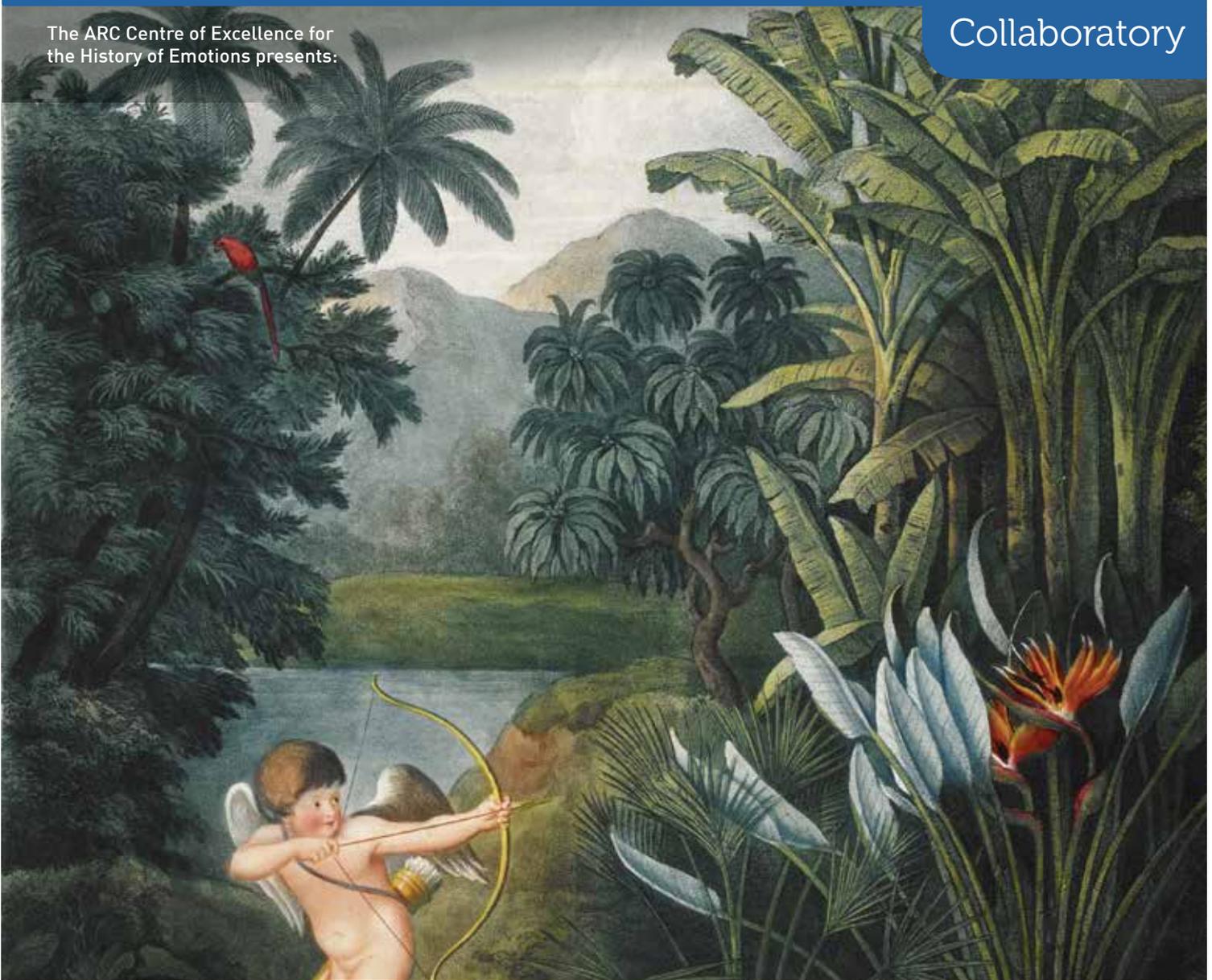


The ARC Centre of Excellence for
the History of Emotions presents:

Collaboratory



Wild Emotions: Affect and the Natural World

Date: 14–15 December 2017

Venue: Woodward Conference Centre
10th Floor, Law Building
The University of Melbourne
185 Pelham St, Carlton VIC

Enquiries: Grace Moore (gmo0@unimelb.edu.au)

Convened by: Stephanie Trigg and Grace Moore

Whether it is red in tooth and claw or a goddess to be worshipped, nature is always an emotional subject. The 'Wild Emotions' collaboratory will explore affective interactions with the natural world, and participants will discuss engagements with nature from a range of historical periods.

Confirmed speakers:

Philip Armstrong, University of Canterbury (NZ); Deirdre Coleman, The University of Melbourne; Jeffrey Jerome Cohen, George Washington University; Ken Gelder, The University of Melbourne; Iain McCalman, The University of Sydney; Alexa Weik von Mossner, University of Klagenfurt; Peter Otto, The University of Melbourne; John Plotz, Brandeis University; Juanita Feros Ruys, The University of Sydney; Rachael Weaver, The University of Melbourne; Linda Williams, RMIT University.

Image: Robert John Thornton, *The Temple of Flora. Cupid inspiring plants with love*, 1805. Image number F60083-89.
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Acknowledgments

We acknowledge the Elders, families and descendants of the Wurundjeri people who have been and are the custodians of these lands. We acknowledge that the land in which we meet was the place of age old ceremonies of celebration, initiation and renewal and that the local Aboriginal peoples have had and continue to have a unique role in the life of these lands.

EMOTIONS
MAKE
HISTORY

**THURSDAY 14 DECEMBER 2017****THE WOODWARD CONFERENCE CENTRE, TENTH FLOOR, THE LAW BUILDING, 185 PELHAM STREET, CARLTON VIC 3053**

12.00–1.00pm	Welcome to Country and Introduction, Stephanie Trigg and Grace Moore
1.00–2.00pm	LUNCH
2.00–2.45pm	Iain McCalman (The University of Sydney), 'For the Love of a Wild Monkey: The Saga of JT Jr, an African Vervet, and Her Captor, Delia Akeley'
2.45–3.30pm	Alexa Weik von Mossner (University of Klagenfurt), 'Narrating Animals: Affect and the Intricacies of Trans-Species Empathy'
3.30–4.00pm	AFTERNOON TEA
4.00–4.45pm	John Plotz (Brandeis University), 'Naturalism's Affect: Wildly Darwinian Emotions in Fin-de-Siècle Fiction'
4.45–5.30pm	Ken Gelder and Rachael Weaver (The University of Melbourne), 'Killing and Sentiment in the Colonial Australian Kangaroo Hunt Narrative'
7.00pm	Conference dinner (please reserve your place through the e-cart): Shakahari, 201-203 Faraday Street, Carlton VIC 3053

FRIDAY 15 DECEMBER 2017**THE WOODWARD CONFERENCE CENTRE, TENTH FLOOR, THE LAW BUILDING, 185 PELHAM STREET, CARLTON VIC 3053**

9.30–10.15am	Philip Armstrong (University of Canterbury (NZ)), 'Fear of the Forest'
10.15–11.00am	Peter Otto (The University of Melbourne), 'The Ecstasies of Immersion, Motion and Mapping in Thomas Baldwin's <i>Airopaidia</i> (1786)'
11.00–11.30am	MORNING TEA
11.30am–12.15pm	Juanita Feros Ruys (The University of Sydney), 'Emotion, Dark Tourism and the Jenolan Caves'
12.15–1.00pm	Deirdre Coleman (The University of Melbourne), 'Walter D. Dodd: Natural History Collecting in the "Deep North"'
1.00–2.00pm	LUNCH
2.00–2.45pm	Linda Williams (RMIT University), 'Affective Enlightenment in the Works of John Ray'
2.45–3.30pm	Jeffrey Jerome Cohen (George Washington University), 'Feeling at Sea: Inside Noah's Ark'
3.30–4.00pm	AFTERNOON TEA
4.00–5.00pm	Summing up

Drinks

Convenors:

Stephanie Trigg

The University of Melbourne

STEPHANIE TRIGG is Redmond Barry Distinguished Professor of English at The University of Melbourne. In 2005, she was Visiting Hurst Professor in the Department of English and American Literature at Washington University in Saint Louis. In 2009 she was Visiting Research Fellow at the University of Pennsylvania, and Distinguished Lecturer, New York University. In 2013 she was Distinguished Lecturer at New York University, and Visiting Fellow, Queen Mary, University of London. She was elected a Fellow of the Australian Academy of the Humanities in 2006, and from 2008–2011 she was a Trustee of the New Chaucer Society. In 2008 she received the Patricia Grimshaw Award for Excellence in Mentoring, and an Award for Teaching Excellence in Arts and Humanities from the Australian Teaching and Learning Council. Stephanie is currently one of ten Chief Investigators and one of four Program Leaders in the Australian Research Council Centre of Excellence for the History of Emotions. She leads The University of Melbourne node of the Centre.

Grace Moore

The University of Melbourne

GRACE MOORE is, until the end of 2017, a Senior Research Fellow at the ARC Centre for Excellence for the History of Emotions at The University of Melbourne, where she also holds a senior lectureship. Her monograph, *Dickens and Empire* (Routledge, 2004) was shortlisted for the NSW Premier's Award for Literary Scholarship in 2006. She is the author of *The Victorian Novel in Context* (Continuum, 2012) and her co-edited collection, *Victorian Environments* will be published by Palgrave in April 2018. Grace is completing a book-length study of settlers and bushfires, *Arcady in Flames* and material from this project has appeared as both book chapters and journal articles. She also publishes on Anthony Trollope and Antipodean ecology, and her next projects will include a book on Trollope, travel and the environment and another on Dickens and the emotions.

Speakers:

'Fear of the Forest'

Philip Armstrong

University of Canterbury (NZ)

Prior to modernity, fear of the forest – as a claustrophobic, enveloping concentration of natural or supernatural threats – was a forceful and widespread emotional disposition in European cultures. In English literature, however, such fear always appears atavistic, presumably because most of England's wild forests had already been felled by the end of the Anglo-Saxon period. By the eighteenth century, indeed, English writers most often portrayed trees and woodlands as objects of veneration: far from being the source of any malign threat to human wellbeing, they had become beautiful, passive and vulnerable victims of human venality.

Nevertheless, in this paper I am interested in sketching some of the ways in which the fear of forests and trees has persisted in literature in English, and even regained some of its old force in recent times. I will focus mostly

on a single text, Annie Proulx's novel *Barkskins* (2016), which opens in the late seventeenth century with the arrival in New France of René Sel and Charles Duquet, two young French peasants who work as woodcutters in the apparently infinite boreal forests of the country that will later be named Canada. The rest of this big novel follows their descendants, labouring foresters and timber capitalists respectively, over the course of three hundred years. My reading will identify the ways in which trees and forests frighten, threaten, resist, injure and kill generations of Sel and Duquet scions; in particular I will concentrate on moments that exemplify the agonistic elements of the relationships – material, aesthetic, phenomenological and especially emotional – that humans have with trees in the context of a resolutely capitalist and colonising modernity.

PHILIP ARMSTRONG is Associate Professor in the School of Humanities and Creative Arts at the University of Canterbury (NZ). He is Co-Director of the New Zealand Centre for Human-Animal Studies and co-principal investigator of the Marsden project 'Kararehe: Animals in Art, Literature and Everyday Culture in Aotearoa New Zealand'. Philip's current research involves analysis of nature, and animals in particular, as expressed in cultural representations and practices, especially literature, and especially in the contexts of colonialism, decolonisation and globalisation. His most recent book is *Sheep* (Reaktion 2016), a cultural history of an underestimated animal. His other books in this field include *A New Zealand Book of Beasts: Animals in our Culture, History and Everyday Life* (AUP 2013), co-authored with Annie Potts and Deidre Brown; and *What Animals Mean in the Fiction of Modernity* (Routledge 2008).

'Feeling at Sea: Inside Noah's Ark'

Jeffrey Jerome Cohen

George Washington University

Two by two, or seven by seven, the animals were placed by Noah aboard his ark, creating history's first zoo – a floating menagerie of climate change survivors forced into temporary communities. The animals loaded aboard the vessel were wild, yet the leopards and lions were assumed to share dwelling space with peacocks and gazelles. What did these animals eat? How did Noah and his family manage them? Did the creatures aboard the ark struggle against each other, consume each other, fear each other – or were those emotions the 'gift' of leaving the ark months later?

JEFFREY JEROME COHEN is Professor of English and Director of the Medieval and Early Modern Studies Institute at the George Washington University in Washington, DC. His research examines strange and beautiful things that challenge the imagination, phenomena that seem alien and intimate at once. He is especially interested in what monsters, foreigners, queers, inhuman forces, objects and matter that won't stay put reveal about the cultures that dream, fear and desire them. Cohen is widely published in the fields of medieval studies, monster theory, posthumanism and ecocriticism. His book *Stone: An Ecology of the Inhuman* won the René Wellek Prize for best book in comparative literature (2017).

'Walter D. Dodd: Natural History Collecting in the "Deep North"'

Deirdre Coleman

The University of Melbourne

This paper is a small, historical part of a larger project exploring the legacies of Romantic natural history shaping today's explosion of nature writing. Walter D. Dodd (1891–1965) was an Australian entomologist and field naturalist from far north Queensland, the son of Frederick Parkhurst Dodd (1861–1937) who played a key role in bringing Queensland's insect life to the attention, not just of southeast Australia but to the rest of the world, selling thousands of tropical insects to wealthy clients and museums overseas. In 1935 Walter published a series of 32 newspaper columns in *The North Queensland Register* entitled 'Meanderings of a Naturalist'. These jocular, nostalgic and blokey reminiscences about the northern frontier's so-called 'bad old days' recall his life in the bush with buffalo hunters, settlers and aboriginals, presented in a format which strikes us today as deeply racist. The columns also reveal a complex and disturbing aspect of our colonial past: the link between natural history collecting and the collection of Aboriginal remains during the heyday of scientific racism in the nineteenth and early twentieth century. My paper asks what it means when so-called 'primitive' people are relegated to the natural history domain. I will end with some reflections on repatriation, and the powerful emotions which swirl around this topic.

DEIRDRE COLEMAN is the Robert Wallace Chair of English at The University of Melbourne. She is part of a recently-funded ARC Linkage Project with the Australian Museum entitled 'Reconstructing Museum Specimen Data Through the Pathways of Global Commerce'. Her work on field collecting in remote Australia in the late nineteenth/early twentieth century forms part of this wider investigation of the economics of the natural history trade. Deirdre's book *Henry Smeathman, the Flycatcher: Natural History, Slavery and Empire in the Late Eighteenth Century* will be published in May 2018 by Liverpool University Press.

'Killing and Sentiment in the Colonial Australian Kangaroo Hunt Narrative'

Ken Gelder and Rachael Weaver

The University of Melbourne

This paper introduces a larger project on the colonial kangaroo hunt. The first poem published in Australia on an Australian subject was 'The Colonial Hunt' (1805) – where the killing of a wallaby calls up a range of affective responses. The kangaroo hunt becomes a key trope for the expression of settler domination over native species. But it opens up other settler dispositions too: moments of reflection, species compassion and an increased awareness of the possibility of extinction. Affective and ethical reactions to the killing of kangaroos can work to critique triumphalist narratives of violence and the thrill of the hunt.

One significant literary space where this dynamic often plays itself out is the colonial children's novel. This paper will look at Sarah Porter's *Alfred Dudley; or,*

The Australian Settlers (1830), Anne Bowman's *The Kangaroo Hunters; or, Adventures in the Bush* (1858), E. Davenport Clelands *The White Kangaroo: A Tale of Colonial Life* (1891) and Arthur Ferres's *His First Kangaroo: An Australian Story for Boys* (1896). It will also look at two important colonial children's fantasies built around the kangaroo hunt, Arthur Ferres's *His Cousin the Wallaby*, and *Three Other Australian Stories* (1896) and Ethel C. Pedley, *Dot and the Kangaroo* (1899).

KEN GELDER is Professor of English and co-director of the Australian Centre at The University of Melbourne. His recent books include *New Vampire Cinema* (BFI 2012) and – with Rachael Weaver – *Colonial Australian Fiction: Character Types, Social Formations and the Colonial Economy* (Sydney University Press, 2017). He is also editor of *New Directions in Popular Fiction: Genre, Distribution, Reproduction* (Palgrave, 2016).

RACHAEL WEAVER is an ARC Senior Research Fellow in English at the Australian Centre at The University of Melbourne. She is the author of *The Criminal of the Century* (2006) and co-editor with Ken Gelder of a number of colonial anthologies and collections. Rachael and Ken's new monograph, *Colonial Australian Fiction: Character Types, Social Formations and the Colonial Economy*, has recently been published by Sydney University Press.

'For the Love of a Wild Monkey: The Saga of JT Jr, an African Vervet, and Her Captor, Delia Akeley'

Iain McCalman

The University of Sydney

I propose to tell the little-known story of the captive life and human relationships of a female African vervet monkey called JT Jr, who was forcibly adopted in East Africa in 1909 by Carl and Delia 'Mickie' Akeley. The Akeleys were an American couple famed in their day as African wildlife hunters and museum scientists. I tell how JT Jr came to overturn her captors' lives and careers, with consequences both tragic and inspirational. JT's human-animal relationship begins as a romance, becomes a tragedy and ends in redemption.

My paper will explain how and why this portentous love story between a human and a monkey became lost to American literature and primatology, and with it the important cultural and conservationist legacies of a African monkey whose distinctive character and social and moral agency deserves our recognition. JT Jr's legacies include playing a crucial role in the founding of the world's most important mountain gorilla reserve and becoming the muse of Alice Bradley Sheldon, alias James Tiptree Jr, one of America's most disturbingly prophetic feminist science fiction writers.

PROFESSOR IAIN DUNCAN MCCALMAN AO, FRHistS, FASSA, FAHA, FRNSW is a Fellow of four learned Academies and is a former President of the Australian Academy of the Humanities. He was Director of the Humanities Research Centre, ANU, from 1995–2002. Iain has written numerous books, including *The Last Alchemist: Count Cagliostro, Master of Magic in the Age of Reason* (Harper Collins, New York, 2003), which was translated into twelve languages and *Darwin's Armada: how four voyagers to Australasia won the battle for evolution and changed the world*, which was published in separate editions in the USA, UK and Australia, won three book prizes, and was the basis of a TV Series (ABC, Canada, Germany, New Zealand) and an exhibition at the Australian National Maritime Museum. Iain is currently a research professor in history at The University of Sydney and Co-Director of the Sydney Environment Institute. His award-winning book, *The Reef – A Passionate History, from Captain Cook to Climate Change* (2014, 2016), was published by Penguin in Australia and by Farrar, Strauss and Giroux/Scientific American in the USA.

'The Ecstasies of Immersion, Motion and Mapping in Thomas Baldwin's *Airopaidia* (1786)'

Peter Otto

The University of Melbourne

This paper focuses on Thomas Baldwin's *Airopaidia: Containing the Narrative of a Balloon Excursion* (1786) and, in particular, the four designs included in the publication. The designs: 'A Balloon Prospect from Above the Clouds' and its 'Explanatory Print'; 'A View from the Balloon at its Greatest Elevation'; and 'The Balloon over Helsbye Hill in Cheshire' are amongst the earliest attempts to represent an aerial view. In these designs, Enlightenment interest in balloons, which focuses on the world revealed beneath them and how that new knowledge can be deployed, is coupled with a Romantic interest in embodied observers, transitory optical phenomena and networks of relations. The tension between these elements is suggested by Baldwin's uncertainty as to how to describe what he is seeing. He describes 'A Balloon Prospect', for example, as a 'Chromatic View'; 'Specimen of Balloon Geography'; and a 'Balloon Prospect' that also shows the *meandering* 'Track of the Balloon through the Air'. As I will argue, what is at stake in this indecision are the ecstasies of the sublime, which in these designs begins rather than ends with 'inflation', which lifts us from a world given by God or Nature into one of our own design.

PETER OTTO is Professor of Literature and Acting Head of the School of Culture and Communication at The University of Melbourne. His recent publications include *Multiplying Worlds: Romanticism, Modernity, and the Emergence of Virtual Reality* (Oxford University Press 2011) and *21st Century Oxford Authors: William Blake* (forthcoming May 2018). He is currently working on a project entitled 'The Architectures of Imagination: Bodies, Buildings, Fictions and Worlds'.

'Naturalism's Affect: Wildly Darwinian Emotions in Fin-de-Siècle Fiction'

John Plotz

Brandeis University

'Naturalism's Affect' locates wild emotions within human beings as a way of understanding exactly what Darwinian investigations of human origins contributed to the fascinating explosion of experimental fictional forms between 1880 and 1921. It traces the legacy of Darwin's turn towards ethology in the 1870's in later literary experiments with wildly expressed affect—some of which bore the name of Naturalism and others which mirror or borrow from Naturalism's formal repertoire. In that range of literature, emotions—understood affectively, as necessary behaviours promoted by particular settings or situations—come to be understood as much as a product of the natural as the moral realm. It is in that context that we should approach the broadly scientific agenda for Naturalism laid out by Zola, and by various French, Irish, British and American novelists who followed Zola towards a deterministic or behavioural account of human psychology (albeit under different nominal heads).

Naturalism in its enormously various guises investigates how the 'non human' or the 'inhuman' comes to be reconstituted as a problem within humans themselves. This is a development in thinking about affect that can be better understood by drawing on N. Katherine Hayles's recent work exploring the 'unthought...assemblages' that structure human (and nonhuman) cognition and behaviour in ways that operate below consciousness. This paper zeroes in on Edith Wharton's 1921 *Age of Innocence* as an unexpected late instance of the Naturalist commitment to exploring a pervasively conditioning social and physical assemblage that results in variegated manifestations – affective, behavioral and cognitive – that take hold of characters and readers in predictably related ways.

JOHN PLOTZ is Professor and Chair of English at Brandeis University and President of the Society for Novel Studies. His books include *Semi-Detached: The Aesthetics of Virtual Experience since Dickens* (Princeton, 2017), *Portable Property: Victorian Culture on the Move* (Princeton, 2008) and *The Crowd: British Literature and Public Politics* (University of California Press, 2000, as well as a children's book, *Time and the Tapestry: A William Morris Adventure* (Bunkerhill, 2015). He is the editor of the *B-Sides* feature in *Public Books*, and his recent pieces on Richard Jefferies and William Morris are part of 'Non-Human Being', a study of the post-Darwinian origins of naturalism, prose fantasy and science fiction.

'Emotion, Dark Tourism and the Jenolan Caves'

Juanita Feros Ruys

The University of Sydney

'Dark tourism' has been a feature of the Jenolan Caves in the Blue Mountains west of Sydney since European tourism began there in the 1850s. Early tourists were drawn to the area's sense and appearance of alterity, which meshed so well with the contemporary European sensibility of the sublime. Travellers could and did imagine themselves entering an antipodean version of Dante's circles of Hell. But the existence of 'dark tourism' at the Caves, which has continued unbroken for the ensuing 150 years, raises a number of questions. Usually places of dark tourism are sites of nefarious renown: the locale of murders, massacres, executions and horrific living incarcerations. But what is the source of the 'darkness' at the Caves? Why would tourists expect to sight a ghost there? What history of untimely death do the Caves entertain?

This paper explores the European history of emotional reactions to the Jenolan Caves and considers how and why the Caves have been deliberately imagined with reference to classical and Christian European mythologies of death and the demonic, with such named features as the River Styx, the Devil's Coach House and the Temple of Baal. They have been constructed as a tourism site where emotions of fear and uncertainty can be safely aroused, entertained and played with, yet ultimately contained. But this paper argues that this artificial veneer of fear hides and displaces deeper concerns that exist in this uncanny location.

DR JUANITA FEROS RUYS is Director of The University of Sydney node of the Australian Research Council Centre of Excellence for the History of Emotions. She works in medieval intellectual history with particular interests in medieval demonology and the medieval language of emotions. She is the author of *Demons in the Middle Ages* (Arc Humanities Press, 2017) and the producer of a forthcoming documentary, *The Devil's Country* about the intersection of medieval demonology and the Australian landscape. She is currently co-editing a

volume on emotions terminology 400–1800 for Routledge, and curating a themed issue of the journal *Emotions: History, Culture, Society* on the alternative history of empathy.

'Narrating Animals: Affect and the Intricacies of Trans-Species Empathy'

Alexa Weik von Mossner

University of Klagenfurt

How do literary texts and films invite us to care for non-human characters? Is our emotional engagement with imaginary animals comparable to our feelings for human protagonists? And does it make any difference whether we engage with fiction or non-fiction? My talk will use evidence from narratology, affective neuroscience and cognitive ethology to address these questions. The narratologist David Herman has argued that insights from critical animal studies can be helpful for the analysis of narrative representations of non-human minds. I will suggest that research in cognitive ethology can complement such humanistic inquiries in important ways.

One aim of my talk is to investigate the role of anthropomorphism in our engagement with non-human animals in literature and film. I will also explore the issue of trans-species empathy, which allows us to feel with others across species boundaries, and address the question of why we tend to inhibit that capacity at times. Finally, I will differentiate between an *outsider* and an *insider* perspective on animal minds and discuss whether offering (or pretending to offer) an insider perspective on a non-human consciousness can have any ethical dimensions that go beyond the pure entertainment value of crude anthropomorphism.

ALEXA WEIK VON MOSSNER is Associate Professor of American Studies at the University of Klagenfurt in Austria. Her research explores the theoretical intersections of cognitive science, affective narratology and environmental literature and film. She is the author of *Cosmopolitan Minds: Literature, Emotion, and the Transnational Imagination* (University of Texas Press, 2014), the editor of *Moving Environments: Affect, Emotion, Ecology, and Film* (Wilfrid Laurier UP, 2014), and the co-editor of *The Anticipation of Catastrophe: Environmental Risk in North*

American Literature and Culture (with Sylvia Mayer, Winter 2014). Her most recent book, *Affective Ecologies: Empathy, Emotion, and Environmental Narrative* was published by the Ohio State University Press in 2017.

'Affective Enlightenment in the Works of John Ray'

Linda Williams

RMIT University

With reference to the English naturalist John Ray (1627–1705), this paper explores some of the emotional qualities of intellectual enquiry in seventeenth-century studies of nature. Since questions of natural philosophy at that time were coupled with reflections on religion, the paper explores the theological nuances of how Ray's curiosity and fastidious observations of nature were imbued with feelings of wonder and reverence.

Quite apart from the interesting question of the extent to which scientific enquiry is shaped by emotion, the study of Ray's works also has a bearing on the 'dead nature' thesis in recent eco-critical theory which holds that western concepts of nature in the present have been restricted by the stultifying legacy of seventeenth-century Cartesian mechanism. This view is something of a critical 'dead end', not least because it presents a far too partial picture of seventeenth-century concepts of nature, and because it reinforces the critical cliché of a general 'failure' of the Enlightenment due to its complicity in the domination of nature.

While acknowledging Weber's well-known view of modernity as an epistemological turn to a 'disenchantment of the world', I suggest Ray's discoveries reveal a countervailing view of affective interactions with the natural world in the early Enlightenment.

LINDA WILLIAMS is Associate Professor of Art, Environment and Cultural History at Royal Melbourne Institute of Technology University where she leads the AEGIS research network for arts and global ecologies, and has curated a number of major international exhibitions. She is also a key researcher at the HfE Mellon Australia-Pacific Environmental Humanities Observatory in Sydney. Her research is focused on cultural and environmental history and studies in human-animal relations – particularly in histories of the *longue durée* and the long seventeenth century. Linda's publications include: 'Seventeenth-Century Concepts of the Nonhuman World: A Nascent Romanticism?' *Green Letters* 21 (2017) and 'The Anthropocene and the Long Seventeenth Century 1550–1750', in *The Cultural History of Climate Change*, edited by T. Bristow and T. H. Ford (Routledge, London and New York, 2016).

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