical expressions for both fear and anger. When it comes to grammatical(ised) expressions, our prediction would be either: the existence; or the non-existence of grammatical(ised) structures for both fear and anger across languages.

On the basis of a cross-linguistic survey we show that, as expected, individual languages do have dedicated lexical expressions for both fear and anger. With regard to the domain of grammar, however, we find an intriguing asymmetry: whereas none of the world’s languages has been shown to have a grammatical category encoding anger (Heine and Kuteva 2002; Heine, Kuteva, Hong, Long, Narrog and Rhee forthcoming), there are a number of languages – belonging to different language families and spoken in different geographical areas – where fear, and apprehension of a particular verb situation, or entity, are marked grammatically, by means of affixation, e.g. the suffix – chana, a grammatical morpheme encoding the apprehensive in Ese Eja (an Amazonian language). This suffix is a mood marker


HANNAH ELIZABETH KERSHAW
London School of Hygiene and Tropical Medicine

In 1986, the British Medical Association (BMA) produced a lengthy memorandum for the Social Services Committee Inquiry on Acquired Immune Deficiency Syndrome (AIDS).

Among the wide-ranging discussions therein was a meditation on the effect fear and anxiety was having upon the response to AIDS by the public. It was warned ‘some heterosexuals may be excessively worried’ but that ‘public education should avoid being so reassuring as to swing the pendulum the other way’. Fear was seen as both a tool in the arsenal of public health educators and an obstacle, in the form of AIDS-related stigma, to be overcome.

This paper will discuss how the idea of this ‘excessively worried’ public affected the production and dissemination of Human Immunodeficiency Virus (HIV) / AIDS education material for adolescents. It will interrogate how the fear of the intended teenage audience was imagined and rendered through educational and recreational texts produced for their consumption. By comparing the textual responses of the BMA and government with responses produced by teenage magazines, it will identify variations in when and how a fear was used or quelled in the hope of preventing the transmission of HIV and the continuing prevalence of AIDS-related stigma.

HANNAH ELIZABETH KERSHAW is a research assistant on the Wellcome funded project ‘Placing the Public in Public Health’ at the London School of Hygiene and Tropical Medicine (LSHTM). Her current research focuses on the place of emotion in public health. Before joining LSHTM, Hannah PhD, titled ‘Re-inventing Childhood in the Age of AIDS: The Representation of HIV Positive Identities to Children and Adolescents in Britain, 1983–1997’, at the University of Manchester’s Centre for History of Science Technology and Medicine. Her thesis focused on the effect adults’ fear and anxiety had on representing HIV, sex and death to children and adolescents.
tagging a (usually imminent) feared event, at best translated by a periphrasis like ‘be careful X might happen!’

Ese Eja (Vuillemet forthcoming)

‘B’iya b’iya b’iya! Kekwa-ka-chana miya! bee bee bee bee pierce-3A-APPR ZSG.ABS

‘Bee, bee, bee, bee! Watch out it might sting you! [field]

We view the linguistic typological ‘fitness’ of fear – encoding grammatical categories – but not of anger-encoding ones – from the perspective of grammaticalisation theory.

TANIA KUTEVA is a full professor of English Linguistics at Heinrich-Heine University Düsseldorf and a professional research associate of SOAS, University of London. She has been a visiting scholar at the Max Planck Institute for Evolutionary Anthropology, Leipzig; an invited scholar at the Netherlands Institute for Advanced Studies (NIAS), Wassenaar, The Netherlands, a visiting professor at the University of Texas at San Antonio, and an Alexander von Humboldt Visiting Professor at UCL and SOAS, University of London. Her main interests include grammaticalisation, linguistic typology and language evolution. One of her major publications (with Bernd Heine) 2002 is ‘World Lexicon of Grammaticalization’ (Cambridge, 2002).

‘Demon of Dyspepsia’: Fear and Emotional Indigestion in Britain (1850–1914)

EVELIEN LEMMENS

QMUL

During the long second half of the nineteenth century, a period characterised as being obsessed with nervous and digestive disorders, discussions on the relationship between digestion and emotion pervaded British publications. Analysing a wide variety of published source material – including medical journals, periodicals, newspapers and didactic literature – this paper examines the prominent role of fear(s) in the emotional aetiology and symptomatology of chronic functional digestive disorders, and considers how the emotional narratives of dyspepsia were informed by physiological and neurological research. Illustratively, William Beaumont, the first to experiment on the living stomach through a permanent gastric fistula, monitored the effect of fear on the physiological condition of the stomach by observing the organ’s colour, movement and acid secretions. Alongside the physiology and neurology of emotion and the stomach, the source material reveals a widespread societal fear of suffering from indigestion. This could comprise the fear of recurring and unrelenting abdominal pain or the fear of having a serious yet undiagnosed condition, as well as a peculiar social fear of embarrassment, should one’s failing digestion betray them in the company of others. By placing fear at the forefront of this enquiry, I aim to demonstrate the multifaceted nature of emotions in chronic functional disorders through cross-genre analysis. I further wish to highlight the intricate narrative of cause, symptom, diagnosis and treatment by revealing the overlapping roles that fear plays in these supposedly distinct medical phases, and how this changes in light of new theories of the human body and brain.

EVELIEN LEMMENS is a PhD candidate researching the relationship between diet, digestion and emotional health in Britain between 1850 and 1950. She is part of the Wellcome Trust funded ‘Living with Feeling’ project at QMUL’s Centre for the History of Emotions. Her research interests include history of emotions, social history of medicine and gender history.

The Semantic Confusion of the Word Inquietude in the Eighteenth Century: Between Internal Sensations in Movement and Emotions

MICHELINE LOUIS-COURVOISIER

University of Geneva

In the epistolary consultations sent to Dr Tissot during the second half of the eighteenth century, patients used the word inquietude in two contrasted senses. One meant a mental preoccupation, close to what we understand today. The other indicated a sensation that was felt in different parts of the body. Patients reported that they suffered of inquietudes to the wrist, in the blood, to the hands and fingers, all around the navel etc. As with other French words commonly used in the eighteenth century (humeur[s], sensibilité, étonnement, angoisse, hirpilasion, embarrass, lassitude, espriît[s] inquietude referred either to a somatic reality or to a mental state. It meant either a movement inside the body or on the skin, or an emotion. There was no need to have distinct words to express an emotional state or a sensoriel experience.

In the first part of my presentation, I will examine the different meanings of inquietude in two late fourteenth-century English narrative poems, where it operates as a feeling of pity caused by the sight of some evil, destructive or painful, which befalls one who does not deserve it, and which we might expect to befall ourselves … ’ My paper investigates what happens to the relation of anger, vengeance and pity or ‘ruth’ in two late fourteenth-century English narrative poems, where it operates within a context of chivalric honour and Christian popular piety. I will suggest that the intimate and unconditional pity that the Morte Arthure demands for its suffering heroes matches and motivates its hostility towards enemies: pity and vengeance are parts of the one impulse, heightened by blood-relation, knightly fellowship and shared religion. In The Siege of Jerusalem, the sufferings of the Jews are inflicted out of pity for the Passion of Christ. In both poems, the pain of pity is not a restraint on anger, as if anger were to be seen as a loss of emotional balance, but an encouragement to ruthless and pleasurable revenge. In effect, the traditional Christian critique of anger as a moral and mental disorder is disabled in these poems.

Andrew Lynch

Theodora Lynch

University of Western Australia

Pity, Anger, Vengeance: An Emotional Nexus in the Alliterative Morte Arthure and The Siege of Jerusalem

ANDEW LYNCH

UWA

Anger was a deadly sin in medieval Christian teaching, but it also came to be readable through Aristotle’s definition in Rhetoric, 2.2: ‘an impulse, accompanied by pain, to a conspicuous revenge for a conspicuous slight directed without justification towards what concerns oneself or towards what concerns one’s friends’. Aristotle’s definition of pity is complementary – Rhetoric 2.8: ‘a feeling of pain caused by the sight of some evil, destructive or painful, which befalls one who does not deserve it, and which we might expect to befall ourselves … ’ My paper investigates what happens to the relation of anger, vengeance and pity or ‘ruth’ in two late fourteenth-century English narrative poems, where it operates within a context of chivalric honour and Christian popular piety. I will suggest that the intimate and unconditional pity that the Morte Arthure demands for its suffering heroes matches and motivates its hostility towards enemies: pity and vengeance are parts of the one impulse, heightened by blood-relation, knightly fellowship and shared religion. In The Siege of Jerusalem, the sufferings of the Jews are inflicted out of pity for the Passion of Christ. In both poems, the pain of pity is not a restraint on anger, as if anger were to be seen as a loss of emotional balance, but an encouragement to ruthless and pleasurable revenge. In effect, the traditional Christian critique of anger as a moral and mental disorder is disabled in these poems.

Andrew Lynch is the Director of CHE and professor of English and Cultural Studies at UWA. He has published extensively on medieval English literature, as well as medievalism, especially on themes of war and peace. With Susan Broomhall and Jane Davidson, he is the general editor of the forthcoming, six-volume Bloomsbury Cultural History of Emotions. His recent publications include three book collections: he is the editor,
with Stephanie Downes and Katrina O’Loughlin, of Emotions and War: Medieval to Romantic Literature (Palgrave Macmillan, 2015); with Michael Champion, of Understanding Emotions in Early Europe (Brepols, 2015); and, with Louise D’Arcens, of International Medievalism and Popular Culture (Cambia Press, 2014).


JOY McENTEE
The University of Adelaide

In Psychiatry and the Cinema (1999) Glen O. Gabbard and Krin Gabbard argue that representations of the psychiatrist were largely so positive in the late 1950s and early 1960s as to constitute a ‘Golden Age’ of movie psychiatry. Their defence, however, falters on two points: their characterisation of Dr Richman in Psycho (Alfred Hitchcock, 1960) is open to challenge, and they apparently overlook Yen Lo (Khiugh Dighê), the evil communist brainwasher who dominates the bravura set pieces of The Manchurian Candidate (John Frankenheimer, 1962). Furthermore, they ignore the stigmatisation of psychiatry by association with the phenomenon he is invoked either to explain or represent, namely the destabilisation of binary constructions of gender. This article re-examines Dr Richman and discusses Yen Lo as a monstrous psychiatrist who gives Frankenheimer an opportunity to screen a phobic response to gender liminality. Psycho and The Manchurian Candidate occupy a trajectory of equivocal representations of the psychiatrist in American movies from 1956 to 1992, with ramifications felt through to 2016. These films evince continuities rather than discontinuities between the psychiatrist of Gabbard and Gabbard’s ‘Golden Age’ and those of subsequent eras.

JOY McENTEE teaches American film, American literature and Adaptation in the Department of English and Creative Writing at The University of Adelaide. She has published in Adaptation, Literature/Film Quarterly, the Journal of Adaptation in Film and Performance and Camera Obscura.

‘Striating Dread in Late Medieval England’

PAUL MEGNA
UWA

This paper examines a selection of the many taxonomies of dread contained in late medieval English sermons and mystical tracts, each of which promotes a distinct ascetic program for dreading well. Although these taxonomies all share some definite commonalities (e.g. they all make an Augustinian distinction privileging chaste fear of currying divine disfavour over servile fear of God’s punishment), they all contain idiosyncratic features that respond to the specific rhetorical and pedagogical purposes for which they were produced. For example, a Latin sermon by the dissident theologian John Wycliffe is adamantly opposed to fears of losing worldly goods (a clear reflection of Wycliffe’s vitriolic dislike of clerical property), whereas the liberal minded mystic Julian of Norwich’s taxonomy in her ‘Long Text’ emphasises the potential spiritual productivity of all the types of dread she catalogues, including despair, which is almost always condemned in other medieval theological writings. Using Deleuze and Guattari’s discussion of striation in chapter 14 of A Thousand Plateaus and Monique Scheer’s concept of emotional practices, this paper explores how the taxonomies of dread circulating in the various devotional-emotional communities of late medieval England shaped the way that their audiences not only conceptualised, but also experienced fear. Moreover, it argues that examining historical taxonomies of fear whose ideological character is, with the benefit of hindsight clearly recognisable, prompts us to interrogate the ideological underpinnings of our contemporary discourses on fear, particularly those that distinguish between ‘healthy’ and ‘pathological’ species thereof.

PAUL MEGNA is a postdoctoral research fellow with the ARC Centre of Excellence for the History of Emotions, based at The University of Western Australia. His work focuses on medieval literature’s fixation on negative emotion and he is especially interested in the pre-modern roots of existentialist philosophies of anxiety, shame, despair and love. He has published in journals including PMLA, Exemplaria, postmedieval and The Yearbook of Langland Studies. He is currently developing a monograph titled Existential Emotion in Middle English Literature. He is also working on a research project that takes an interdisciplinary approach to the study of medieval and contemporary passion plays.

‘Fear of the Night, the Devil and the Nightmare in Early Modern England’

CHARLOTTE-ROSE MILLAR
The University of Queensland (UQ)

In 1954 Thomas Nashe asked ‘When hath the devil commonly first appeared unto any man but in the night?’. In early modern England, the night was a time to be feared, the Devil appearing to them in the night. In some cases the Devil appeared in the form of an animal (a familiar) to torment a hapless man or woman, such as the 1579 case of Richard Galis, a man who was so terrified of the demonic cat in his chamber that he wept for fear. In others the Devil appeared as a nightmare encounter, one that left the victim literally paralysed with terror. Accused witches, although believed to be in league with the Devil, also feared his presence. The night was not only feared as the time in which the Devil was most active but it was also understood as a time of transformation, as a period in which the Devil could take ordinary people and turn them into his servants. For many accused witches their first encounters with the Devil were characterised by fear and suspicion; for some the Devil continued to terrorise them until they finally gave into his advances. By exploring the experiences of both victims and witches, this paper will highlight how early modern men and women viewed the night as a dangerous time of demonic attack and temptation.

CHARLOTTE-ROSE MILLAR is a postdoctoral research fellow in the Institute for Advanced Studies in the Humanities at UQ and an Associate Investigator with CHE. Her book, Witchcraft, The Devil and Emotion in Early Modern England is forthcoming with Routledge in 2017. She is also the author of numerous works on witchcraft, diabolism, emotions and sexual practices in early modern England and has won two prizes for her published work.

“Good-Natured Choleric People”: A Moral Debate of the Eighteenth-Century

LINNA MINOU
Independent Scholar

This paper looks to an eighteenth-century debate concerning the passion of anger and its contradiction, or not, with the notion of good nature, a term that distils the moral code of the period. The subject was the concern of devoted publications, such as the anonymous Appeal Against Passionate People (1748) and also a matter for the periodical press around the middle of the century. The text of the Appeal argues that there is a specific set of people who both experience anger and also maintain their essential good nature. According to the text these people are to be distinguished by those who are common ‘slaves’ to the passion of anger as they continue to exhibit ‘a large share of humanity’. In arguing for an exception the same author posits ‘degrees’ of passionate people, with varying levels of social acceptability attached to each one according to their behaviours while angry. The author also illustrates these varieties of anger by offering explanatory stories that further dissect the nature and the
conditions of permisibility of anger. Opposing texts, on the other hand, disapprove of a conciliatory version between anger and good nature and argue, instead, that the very phrase is an oxymoron. Paying attention to the arguments of both sides, the discussion will contribute to the understanding of the plurality of the emotion of anger and how this is affected by cultural and historical specificities, and especially the discourse of eighteenth-century sensibility.

LINA MINOUR obtained her PhD from Loughborough University (2014) with a thesis on negative passions – specifically anger, resentment, and envy – in the context of eighteenth-century sensibility, theories of moral goodness, and the body. Aspects of Lina’s work have been presented in numerous international conferences in the UK and abroad. Her most recent work, supported by the Wellcome Trust, involves the physiology of envy in early modern context. Lina has taught and supervised student research at Loughborough University and has also acted as a consultant to digital humanities projects.

‘Literary Representations of “Righteous Anger” in Mansfield Park and Frankenstein’

TOMOKO NAKAGAWA
University of the Sacred Heart

Is a Jane Austen heroine capable of anger? It may seem unlikely but the answer is positive. Anger, like prejudice and discrimination, is not an emotion, but a style, a mode of performance, and, according to Sarah Emsley, can even be virtuous. Elizabeth Bennet in Pride and Prejudice, for example, becomes angry when Darcy refers to her social inferiority as she proposes marriage to her. ‘Righteous anger’ in Austen’s novels, Emsley argues, enables the main characters to discern and judge evil in someone, something or in themselves.

In this paper I argue that anger, even when it no longer seems ‘righteous’, is indeed key to understanding the strength of socially marginalised protagonists. I will focus on two novels published within four years of one another: Jane Austen’s Mansfield Park (1814) and Mary Shelley’s Frankenstein (1818).

Nina Auerbach once found a parallel between Fanny Price in Mansfield Park and the nameless Creature in Frankenstein based on their monstrosity. Fanny, a diffident young dependent of Mansfield Park is as ‘monstrous’ as the nameless Creature, Auerbach contends, in her eagerness to be included in society.

The implicit anger of Fanny Price, directed at her mentor and first love, who is infuriated with someone who does not deserve him, seems to provide her with the moral power to bring forth a change. The Creature’s anger is destructive and murderous but truthful and dignified. In this paper, the anger-related vocabulary used in the novel and the confrontational dialogues involving Fanny or the Creature will be analysed, and their linguistic skills for survival will be examined.

TOMOKO NAKAGAWA is a professor at the University of the Sacred Heart, Tokyo. She is the author of Aspects of Daily Lives in the British Novel (2011) and an editor of several other books on British literature. Her current research interests lie in the interplay between image and text in illustrated novels, cultural exchanges between Japan and Britain in the nineteenth century and eco-critical approaches to the modern British novel. She is a member of the British Association for the Romantic Studies (BARS) and the Jane Austen Society of Japan. She was awarded a Chawton House Library Fellowship in May 2017.

‘Heidegger on Affectivity: Attunement, Moods and Fear’

CSABA OLAY
Eötvös Loránd University

In his masterwork Being and Time, Heidegger offers a description of human affectivity, with a focus on moods. As embedded in his question concerning the meaning of ‘being’, he seeks to clarify the structure of the being who asks that question, viz. Dasein. In characterising our being as being-in-the-world, Heidegger develops a conception of ‘attunement’ (Befindlichkeit) as a constitutive part of Dasein, and distinguishes between moods and feelings within it. Due to the character of his philosophical project, the analysis of Dasein, Heidegger pays particular attention to moods, without disregarding feelings. Whereas the latter are mere episodes, moods turn out to be an integral part of Dasein. In this paper, I concentrate on Heidegger’s distinction between moods and feelings and assess his overall theory of affectivity. I will be less interested in his wider philosophical project, i.e. the question of being, but give a sketch of the phenomenological context of his ideas, especially placing it in relation to Husserl’s phenomenology. My main claim is that Heidegger’s account of moods significantly contributes to our understanding of what being a human means. In Heidegger’s description, moods – which, in contrast to feelings, can have no causal explanation, being non-intentional – and Befindlichkeit in general, reveal our being thrown into the world (thrownness/Geworfenheit), is a significant part of our being-in-the-world.

In connection with this distinction, I will also review Heidegger’s analysis of angst.

CSABA OLAY, having studied philosophy, mathematics and physics at Eötvös Loránd University (Budapest), obtained his PhD in philosophy at Freiburg University (Germany), with a scholarship from the German Academic Exchange. He has been teaching at Eötvös Loránd University since 2001, was appointed as full professor in 2015 and is currently the Head of Department of Modern and Contemporary Philosophy. His main research areas are nineteenth- and twentieth-century continental philosophy, hermeneutics, Heidegger, Gadamer, Hannah Arendt and the Frankfurt School. He has published books and articles, and edited collections of essays in these fields.

Carly Osborn

The University of Adelaide.

In this paper I consider the relationship between fear and anger in the rhetoric and ‘repertory of actions’ repeated in public executions and mob Lynchings in seventeenth-century France and England, in the context of the religious wars. I find that this rhetoric draws from longstanding mythical and ritual scripts of imagining the community as a body, and purging it of a physical pollutant in the form of the Other. The corporeal metaphor invokes a curious mixture of terror and rage: fear of being contaminated by the poison, and rage towards the filthy and despicable carriers of contagion.

My analysis is grounded in the theory of René Girard, and his model of cathartic scapegoating in which the community both hates and fears the Other; in which the hatred is so great it turns to violent annihilation, and yet the fear is so great it turns to reverence and divinisation.

My paper therefore suggests that fear and anger can be felt, understood and expressed as working together in the rhetoric and action of catharsis.

CARLY OSBORN is the Education and Outreach Officer and a Research Fellow at The University of Adelaide node of OHE. She holds a PhD in English, First Class Honours degree in English and a Graduate Diploma in Education (Secondary) from The University of Adelaide. Her PhD thesis, ‘Tragedy, Sacrifice and the American Dream: A Girardian Reading of Some Post-War American Novels’ won The University of Adelaide Doctoral Research Medal. Her research interests include: the theory of René Girard; history of emotions; violence, ritual and spectacle; tragic theory and catharsis.
‘Men on Fire: Variable Takes on Outrage’

DEIDRE PRIBRAM
Molloy College

As the ‘Fears and Angers’ call for papers makes clear, it is necessary to pluralise emotions. This is due not only to the intensity arc that each emotion encompasses, but also because any emotion ‘acts’ and ‘means’ differently depending upon the cultural and historical circumstances of its uses. A helpful site to grasp such operations occurs in the audio-visual media of film and television.

Genres are bound together; in part by the emotional valencies they share and that encompass, but also because any intensity arc that each emotion makes clear, it is necessary to pluralise DEIDRE PRIBRAM

‘Virtuous Anger and Middle-Class Anxieties: The Emotional Politics of the ‘Angry Young Man’ in Popular Indian Cinema’

IMKE RAJAMANI
Max Planck Institute for Human Development

The ‘Angry Young Man’ became the most popular type of Indian film hero in the early 1970s. Action movies showed the social underdog to fight with powerful punches and witty vigilantism against corrupt politicians, greedy businessmen and lazy police officers. In the political era of Indira Gandhi’s populist socialism, the angry young man defended the values of Nehruvian democracy and pluralist secularism against the evil effects of western capitalism. This changed by the mid 1980s. A new generation of muscular heroes directed their anger against a ‘system’ of malgovernance and crime perceived to be upheld by the ‘westernised’ elites of the Congress Party. These narratives addressed the anxieties of young middle-class Hindu men about becoming jobless, remaining unmarried, living without social respectability and even without a nation, if politics did not suppress the ‘westernisation of women’ (feminism), the ‘greed of the uneducated lower castes’ (caste-based reservation) and the ‘criminal activities of un-Indian invaders’ (British, Chinese and Muslims).

The films promoted anger as a virtuous means to overcome the unmanly state of victimhood and fear. Anger was an empowering emotional practice that would enable the angry young man to become ‘men on fire’. In other words, perpetrators of conventional warfare, as exalted by Livy, went into war. Studying his narrative allows modern readers, as ancient ones, to understand that emotions and affects are in the eye of the storm. However, Tacitus does not make a clear indictment against passions, just as a philosopher could have done. He sets a very structured system of affects, where various forms of fear and anger are overrepresented, and through which he shows how dangerous and vain these emotions can be. Besides, in the confusion of the civil war events, errors are frequent, and they are presented through the historian’s point of view as faults. Fears and anger, because they form a consistent system, allow the historian to discuss the responsibility of the civil war. The emotions, which are not simply considered as a furor manifestation, are linked with the decisions and apprehension of the situation, and they form a kind of trap into which Rome itself finally falls and from which escaping turns out to be really difficult.

After three years in classes préparatoires in Lycée Henri IV (Paris), CAROLINE RICHARD started her searcher formation this year in Classical Letters. She is a Latinist, specialising in early imperial literature. Caroline is studying emotions in Tacitus’s Histories for her Mémoire, directed by Michèle Ducos, Sorbonne Latin section director. Her research focus on emotions follows the idea that the usual dichotomy between reason and passion is too simple to provide a good understanding of the Roman world.

‘Fear and Anger in Tacitus’s Histories: A Vicious Circle’

CAROLINE RICHARD
Paris-Sorbonne

The Histories are not a simple recollection of facts of the 69 AD civil war. First of all, it is an attempt to understand closely what are the causes that provoked those terrible events, during which so many people suffered. Tacitus focuses on the reason why the united populus of Rome, as exalted by Livy, went into war. Studying his narrative allows modern readers, as ancient ones, to understand that emotions and affects are in the eye of the storm. However, Tacitus does not make a clear indictment against passions, just as a philosopher could have done. He sets a very structured system of affects, where various forms of fear and anger are overrepresented, and through which he shows how dangerous and vain these emotions can be. Besides, in the confusion of the civil war events, errors are frequent, and they are presented through the historian’s point of view as faults. Fears and anger, because they form a consistent system, allow the historian to discuss the responsibility of the civil war. The emotions, which are not simply considered as a furor manifestation, are linked with the decisions and apprehension of the situation, and they form a kind of trap into which Rome itself finally falls and from which escaping turns out to be really difficult.

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‘Joy in Terror: Emotions in the Criminal Prosecution of Nineteenth-Century Political Violence’

DAPHNE ROZENBLATT
Max Planck Institute for Human Development

Contemporary terrorism research increasingly examines the emotions and emotionalisation of modern political violence, often exploring fear as a political weapon. In other words, perpetrators of political violence not only aim to physically attack persons outside the rules of conventional warfare, they seek to sow
seeds of fear into a given population in a war of emotional attrition without a clearly definable victory in sight. However, fear was not always the emotional aim or by-product of violent acts categorised as terrorism. In the nineteenth century, such political actors often described their motives in terms of empathy, love and joy; they felt pity and compassion for those oppressed, love for all humanity and joy in inspiring political change. Focusing on the Italian context, this paper explores the role of emotions in defining nineteenth-century terror, and specifically, emotions of nineteenth-century perpetrators of political violence. Furthermore, it looks at how courtroom trials served as forums for identifying, explaining and defending emotions in cases of political terror, and the role of the law and science in connecting emotional causes to emotional effects. It concludes by considering the ways that the history of terror can be re-examined through a critical examination of political feeling and how fear of terrorism developed in relation to courtroom debates over political violence.

DAPHNE ROZENBLATT is a postdoctoral research fellow at the Centre for the History of Emotions at the Max Planck Institute for Human Development. She completed her PhD at the University of California, Los Angeles in 2014, where she researched the social and political history of Italian psychiatry in the long nineteenth century. Her current research focuses on emotions in trials of political crime in nineteenth-century Europe.

"'Hell Hath No Fury': Fear and Anger on the Eighteenth-Century Stage'

LAURA ROSENTHAL
University of Maryland

In Restoration and eighteenth-century drama, fear belongs to tragedy and anger belongs to comedy. Aristotle, of course, identified pity and fear as the primary emotions generated by tragedy; comedy, he argues, allows audience members to feel superior to the characters on stage and to reject their bad behavior with laughter. In the Restoration and eighteenth century, one of these central forms of bad behavior is manifested as anger. Tragic characters remarkably avoid anger, even in situations in which anger might be expected. In The London Merchant (1731), for example, the notorious Millwood tricks George Barnwell into murdering an uncle who has only shown him kindness, and while he becomes despondent, he never becomes angry. In Thomas Southerne’s Oroonoko, the eponymous hero is tricked into slavery and yet does not express anger. The play in fact dramatises his lack of anger by contrasting him to his friend Aboan, who expresses anger and must be talked out of acting on this impulse. Removing Oroonoko’s anger is one of the significant changes that the playwright Thomas Southerne made to Aphra Behn’s novella of the same name. Addison’s Cato, most prominently, transcends anger over the death of his son to mourn for his country.

In order to explore the meaning and consequence of this connection between emotion and genre, I will look closely into the work of one playwright: William Congreve. Congreve’s Way of the World, in the Restoration comic tradition, finds comedy in anger. The malicious characters in this play are all at various points angry at Mirabell: Fainall because he has been ‘pre-cuckolded’ and thwarted in his blackmail plot; Mrs. Marwood because Mirabell pays no attention to her; and Lady Wishfort most spectacularly when she realises that Mirabell has tricked her. But Mirabell is also angry: he is furious that Millamant entains fops; his schemes against Lady Wishfort are gratuitously cruel; and his constricting demands on Millamant in their marriage negotiation suggest continuing irritation with her emotional power over him.

Congreve’s tragedy The Mourning Bride, mostly now forgotten, was one of the most popular plays of the century and complicates the fear/anger generic distinction. Zara’s anger has lingered in the popular imagination, widely misquoted as ‘Hell hath no Fury like a woman scorn’d.’ Congreve wrote the play to feature his beloved Ann Bracegirdle in the role of the Spanish princess Almeria, but the bulk of attention went instead to the ‘woman scorned.’ The Moorish Queen Zara, originally played by Elizabeth Barry but later performed by the most prominent actresses of the century, including Sarah Siddons. I will explore the significance of the shift of attention in this play from the intended star, the mourning bride herself, who lives in fear, to an ‘enslaved’ African woman, who lives in anger, originally produced at a moment that saw the largest spike in slave-trading in English history to date. Congreve’s Zara echoes Lady Wishfort in her thwarted desires and her anger at being fooled. Rather than mocking both of these women, however, Congreve affords them both a surprising measure of dignity and audience sympathy, providing unusual instances in which audiences members are encouraged to sympathize with an angry character. Congreve complicates eighteenth-century tragic form by encouraging anger over political injustice.

*The actual lines are: “Heav’n has no rage like love to hatred turn’d / Nor Hell a fury, like a woman scorn’d.”

LAURA J. ROSENTHAL is Professor of English at the University of Maryland and author of Infamous Commerce: Prostitution in Eighteenth-Century Literature and Culture (Cornell, 2006; paperback, 2015) and Playwrights and Plagiarists in Early Modern Drama: Gender, Authorship, Literature Property (Cornell, 1996); editor of Nightwalkers: Prostitute Narratives from the Eighteenth Century (Broadview, 2008); and co-editor (with Donna Heiland) of Literary Study, Measurement, and the Sublime: Disciplinary Assessment (Teagle Foundation, 2011) and (with Mita Choudhury) of Monstrous Dreams of Reason: Body, Self, and Other in the Enlightenment (Bucknell, 2002). She won a Newberry/British Academy Award for Research in Great Britain, the Monticello College Foundation Fellowship for study at the Newberry Library; an NEH Summer Award; and a Folger Shakespeare Library Short-Term Fellowship. She is editor of the journal Restoration and is currently working on a book project called “Ways of the World: Theater and Cosmopolitanism in the Restoration and Beyond.”

The Tyranny of the Temporal Lobe: Fear, Anger, and Epilepsy at the Guy’s-Maudsley Neurosurgical Unit, 1951-1968

DAVID SAUNDERS
QMUL

Between receiving its first patient in 1951 and its two-hundredth in 1968, the Guy’s-Maudsley Neurosurgical Unit established itself as a world-leading centre for the neurosurgical treatment of temporal lobe epilepsy. Led by neurosurgeon Dr Murray Falconer and psychiatrist Professor Denis Hill, the Unit offered patients with intractable conditions a dramatic surgical intervention: the en bloc removal of the anterior temporal lobe. This paper examines how fear and anger, both as emotional experiences and medical problems, shaped the motivations of doctors and patients alike in this landmark chapter in the history of epileptology. Drawing upon long-standing cultural attitudes towards the condition, temporal lobe epilepsy patients in this period were perceived as emotionally transgressive characters, subject to aggressive outbursts and unusual sexual desires. As such, the Unit’s neurosurgeons were at once motivated by a therapeutic concern for seizure reduction, an intellectual curiosity regarding the temporal lobe’s influence on aggressive and fear-inducing behaviours, and a social imperative to identify and eliminate forms of deviancy. Far from being passive recipients of this treatment, patients displayed a similarly complex range of motivations for going under the knife: to appease frustrated...
parents and spouses, to protect threatened jobs and livelihoods, and, most importantly, to rid themselves of the fear and shame of being ‘epileptic’. By closely examining the vast research output of the Unit across two decades, this paper explores how post-war neurosurgery attempted to address matters of fear and anger, and in so doing, transformed the ‘objective’ environment of the operating theatre into a site of intense emotional experience.

DAVID SAUNDERS is a PhD candidate at the Centre for the History of the Emotions, UMUL. His research focuses on human experimentation, medical research and citizenship in twentieth-century Britain, and is supported by a doctoral studentship from the Wellcome Trust. His work also intersects with the Centre’s ‘Living with Feeling’ Collaborative Award.

“‘Patriots Beware!’ Fear and the Visual Culture of Anti-Communism in Post-Civil War Greece’

ANASTASIA STOURAÎTI
Goldsmiths, University of London and
ALEXANDER KAZAMIAS
Coventry University

This paper investigates the uses of fear in Greek anti-communist discourse from the country’s Civil War in the 1940s to the fall of the Military Dictatorship in 1974. It focuses on the visual propaganda of the victors of the Civil War with the aim of demonstrating how this fuelled a culture of demonisation and terror vis-à-vis the defeated Left and its local supporters. Drawing on the history of emotions, critical propaganda theory and iconographic analysis, the paper decodes the visual language of anti-communism to show the ways in which mass-produced iconic imagery (posters, cartoons, book illustrations, newsreels and motion pictures) portrayed communism as an alien and barbaric monstrosity. In so doing, the analysis traces back the cultural sources of anti-communist propaganda to long-standing traditions of negative othering such as Islamophobia, orientalism and chauvinism. It argues that the pictorial rhetoric of fear was patterned on old stereotypical themes and visual scripts that were embedded in popular culture and carried strong emotional connotations. In addition, the visual vocabulary of anti-communism will also be examined in comparison with contemporary examples from other Western states and linked to the international context of the Cold War. Finally, through this case study, the paper will reflect on the wider heuristic value of visual culture for the history of emotions.


DR ALEXANDER KAZAMIAS is senior lecturer in Politics at Coventry University. He is author of *Greece and the Cold War: Diplomacy and Anti-Colonialism after the Civil Conflict*, London: I.B. Tauris, 2017. He has written on modern Greek politics and his latest book on Greek-Turkish relations and the politics of modern Egypt. His latest publications include ‘Antiquity as Cold War Propaganda: The political uses of the classical past in post-war Greece’, in D. Tzivias (ed.) *Re-imagining the Past: Antiquity and Modern Greek Culture*, Oxford UP, 2014. He has written numerous press articles and has appeared on BBC Radio, RT and Greek State Television (ERT).

‘Alarming Signs: Spirits, Sins and Sickness in Early Modern Switzerland’

EVELINE SZARKA
University of Zurich

Apparitions and ghosts have always been associated with terror. The fear of ghosts often creates them in the first place, as Ludwig Lawarter argued in his treatise ‘*Ghosts and Spirits Walking by Night*’ in 1569. The lack of control over invisible entities and the uncertainty about our own senses summon the most fundamental fears of human existence. The ‘uncanny’ is not what is unknown to us, but the eerie distortion of the ‘once familiar’ (Freud). In the early modern period, ghosts and spectres were not only terrifying due to their mere appearance as fragmented and ghostly echoes of past existence, but because of their meaning. The unruly ghost represented unfinished business and sins of the deceased, and they affirmed the existence of purgatory. Even after the abolition of purgatory during the Protestant Reformation, people still believed in the existence of ghosts and diabolic spectres, and if anything, the fear of spirits increased significantly.

The heightened terror of ghosts and spirits in the sixteenth and seventeenth century was accompanied by an intensified fear of diabolical illusions and temptations. This paper argues that early modern spirits were charged with multiple meanings. As a practical tool, they revealed hidden sins, indicated sickness and served as portents for misfortune. Spirits were always an alarming sign for religious and social discrepancy. This study draws upon documents preserved in the state archives of Switzerland that detail a variety of eyewitness accounts of ghostly phenomena. The preliminary results show that in early modern Switzerland, the fear of ghosts and spirits helped people to cope with everyday struggles.

EVELINE SZARKA is a PhD candidate at the University of Zurich and a member of the doctoral program in the Department of History. She received her BA in History and German Philology from the University of Zurich and her MA in German Philology and Medieval Studies from the University of Zurich and Cambridge (Gonville and Caius College). She wrote her masters thesis on the purposes of apparitions according to Ludwig Lawarter’s *Gespensterbuch* (1569). She is currently working on a dissertation on the semiotics of ghostly sensation in early modern culture. Her research interests include historical semiotics and pragmatics, Reformation history and history of the occult.

‘Self-Reflexive Anxiety’

RUTH REBECCA TIEJTJEN
University of Tübingen

This paper will address a specific kind of fear-like feeling: self-reflexive fear or anxiety. Self-reflexive anxiety is an aversive feeling which is not directed at an external object or event – at something that might happen to oneself – but rather at oneself, at one’s own possible behaviour and actions – at something one at least partly brings about. Think, for example, of the fear of fainting in public, the fear of failing in an exam, the fear of acting out of an impulse or desire one does not identify with, the fear of acting out of an unlived habit, or the fear of performing a courageous action which challenges one’s own character and identity (cf. Kierkegaard 1980; Sartre 1948; Heidegger 2008). In this paper, I offer a description, a conceptual analysis and a categorisation of those phenomena. Thereby I refer to philosophical and psychological theories of self-reflexive emotions, and in particular consider anger as another case of a (possibly) self-reflexive emotion in order to highlight the peculiarities of self-reflexive anxiety. As I am going to argue, in the most extreme cases of self-reflexive anxiety, it is our actions, and therefore our practical identity itself that is at stake.

This paper contributes to the topic of the conference in a twofold manner. First, it sheds light on a commonly neglected, but still widespread and fascinating class of fear-like emotions. It thereby challenges the idea of fear as a basic emotion, and shows how this particular class of fear-like feelings is dependent on our self-conception. Secondly, it sheds light on the relation between fear and anger by particularly considering the relation between anxiety and anger as self-reflexive emotions. The debate on self-reflexive emotions is focused on necessarily self-reflexive emotions like shame or guilt.
Fear and anger can be self-reflexive, though they are not necessarily so. Therefore, they belong to a neglected class of self-reflexive emotions. Still, anger better conforms to the traditional picture of self-reflexive emotions because it is directed at one’s own factual, present or past self, rather than at one’s possible future self.

RUTH REBECCA TIETJEN is completing her PhD thesis in philosophy of emotions at the University of Tübingen (Germany). It focuses on fear and anxiety and particularly considers self-reflexive and mood-like experiences. What distinguishes her approach is that it is inspired by analytical, existential and phenomenological philosophy. Ruth has also co-initiated a research project on religious feelings. Her research and teaching has partly been inspired by an interdisciplinary discourse and engaging a metaphilosophical debate about the aim, method and form of philosophy. In her future research, Ruth plans to focus on fear and anxiety as political emotions.

"A Frightening New Report": The Use of Fear Appeal in Sixteenth-Century Lutheran News Reports

ABAIGÉAL WARFIELD
The University of Adelaide

Appeals to fear and threats have long been deemed as effective in constructing convincing arguments that regulate people’s behaviours. In order to effect changes in their audiences’ behaviour, it will be argued, a number of Lutheran authors employed a ‘fear appeal’ approach. This paper will show how stories in early modern Lutheran news worked to enhance the perceived severity of the threat of the Devil, sometimes using scary graphic warnings, which sought to underline the dangerous nature of certain ‘ungodly’ behaviours, especially blasphemy, which was believed to provoke God’s wrath.

A number of Lutheran authors were quick to realise that they could use the new genre of Neue Zeitungen to communicate fear-laden warnings beyond the pulpit to wider audiences. Frightening stories were used to try to persuade parishioners to abstain from blaspheming and cursing.

Blasphemers were graphically portrayed as being tortured by the Devil, with their cursing and swearing leading the Devil directly to their door. Through using the threat of the Devil, Lutherans sought to regulate human emotions towards the divine and the diabolical. The examples and graphic warnings made clear that one should never curse in anger, and to curse God or swear to the Devil could have dire consequences. It will be argued that just as fear appeals are used today to enhance the perceived severity of threats, Lutheran news authors similarly employed a fear appeal approach as a means to reform not only behaviours but also to regulate the feelings of members of the Lutheran community.

ABAIGÉAL WARFIELD is a postdoctoral research fellow at CHE at The University of Adelaide. She is co-convenor of the Emotions and Media Research Cluster at the Centre. She is currently working on a project titled ‘Framing Fear: Constructing Fear of God, the Devil and Witches in Early Modern Germany.’ She is in the process of completing her first monograph, which explores how the crime of witchcraft was constructed in German news reports in the sixteenth and seventeenth centuries.