Emotions of Cultures/ Cultures of Emotions: Comparative Perspectives

11–13 DECEMBER 2017
THE UNIVERSITY OF WESTERN AUSTRALIA

This conference encourages discussion across disciplines, cultures and historical periods, with a particular focus on broadening emotions history beyond its hitherto largely Western context.

Keynote speakers:
- Kathryn Prince, University of Ottawa
- Jakelin Troy, The University of Sydney

EHCS (vol. 1.2) Journal Launch
Tuesday 12 December 2017, 5.30pm
Patricia Crawford Courtyard, Arts Building, UWA.

#SHEmotion2017

The Society for the History of Emotions (SHE) is an international and interdisciplinary professional organisation. SHE promotes a deeper understanding of the changing meanings and consequences of emotional concepts, expressions and regulation over time and space. The Society is committed to fostering interdisciplinary international dialogue on all aspects of humanities-based emotions research. The historical and cultural conditioning of emotions – including their expression, regulation, performance and their gendered, ethnic, class-based and contingent nature – has become a methodologically rich field.
We acknowledge the Elders, families and descendants of the Whadjuk Noongar 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.
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<th>MONDAY 11 DECEMBER 2017</th>
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| 9.30–11.00 | PARALLEL SESSION 1A Methodological Challenges Chair: Stephanie Trigg  
Case Study Room  
The University Club of Western Australia  
SAANA SVÄRD  
*University of Helsinki*  
'Sorrow in Mesopotamia: Methodological Challenges of Translating Emotions'  
ANDREW LYNCH  
*The University of Western Australia*  
'Literary Genres and Ideas of Periodisation in the History of Emotions'  
ERIC PARISOT  
Flinders University  
The Case for Emotional Ecosystems (or "Emosystems") in Cultural History  
PARALLEL SESSION 1B Rituals, Social Structures, Emotions Chair: Jane Lydon  
Seminar Room 3  
The University Club of Western Australia  
ZOE CATHERINE LAVATANGALOA  
*The University of Auckland and Monash University*  
'Medieval Christian Expressions of Belonging and the Māori Cult of the Ancestors'  
VIOLETA GILABERT  
*University of Otago*  
'Justice, Love and Sharing: Seeking Māori Perspectives in the Emotional History of Aotearoa/New Zealand'  
HAFIZ MUHAMMAD AYYAZ GULL  
*The University of Punjab Lahore*  
‘“Zuljinah O Zuljinah Come to My House!”: Weeping of Shia Community in Pakistani Punjab, 1947–2015’  
PARALLEL SESSION 1C Staging Emotions Chair: Kathryn Prince  
Arts Lecture Room 6, Arts Building, UWA  
JENNIFER B. HALTON  
*National University of Ireland*  
'(e)Motional Maps: Reading Festival as a Cultural Cartography of the Early Modern City'  
QINGYUAN XIONG  
*Yangzhou University*  
'The Emergence of New Political Emotions in the Chinese Communist Yan’an New Yang’ge Movement’  
ALEXANDRA V. LEONZINI  
*Freie Universität Berlin and Humboldt University*  
‘”Depicting our People’s National Feelings”: North Korean Opera, Martyrdom and the Expression of Revolutionary Spirit’ |
| 11.00–11.30 | TEA AND COFFEE |
| 11.30–1.00 | PARALLEL SESSION 2A Indigenous and Other Australian Narratives Chair: Shino Konishi  
Case Study Room (The University Club)  
SADIE HECKENBERG  
*University of Southern Queensland*  
ROBYN HECKENBERG  
*University of Southern Queensland*  
‘Liberating Stories of Mission Life: The Australian Aboriginal Narratives’  
STEPHANIE TRIGG  
*The University of Melbourne*  
‘What Have We Learned? Gordon Bennett’s Triptych: Requiem, Of Grandeur, Empire’  
LISA BEAVEN  
*The University of Melbourne*  
‘Possessing Things: The Emotional Motivations Behind Collecting in Early Modern Rome’  
STEPHANIE DICKEY  
*Queen’s University (Canada)*  
‘Portraiture, Emotion and Social Status in the Early Modern World’  
SLAVKO KACUNKO  
*University of Copenhagen*  
‘Telling, Touching and Tacit Taste: A Comparative European Perspective Towards the Emotional Turn’  
SUKALPA BHATTACHARJEE  
*North-Eastern Hill University*  
‘Emotion as Agency: A Feminist Perspective’  
MICHAEL D. BARBEZAT  
*The University of Western Australia*  
‘Multiple Temporalities in the “Now”: Queer Time, Hugh of St Victor and the Problem of Attachment’  
ROBIN MACDONALD  
*The University of Western Australia*  
‘“He Wished Himself to Be the Bearer of the Letter”: Iroquoian and Algonquian Letter Bearers in Seventeenth-Century New France’ |
| 1.00–2.00 | LUNCH |
**PARALLEL SESSION 3A**

**2.00–3.30**

**Contested Landscapes and Emotions**

Chair: Andrea Gaynor

Case Study Room (The University Club)

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<th>Speaker</th>
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<tr>
<td>Jane Lydon</td>
<td>The University of Western Australia</td>
<td>'Pity, Love or Justice? 1830s Images of Australian Colonial Violence'</td>
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<tr>
<td>Thea Costantino</td>
<td>University of Hertfordshire</td>
<td>'Home Sickness: Settler Relationships to Australian Place'</td>
</tr>
<tr>
<td>Juanita Feros Ruys</td>
<td>The University of Sydney</td>
<td>'Emotion, Dark Tourism and the Jenolan Caves'</td>
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**PARALLEL SESSION 3B**

**Emotions in Comparative Literary Perspectives**

Chair: John Kinder

Seminar Room 3 (The University Club)

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<tr>
<td>Wentai Jiang</td>
<td>Zhejiang University</td>
<td>'Sympathetic Sentiment and Scopic Descriptive Mechanism in Modern Chinese Literary Writings around the 1920s: Lu Xun, Yu Dafu and Feng Wenbing in the Rise of Print Culture'</td>
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<tr>
<td>Anne Sophie Voyer</td>
<td>University of Ottawa</td>
<td>'Articulating Affect: Translating Emotional Communities in Marco Micone’s Triptych'</td>
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<tr>
<td>Wen Jin (Video Presentation)</td>
<td>East China Normal University</td>
<td>'Moral Sentiments and Modernity: A Comparative Study of Eighteenth-Century British and Chinese Novels'</td>
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**PARALLEL SESSION 3C**

**Migration and Identities**

Chair: Andrew Lynch

Arts Lecture Room 6, Arts Building, UWA

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<tr>
<td>Julian Polain</td>
<td>The University of Melbourne</td>
<td>'Dreaming of the Devil: A History of Nightmare in Australian Culture'</td>
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<tr>
<td>Amalya Layla Ashman</td>
<td>Seoul National University</td>
<td>'Making Mothers Out of Migrants: Feeling Han, Becoming South Korean'</td>
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<tr>
<td>Luci Callipari-Marcuzzo</td>
<td>La Trobe University</td>
<td>'Tracing Threads of the Past: Explorations Through Performance, Video and Relational Art'</td>
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**3.30–4.00**

**TEA AND COFFEE**

**4.15–5.15**


**5.30–6.00**

**EMOTIONS: HISTORY, CULTURE, SOCIETY JOURNAL LAUNCH, including announcement of the 2017 Philippa Maddern Prize (Patricia Crawford Courtyard, Arts Building)**

**7.00**

**DINNER (TQR Restaurant, 27 Stirling Highway, Nedlands 6009)**

**WEDNESDAY 13 DECEMBER 2017**

**9.00–9.30**

Registration / Tea and coffee (First Floor Foyer and Balcony, University Club of Western Australia)

**9.30–11.00**

**PARALLEL SESSION 4A**

**Emotional Ecosystems**

Chair: Kirk Essary

Case Study Room (The University Club)

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**PARALLEL SESSION 4B**

**Affects and Passions of the Soul: The Place of Music**

Chair: Juanita Feros Ruys

Seminar Room 3 (The University Club)

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**PARALLEL SESSION 4C**

**Tolerance and Intolerance**

Chair: Giovanni Tarantino

Arts Lecture Room 6, Arts Building, UWA

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Chair: Juanita Feros Ruys

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<td><strong>TEA AND COFFEE</strong></td>
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<td>11.30–1.00</td>
<td><strong>PARALLEL SESSION 5A</strong>&lt;br&gt;Phobias and Traumatic Affects&lt;br&gt;Chair: Michael Barbezat&lt;br&gt;Case Study Room (University Club)&lt;br&gt;DON JAMES MCLAUGHLIN, Swarthmore College&lt;br&gt;‘Infection in the Sentence Breeds: Rethinking Emotion as Literary Form in Transatlantic Rabies Narratives, 1750–1850’&lt;br&gt;NINA KREIBIG, Humboldt University&lt;br&gt;‘Before the Dead Became Strangers: The Fear of Being Buried Alive as an Unexpected Example of Social Integration of Otherness in the Nineteenth Century’&lt;br&gt;JONATHAN W. MARSHALL, West Australian Academy of Performing Arts, Edith Cowan University&lt;br&gt;‘Neurological Trauma Theatre: Charcot and Hysterioepilepsy’&lt;br&gt;<strong>PARALLEL SESSION 5B</strong>&lt;br&gt;Emotions of Power&lt;br&gt;Chair: Giuseppe Finaldi&lt;br&gt;Seminar Room 3 (University Club)&lt;br&gt;MOISÉS PRIETO, Humboldt University&lt;br&gt;‘Shaping the Tyrant: The Role of Emotions in Nineteenth-Century Accounts on the Argentine Dictator Juan Manuel de Rosas (1830s–1850s)’&lt;br&gt;LIANA-BEATRICE VALERIO, University of Warwick&lt;br&gt;“Men with the Front of Caesar, but a Woman’s Heart”: Exploring the Varied Manifestations of Fear Among the South Carolinian and Cuban Slave-Holding Elite 1820–1850’&lt;br&gt;MICK WARREN, The University of Sydney&lt;br&gt;‘The Wickedness of Three Kingdoms’: Navigating the Emotions of George Augustus Robinson’s Friendly Mission’</td>
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<td>1.00–2.00</td>
<td><strong>LUNCH</strong>&lt;br&gt;* There will be a demonstration of The Vault, an online history of emotions game, by Carly Osborn in the Case Study Room (University Club) at 1.40</td>
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<td>2.00–3.00</td>
<td><strong>SOCIETY FOR THE HISTORY OF EMOTIONS (SHE) ORDINARY GENERAL MEETING (CASE STUDY ROOM)</strong></td>
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<td>3.00–3.10</td>
<td><strong>TEA AND COFFEE BREAK</strong></td>
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<td>3.10–4.40</td>
<td><strong>PARALLEL SESSION 6A</strong>&lt;br&gt;Material Cultures of Emotions&lt;br&gt;Chair: Lisa Beaven&lt;br&gt;Case Study Room (University Club)&lt;br&gt;GRAZIANO GENTILI, University of Florence&lt;br&gt;‘The Astrolabe: Mathematical, Cultural and Emotional Perspectives in the Mediterranean Sea’&lt;br&gt;KATHRYN PARKER, The University of Sydney&lt;br&gt;‘Theatre, Emotions and Place: Observations at the Archaeological Site and Performance Space of the Rose Playhouse on London’s Bankside’&lt;br&gt;CHARLES ZIKA, The University of Melbourne&lt;br&gt;‘Objects, Iconoclasm, Emotion’&lt;br&gt;<strong>PARALLEL SESSION 6B</strong>&lt;br&gt;Ordering Emotions&lt;br&gt;Chair: Joanne McEwan&lt;br&gt;Seminar Room 3 (University Club)&lt;br&gt;ERIN SEBO, Flinders University&lt;br&gt;‘Son of the Man Who Began Faehða Maeste: Emotion as Social Control in Late Iron Age Epic Poetry’&lt;br&gt;ROBYN CARROLL, The University of Western Australia&lt;br&gt;‘Legal Cultures, Emotions and Apologies: Historical and Contemporary Issues’</td>
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<td>4.40–5.00</td>
<td><strong>CONCLUDING REMARKS</strong></td>
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Decolonising the Emotions of *Neptune* in Canada

KATHRYN PRINCE
University of Ottawa, Canada

The first play believed to have been both written and performed in Canada, Marc Lescarbot’s 1606 pageant *Le théâtre de Neptune en la nouvelle France*, transforms the subjugation of Canada’s indigenous Mi’kmag into a display of French supremacy. Marking the safe return to Port Royal (in ‘Acadie’, present-day Nova Scotia) of the explorers Baron de Poutrincourt and Samuel de Champlain from an expedition in search of a more temperate site for the troubled colonial outpost, *Neptune* borrows from the French genres of réception and oceanic masque to mobilise emotions of triumph, conquest and patriotism. As an amateur performance by a small group of restless settlers facing the onset of winter in a climactically inhospitable land, *Neptune* is also an early example of the garrison play associated with Canada’s early theatre history, produced as an antidote to emotions such as boredom, despair and sedition. In the particular case of *Neptune*, amateur performance was also seen as an antidote to a potentially fatal emotional disturbance, ‘land-sickness’, that had driven the settlers to Port Royal from their initial trading post at Ste-Croix Island and then Poutrincourt and Champlain down the Atlantic coast on their expedition. Returning on 14 November 1606, already early winter in Acadie, Poutrincourt and Champlain instituted an urgent alternative antidote to land-sickness with the materials that they had to hand: instead of moving the outpost, some of its inhabitants became the founding members of l’Ordre de Bon Temps, a colonial chivalric order (that exists to this day) mandating weekly feasting and revelry. *Neptune*, created in these very particular circumstances for medicinal purposes, was the first of their revels. As a relic of historical emotions *Neptune* is a fascinating document, but it is not only that.

Plans for a quatercentenary production in 2006 resulted in controversy, cancellations and a new political play, *Sinking Neptune* – a collective creation by Montreal-based Optative Theatrical Laboratories. The sequence of events suggests a widespread recognition that performing Lescarbot’s celebration of indigenous subjugation was unacceptable in Canada in 2006, but there are other levels of oppression to consider: both the planned revival and the politicised rewriting were English-language interventions occurring in the context of the historical and ongoing oppression not only of Indigenous Canadians but also of Canada’s French-speaking minority and complicated struggles within that minority, not least between Quebec and francophones hors Québec, including Acadiens. The debate about *Neptune* displays layers of appropriation: it seems to have been conducted primarily in the English-Canadian media, with Anglophones both voicing outrage on behalf of Indigenous Canadians for the play’s offensive portrayal of its Mi’kmag characters and also articulating the play’s relevance to Canadian (not French-Canadian) theatre history.

This paper considers the case for performing *Neptune* and the conditions in which such a performance might be a productive intervention in current cross-cultural relationships between Canada’s various anglophone, francophone and indigenous populations. In his *History of New France* published alongside *Neptune* in 1609, Lescarbot suggests that in Mi’kmag culture performances serve as a kind of cultural memory, transmitting knowledge between generations. In light of this and Diana Taylor’s similar observation in *The Archive and the Repertoire* that performance is an ‘episteme, a way of knowing, not simply an object of analysis’, refusing to perform *Neptune* is a rejection of one way of knowing the emotions of 1606 because the play gives rise to uncomfortable emotions now. The emotional practices and emotional communities connected to this play in 1606 and in 2006 illuminate how performing, reforming and not performing this play can be understood as colonial interventions and as choices governing the circulation of historical and current knowledge. As a case study drawing on recent theories about empathy and epistemology, *Neptune* illustrates how even a gesture of solidarity can entail erasure and oppression.

KATHRYN PRINCE is Vice-Dean of the Faculty of Arts and Associate Professor of Theatre at the University of Ottawa, as well as the General Editor of *Shakespeare Bulletin*. Her recent books include *Performing Early Modern Drama Today* (Cambridge University Press, 2012), *History, Memory, Performance* (Palgrave Macmillan, 2014) and *Shakespeare and Canada: Remembrance of Ourselves* (University of Ottawa Press, 2016).
Standing on the Ground and Writing on the Sky: An Emotional Account of Being Indigenous

JAKELIN TROY
The University of Sydney, Australia

In this paper I begin to explore an ‘emotional history’ of my own people, the Ngarigu of the alpine Country of south-eastern New South Wales. Emotional history is something that, at a recent event of the Centre of Excellence for the History of Emotions, Shino Konishi encouraged us to engage with, as Aboriginal scholars. She suggested that we should turn away from the purely empirical emotionless histories that have characterised Indigenous histories of Australia and allow ourselves to be moved by what we discover in our research.

In my research, which seeks information about languages and communication in Australia from the beginning of British invasion in 1788 to the early twentieth century, I have traversed much of the documentary history of this country. It has been emotional. I have read about experiences of Aboriginal people that are so horrific the accounts left me traumatised. I have also read about human interactions of great depth of empathy and caring. Being Indigenous and writing about being Indigenous, no matter what discipline is the vehicle, be it history, linguistics, anthropology, sociology, science, visual and performing art or health, involves an emotional engagement that is at times unbearable. I have been involved in many events for the Centre of Excellence for the History of Emotions that have included or been focused on Indigenous histories and emotion. At each event there is an outpouring of emotion, sometimes quiet, sometimes angry, sometimes uplifting of the spirit but always affecting, because we are engaging as Indigenous scholars with histories and futures that matter to us.

In thinking about where to begin my own history I turn to the way in which my mother talks about how, when we are in our Country, the highest Country in Australia, it is possible to reach up and touch the sky. Whenever I think of this and I am in my Country it is an experience that takes my breath away because I feel that we, the Ngarigu of the alps, are in touch with every other people in the world. It feels like I am writing my experiences on the sky and that the sky is listening. I have recently been in other alpine regions belonging to the Torwali of the Swat Valley in Northern Pakistan and the Mapuche of the Andes in Chile. Our countries reach up and touch each other and our histories are emotionally connected: invasion, resistance, strength and survival. We have been hunted and we have fought back and we remain.

The Ngarigu are a very small clan group that has shrunk from maybe 40 people to only a handful. We were never large groups of people in the high country. Even the archaeological record explored by Josephine Flood in her seminal work on the moth hunters of the Monaro explains us as small clan groups clustered across the alps of south-eastern Australia. Our lands were stolen by squatters and we were destroyed by measles and other diseases. At the top of the alps were people who belonged to the crow moiety and now those people are only crows. The history of my people is supremely affecting but what is uplifting and should be inspiring for all people is that we continue and like so many groups of Aboriginal people across Australia we are rebuilding ourselves and recovering our languages and cultural practices. We are writing our new history on the sky and it is a better one. It is one in which all Australians can share, as Aboriginal sovereignty in our own Countries is beginning to get a stronger and more public voice.

JAKELIN TROY is a Ngarigu woman of the NSW Snowy Mountains. Jakelin is the Director of Aboriginal and Torres Strait Islander Research within the Office of the Deputy Vice-Chancellor Indigenous Strategy and Services at The University of Sydney. In this role she is responsible for developing Indigenous research and researchers across the university in all discipline areas. Her particular expertise lies in the fields of Australian languages and linguistics, anthropology, visual arts and education. Major recent projects include developing the Framework for Aboriginal Languages and Torres Strait Islander Languages within the Australian Curriculum – Languages (http://www.acara.edu.au/languages.html) and, in collaboration with Adam Geczy and Indigenous academics in Australia and North America, she founded ab-Original: Journal of Indigenous Studies and First Nations’ and First Peoples’ Cultures (Penn State University Press). Jakelin is a member of the Advisory Board for the ARC Centre of Excellence for the History of Emotions.
Making Mothers Out of Migrants: Feeling Han, Becoming South Korean

AMALYA LAYLA ASHMAN
Seoul National University, South Korea

As a postcolonial society that gained autonomy only 60 years prior, South Korea prides itself on its ethnic homogeneity, collective mentality, and cultural and linguistic uniqueness. However, in the last decade, the number of foreign residents has tripled, forcing the South Korean government to address its now multicultural society, and to conceive of a social integration program that communicates Korean-ness to others. This presentation will analyse Understanding Korean Society, a textbook written by the South Korean government to complete the language and culture course stipulated for foreigners seeking South Korean citizenship. While the course book is intended for all applicants, the text specifically addresses ‘foreign brides’: women of mainly East and Southeast Asian nationality who emigrate to South Korea for marriage purposes. The preferences and order of topics in the textbook reveal an expectation of motherhood for the migrant. Moreover, the text infers that their pursuit of motherhood in South Korea will be contingent on sacrifice for the good of the family, and in turn that of the state. It is my opinion that these maternal sacrifices are being framed by han, a bittersweet emotion particular to Korean culture that accompanies suffering or martyrdom.

Han has mixed connotations and a complex history in South Korea, but has long been associated with women. Prior to the twentieth century, han was a malady caused by hauntings by the ghosts of deceased, bitter wives and virgins. However, during the resistance to Japanese colonial rule (1910–1945), han became emblematic of the national struggle for independence. The emotion was co-opted after independence by Park Chung-hee’s regime during the 1960s and 1970s to promote civic sacrifice for the economic success of the country. It reappears again, I argue, in this textbook commissioned during the conservative government of his daughter, former president, Park Geun-hye. South Koreans are wont to say that to be Korean is to feel han. To this end, I propose that the emotion han becomes a state tool for shaping female migrants into both South Korean citizens and mothers.

HAFIZ MUHAMMAD AYYAZ GULL
University of the Punjab Lahore, Pakistan

In Pakistani Punjab, devotional rituals remain central in articulating emotions such as weeping and in its outward expression. This study tries to explore the role of zuljinah (the replica of the Horse of Karbala) in evoking and expressing weeping amongst the Shia community in Pakistani Punjab from 1947 to 2015. It evaluates the weeping of the caretakers of zuljinah during the whole year, the weeping of mourners and the weeping of the Shia community’s women while serving food and making various vows during the last two days of zuljinah processions. Although Zuljinah had a unique significance in Shia’s devotional rituals, for it was symbolically important and one of the major sources of inspiration for the mourners, the role of the horse in religious, cultural, and emotions perspectives remains relatively unexplored. This study ventures to fill this gap based on the synthesis of archival and printed sources in Sairaki, Punjabi, Urdu and English.

HAFIZ MUHAMMAD AYYAZ GULL is a PhD candidate in History and Pakistan Studies at the University of the Punjab Lahore. He also works as a research fellow under the supervision of John Corrigan at Florida State University and a lecturer in History at Government College University Lahore in Pakistan. Gull is currently undertaking research on Islam and emotions in colonial India, and writing a dissertation on ‘A History of Emotions: Muslim Community in Colonial Punjab, (1849–1947)’. The main argument of his dissertation is that the Muslim community (Shia and devotional/Barelvi) in colonial Punjab (1849–1947) used emotions such as weeping and happiness to construct and preserve its identity.
Multiple Temporalities in the `Now`: Queer Time, Hugh of St Victor, and the Problem of Attachment

MICHAEL D. BARBEZAT
The University of Western Australia

Many theorists, medieval and modern, have believed that the emotions participate in, and perhaps form, the human experience of time. This paper relates the ideas of Hugh of St Victor regarding time, suffering and human attachment to some strands of the ‘temporal turn’ within queer theory. Both Hugh’s Augustinian theory of time and the temporal turn of queer theory are interested in how past, present and future come together in the present moment, a single instant in which these different temporalities exist together within the human mind. For Hugh, such a convergence was a model of eternity and a simulacrum of the mind of God. For some queer theorists, such as Carolyn Dinshaw, an asynchrony in which ‘different time frames or temporal systems collid[e] in a single moment of now’ is a revelation brought about by desire, particularly the modern enthusiast’s desire for the past. Such a temporally multiple world is a queer world. Hugh envisions a monastic practice that accesses such a temporally multiple now through the reformation of desire in response to the common human attachment to those things that death can touch. Desire should instead find those things in their source where nothing truly dies. In this sense, Hugh’s meditative, monastic time is a kind of queer time.

MICHAEL D. BARBEZAT is a Postdoctoral Research Fellow with the ARC Centre of Excellence for the History of Emotions, working in the Meanings Program and focusing on ‘Literature and Culture of War, Conflict and Violence’ under Professor Andrew Lynch at The University of Western Australia. He received his BA in History and Classics from Knox College in Galesburg, Illinois (2003). He earned his MA (Medieval History) from the University of California at Davis in 2006, and his PhD (Medieval Studies) from the Centre for Medieval Studies at the University of Toronto in 2013. His publications and research focus on connections between religious ideologies and conceptions of society, geography and identity, particularly in the fields of medieval historiography and literature. In his work, society, geography, human emotions and identity are repeatedly drawn together as the imaginative geographies of the afterlife and the sociopolitical geographies of medieval authors overlap in the course of their attempts to describe and explore their identities and their social positions. In particular, his work questions the role expectations of divine judgment played in medieval portrayals of non-European peoples and internal minority groups, providing the comparative context through which Western Christians viewed their own place in the wider world.

Jewish Emotions and Christian Readers

DANIEL BARBU
University of Bern/CRASSH

The paper will explore Christian discussions of and reactions to the Jewish account of the life of Jesus known as Toledot Yeshu. The history of Toledot Yeshu is shrouded in an aura of scandal. This extravagant narrative, describing Jesus as the bastard son of an adulterous woman, a magician and false prophet rightfully put to death by the Jewish sages, was approached by early modern Christian Hebraists with a mixture of fascination and repulsion. As part of my current project on the history and reception of this narrative, I explore its place among Jews in the late medieval and early modern period, in particular its role in fashioning Jewish representations of attitudes to Christians. In this paper, I wish to consider the other side of this story, and situate the Christian reception of this narrative within the broader Christian imaginaire of Jews in the early modern period and, more particularly, the Christian discourse about Jewish hatred towards Christians. The notion that Jews hate Christians is almost ubiquitous in late medieval and early modern sources concerned with Jews and Judaism, which often rehearse the ‘proofs’ of Jewish hatred, e.g., host desecration, well poisoning, ritual murder or, precisely, cursing Christ and the Christians in works such as the Toledot Yeshu. In addressing the history of Toledot Yeshu from a comparative Jewish-Christian perspective, I hope to shed some light on the place of emotions in othering discourses, and on the way emotions are used in order to construe religious and cultural identities and alterities.

DANIEL BARBU holds a PhD from the University of Geneva (2012). He is a historian of religion whose work focuses on ancient and medieval Jews, and their interactions with other cultures of the medieval Mediterranean and the medieval West. He has published extensively on the intellectual history of religious studies. His first monograph, Naissance de l’idolâtrie. Judaïsme et image dans la literature antique, was published by Presses Universitaires de Liège in 2016, and he is currently writing a second book on the history and reception of the Toledot Yeshu. Daniel is chief editor of the Geneva-based journal of anthropology and history of religions, Asdwal. He is currently a Visiting Fellow at the University of Cambridge Centre for Research in the Arts, Social Sciences and Humanities (CRASSH), a fellow of the Swiss National Science Foundation, and will soon (January 2018) join the CNRS in Paris (Laboratoire d’études sur les monothéismes) as First Grade Researcher.
Possessing Things: The Emotional Motivations Behind Collecting in Early Modern Rome

LISA BEAVEN
The University of Melbourne, Australia

This paper explores the range of emotions associated with possessing objects in early modern Rome. While a great deal of scholarly attention has been directed to the phenomenon of collecting and issues of display in baroque Rome in recent years, there has been relatively little interest in exploring the emotional motivations behind such behaviour. Peter Burke has argued that conspicuous consumption should be understood as a form of communication, motivated by competition: ‘the function of such consumption was to distinguish a given individual or family from others, whether equals [therefore rivals], or social inferiors’. There is no doubt that competition was a driving force behind collecting in Rome, with new families seeking to emulate or outshine older ones. But many collectors were also motivated by personal desires in building their collections. They sought emotional fulfillment, either in the pursuit of an object or the possession of it, and went to extreme lengths to complete sets of objects they owned. In some cases their feelings towards their possessions bordered on the fetishistic, as in the case of Ippolito Vitelleschi who, according to John Evelyn, discoursed with his collection of antique statues ‘sometimes kissing and embracing them’. By means of a series of case studies, this paper seeks to explore the personal and political dimensions of owning things in early modern Rome, and the emotions associated with possession.

LISA BEAVEN is a Postdoctoral Research Fellow with the ARC Centre of Excellence for the History of Emotions, based at The University of Melbourne. Her research interests concentrate on seventeenth-century Italian art, patronage and collecting. She has published widely in journals such as The Art Bulletin and The Burlington Magazine, and in books such as Possessions of a Cardinal: Politics, Piety, and Art, 1450–1700 (Pennsylvania State University Press, 2010) and Art and Identity in Early Modern Rome (Ashgate, 2008). Her current project is on the emotional and sensory reception of seventeenth-century painting and sculpture.

Emotion as Agency: A Feminist Perspective

SUKALPA BHATTACHARJEE
North-Eastern Hill University, India

The paper proposes to examine the ‘material, institutional and cultural capillaries of power through which discourses of emotion are constructed’, by interrogating the normative approaches to emotion which bases itself on the binaries of male: reason/female: emotion. The epistemic significance of emotional intelligence in feminist studies particularly challenges the Kantian rationality paradigm, which in turn inspires an understanding of emotion as agency of the marginalised and dispossessed. Contemporary feminist approaches to emotion engage with various constructions of subjectivity and myriad emotional states arising out of social and political contexts. French feminists such as Luce Irigaray, Julia Kristeva and Hélène Cixous theorised the various possibilities of transcendence and recreation of emotional states arising out of creative redefinitions of the self. They tried to understand the politics of patriarchal logic of representation of the female as ‘emotional gender’ and why female expressions of sexuality and anger were described in pathological terms.

It can be argued that various contexts of social and political patriarchy generate multiple shades of emotion, particularly in gendered subjects who directly experience the violence inherent in oppressive structures such as Western colonialism, religious fundamentalism or in casteism as in the global South. Gendered subjects articulate a new language of resistance through emotion as agency.

SUKALPA BHATTACHARJEE is currently Professor and Chair in the Department of English at North-Eastern Hill University in Shillong. She has published in the areas of literary theory and postcolonial studies, with regards to the retrieval of subaltern gendered voices. Her works include Society, Representation and Textuality: A Critical Interface (SAGE, 2013), Post-Colonial Literatures: Essays on Gender, Genre and Theory (Akansha, 2004) and Ethno-Narratives: Identity and Experience in North-East India (Anshah, 2006). She has presented papers in the areas of critical theory, gender studies and women’s human rights at international conferences.
Tolerance and Intolerance: Hindutva Emotions in Contemporary India

PRASENJIT BISWAS
North-Eastern Hill University, India

The killing of progressive and rational crusaders for establishing social justice has been rampant post-2013 with the rise of the Hindu Right in India. Noted rationalists like Govind Pansare and Narendra Dabholkar have been murdered in Maharashtra by obscurant and reactionary forces who propagate blind faith-based subscription to Hindu supremacist narrative about kings like Shivaji. These supremacist narratives aim at replacing liberal democracy by religiosity-incensed masses mobilised for wielding power in/over the State. Across India, similar politics of physical annihilation have been propagated to silence voices of dissent. Noted Karnataki Sanskrit scholar M. M. Kalburgi, who critiqued the exclusion of Dalits from classical Sanskritic tradition and questioned the supremacy of upper-caste gods in the South Indian Hindu pantheon, was killed by Hindu Right reactionary forces. The killing of critics and rationalists has been justified in the public domain by calling them names like ‘atheist’, ‘communist’, ‘anti-national’ and ‘anti-Hindu’. The dominant emotion condoning such targeting of voices of dissent lay in a discursively imagined Hindu nationhood as a transcendental, pure and elevated sense of collective self, and such emotion justified vandalism and the culpable homicide of internal critics of Hindutva. The ruling RSS-BJP took out an element of such self-elevating and crime-condoning emotion to produce an ontologically immortal Hindu community creating a military and political superpower out of the Indian State. This paper examines how this call for supremacy for the sake of a Hindu superpower State subdued rationality in the public sphere and renders it disused for justifying the vile acts of killing in the name of establishing the ultimate good of a Hindu nation-state. Instances of attacking authors who critiqued Hinduism in a dispassionately objective manner, such as Wendy Doniger, were an attack on the right to conscience and free speech. Similarly purging out renowned painter Maqbul Fida Hussain by the pretext that they insult a Hindu goddess stand out as the goriest expression of such rabid Hindutva emotions. I argue that the collective desperation of the Hindu masses at the moral failure to establish Hindu myths of supremacy in the political, economic and social spheres of contemporary India gave rise to an ethical reification of the virile forces driving the desire for supremacy.

PRASENJIT BISWAS is currently Associate Professor of Philosophy at North-Eastern Hill University in Shillong. His published books include Between Philosophy and Anthropology: Aporias of Language, Thought and Consciousness (Notion Press, 2017), Ethnic Life-World in North-East India (SAGE, 2008), The Postmodern Controversy (Rawat, 2005), and Construction of Evil In North-East India (SAGE, 2012). He has presented papers in the area of continental philosophy, phenomenology and consciousness studies at international seminars in Europe, America and Asia.

Tracing Threads of the Past: Explorations Through Performance, Video and Relational Art

LUCI CALLIPARI-MARCUZZO
La Trobe University, Australia

It may be said that families dispersed for social or political reasons to different parts of the globe were like satellites or capsules of culture, who then became the main custodians of a cultural preservation, where time more or less stood still. Like other recently arrived migrants following WWII, settlers from regional Calabria immersed themselves in the familiar and clung to the traditions and customs of their homeland. The importance of maintaining cultural attributes was due to the belief that the same thing was happening back in their place of origin.

Through the modes of narrative enquiry and autoethnography, my multidisciplinary arts practice-based research investigates, interprets and translates the experiences of Calabrian settlers to Victoria’s North West, in a contemporary visual art and sociological context. Notions of belief and religious practices, gender roles and stereotypes, family relationships, nostalgia, and cultural loss and preservation are also explored in my work.

‘Tracciando fili del passato’ [Tracing Threads of the Past], is an ongoing series of live art performances, installations and video explorations, which incorporate the transformation of self into an imagined version of my Calabrian grandmothers. During these enactments, I make artefacts utilising traditional women’s modes of making – sewing, embroidery and crochet. These activities are chosen in order to highlight the significance of women’s handmade craft work, which were once an important aspect of family relationships, passed from mother to daughter. The work is a manifestation of their hopes and dreams and strives to honour the women whose voices were not always heard on account of dominant gender roles within the Calabrian diaspora of 1950s, 60s and 70s Australia.

LUCI CALLIPARI-MARCUZZO is a multi-disciplinary artist, Master of Visual Arts by Research candidate, mother, arts educator, curator and writer. Born to Calabrian migrants at Mildura in North-Western Victoria, her arts practice explores notions of belief, religion, spirituality, Italian cultural practices and customs, the Italian immigrant experience, women’s ‘place’ in traditional Italian-Australian society and family relationships.
Labours of Love: Emotion, Family, Human Rights and Worker Invisibility in Seasonal Mexican Farm Worker Agricultural Migrations to Canada Since 1974

NAOMI ALISA CALNITSKY
Carleton University, Canada

As Susan Broomhall has recently observed, ‘the subject of historical emotions is a growing area of interest and one with which many scholars and students are keen to engage’. In this paper, I will suggest that the story of the arrival of Mexican farm workers to Canada since 1974 through its circular migration program, commonly known as the Canadian Seasonal Agricultural Workers Program (CSAWP or SAWP), is one shaped not only by economic and political parameters, but by a complex emotional and social history marked primarily by the removal of male migrant workers from their communities of origin in diverse parts of Mexico and temporarily or seasonally relocated to Canada for lengthy working terms. In this story, I suggest that the Mexican masculine traits of endurance and machismo, combined with a continuing discourse and pattern of fatherhood and male breadwinning, often sat uncomfortably alongside new sets of power relations on Canadian farms, whereby adversity, endurance and separation from spouses and children at home often prevailed as key social characteristics shaping the experiences of SAWP participants. Here, I will also discuss key themes of interest in the history of temporary migrations between Mexico and Canada, including the shifting components of family, gender and nuclear family structures as the seasonal farm worker scheme progressed, the later emergence of women migrants in the program, and the specific, subjective, individual and ‘subaltern’ stories of migrant workers uncovered through oral history interviews. My presentation will also touch upon themes of exclusion, invisibility and complementarity in farm work, and review how documentary films have more recently exposed migrant emotions as a key site of inquiry, expressed most prominently in director Min Sook Lee’s El Contrato (2004) and Migrant Dreams (2016).

NAOMI ALISA CALNITSKY completed a PhD in History at Carleton University in 2017. Her book, Seasonal Lives: Twenty-First-Century Approaches (under contract with the University of Nevada Press), comparatively explores histories of contemporary seasonal farm labour migrations in North America and the Pacific. Her second monograph, The Fields are Dressed in the Spring: The Mexican Farm Worker in the Canadian Imagination (forthcoming with UBC Press), considers the ways in which the concerns of Mexican migrant farm workers in Canada have for the most part evaded the mainstream Canadian gaze.

Legal Cultures, Emotions and Apologies: Historical and Contemporary Issues

ROBYN CARROLL
The University of Western Australia, Australia

In Western legal culture expressions of emotion and apologies are traditionally regarded as falling outside the realm of law. In many Eastern legal cultures, for example in Japan, apologies are central to the legal system. There is growing recognition in Western legal cultures of the significance of apologies within the justice system. This is expressed through laws, remedies and processes that allow for the expression of emotions in response to wrongful conduct.

This paper will explore the implications of recently introduced laws that seek to encourage expressions of emotion through apologies in resolving civil disputes. How do we measure whether these laws influence, and are influenced by, local legal culture? How applicable is research on the meaning of apologies and effectiveness of these laws in one legal culture to another legal culture? The paper will consider these questions through a study of the recently enacted Apology Ordinance in Hong Kong, which is modelled on research and laws enacted in Western legal systems and which aims to change the local culture of emotions and apologies in civil dispute resolution.

ROBYN CARROLL is Professor of Law at The University of Western Australia, where she teaches and researches contract law, remedies, dispute resolution, family law and Elder law. Robyn has published many articles and book chapters on apologies in the law, and has presented her research at conferences, workshops and judicial conferences. She is currently co-writing a book on the recently enacted Apology Ordinance in Hong Kong (Sweet and Maxwell) and The Role of Apologies in the Law (Hart Publishing). Robyn is a member of the ARC Centre for History of Emotions’ ‘History of Law and Emotions’ research cluster.
Highways, Activism and Solastalgia: Poetic Responses to Roe 8

NANDI CHINNA
Western Australia, Australia

This paper is a version of a paper written by myself and my colleague Alison Bartlett in response to activism last summer when bulldozers pushed a 5km highway footprint, known as the Roe 8 extension, through urban wetlands and woodlands in Perth’s southern suburbs. I argue that the impact of the community campaign and the clearing of this land evoked a form of cultural mourning and loss that can be thought of as solastalgia. As an increasingly common experience in the Anthropocene, Alison and I were interested in how solastalgia can be expressed. In our need to comprehend and articulate solastalgia, we propose that a poetic response to the Roe 8 bulldozing offers a complex and intense form of mourning which is not restricted to that summer of activism but connects with broader experiences of solastalgia. This presentation will include a performance of poetry written in response to the physical affect of witnessing radical ecological destruction.

NANDI CHINNA is a research consultant, poet, essayist and environmental activist. She has a strong interest in wetlands, and in the practice of walking as a research methodology and as a way of connecting to earth’s ecological communities. Her first collection of poetry, Our Only Guide is Our Homesickness, was published by Five Islands Press in 2007, followed by the chapbook How to Measure Land, which was joint winner of the 2010 Picaro Press Byron Bay Writers Festival Poetry Prize. Her poetry collection Swamp: Walking the Wetlands of the Swan Coastal Plain was published by Fremantle Press in 2014. Her wetland poem ‘Cut and Paste Lake’ won the 2014 Tom Collins Poetry Prize. In 2016 she was the inaugural writer in residence at Kings Park and Botanical Garden in Perth, Western Australia.

Despret on the Sciences of Emotion

MATTHEW CHRULEW
Curtin University, Australia

Vinciane Despret’s Our Emotional Makeup: Ethnopsychology and Selfhood is of great significance for research in the history of emotions, offering numerous insights on both modern conceptions of emotion, and on methodologies for investigating their history. Despret turns the ethnographic gaze back on to Western biological sciences of emotion, examining a range of psychological laboratory experiments on emotional responses, as well as the development of ethnopsychology which reveals that, rather than obvious and natural, emotions are culturally mediated and inscribed in subjectivity. Despret’s Jamesian approach seeks ‘to interrogate emotions differently and construct new landscapes for other versions of emotion’. Insofar as emotions relate us to the ‘other’, understanding our emotional heritage and cultivating our emotional expression are revealed as political tasks. Yet most of Despret’s other, as yet untranslated work has been in the history and philosophy of not human but animal psychology, investigating ways of inquiring into animal mind, behaviour and emotion. This work suggests a number of interesting interdisciplinary questions about the expression of emotions across species lines. This paper will articulate one important perspective on comparative approaches to emotion, and begin to ask how such comparative and historical research on emotion might be expanded beyond the borders of the human.

MATTHEW CHRULEW is an ARC DECRA Research Fellow in the Centre for Culture and Technology at Curtin University, where he leads the Posthumanism-Animality-Technology research program. He recently co-edited the books Extinction Studies: Stories of Time, Death, and Generations (Columbia University Press, 2017) and Foucault and Animals (Brill, 2016). From 2012 to 2017 he was Associate Editor of Environmental Humanities. He has published numerous essays and short stories, and has edited special issues of journals such as SubStance and Angelaki. His current research focuses on the history and philosophy of ethology, zoo biology and conservation biology, seeking new ways to think about questions of animal behaviour, culture, technology, emotion and subjectivity.
Home Sickness: Settler Relationships to Australian Place

THEA COSTANTINO
University of Hertfordshire, UK

This paper examines the insecure attachment of the white settler to Australian place. As a range of literary, filmic and visual representations reveal, the relationship of the white subject to colonised land is characterised by contradictory impulses of nostalgia and anxiety, a struggle between the knowledge of colonial perpetration and the imperative to repress its memory by displacing it defensively onto the landscape. Of course, as scholars such as Patrick Wolfe, Lorenzo Veracini and Ghassan Hage note, the settlers’ claim to colonised land and exclusion of competing groups is not merely a historical event but an ongoing practice that persists in a variety of forms in the present day.

My presentation considers the emotional composition of this particular form of home sickness: the ambivalent and often violent passions that emerge in the settlers’ relationship to Australian place and the forms of its expression. Drawing from a range of texts to reveal the settlers’ drama of desire and disavowal as entangled with the gaze, I consider landscapes which frustrate the settlers’ scopic drive and trouble self-assuring myths of belonging and benevolence, such as the ruins of a WWII internment camp for ‘alien enemies’ in South Australia and the imperfectly restored ghost town of Gwalia in the Western Australian Goldfields.

THEA COSTANTINO is an Australian artist and academic based in the UK, working as Head of Visual Arts in the School of Creative Arts at the University of Hertfordshire. She holds a PhD from Curtin University, where she worked from 2005 to 2017. She was awarded a Visual Arts and Craft Mid-Career Creative Fellowship by the Western Australian Department of Culture and the Arts in 2015, the 2013 Hutchins Art Prize and a 2011 Qantas Foundation Encouragement of Australian Contemporary Art Award. Her artwork has been exhibited in Australia, Germany and the USA. Her chapter ‘Ruination and Recollection: Plumbing the Colonial Archive’ appears in Visual Arts Practice and Affect: Place, Materiality and Embodied Knowing, a collection edited by Ann Schilo and published byRowman and Littlefield in 2016.

Portraiture, Emotion and Social Status in the Early Modern World

STEPHANIE S. DICKEY
Queen’s University, Canada

This paper proposes to consider the social significance of emotional display by highlighting a cross-cultural absence of emotion in representations of people in power. Ann Jensen Adams convincingly argued that by recognising the Stoic ideal of tranquillitas as a pervasive feature of elite culture in the Dutch Republic, we can see that portraits in which the figure stands impassively are not merely stiff or inexpert; rather, they deliberately project a controlled demeanour that connotes intellectual and emotional self-mastery – and, by extension, the superior ability to master others. This paper considers the consequences of emotional self-containment as a far more pervasive and, in fact, multicultural ideal in early modern representations of people of high political or social status. In Spain, royal personages were required to conduct themselves in public with total impassivity, and this quality carried over into portraiture. In representations of Mughal rulers, as depicted, for instance, in the Windsor Padshahnama, a serene profile pose sets the ruler apart. In Ming China, state portraits also conformed to strict decorum. By considering what it meant to withhold emotional expression, I hope to provoke discussion of how emotions factored into the construction of social hierarchies across cultures in the early modern world. As a coda to this discussion, we might consider the contemporary shift to more overt emotionality concurrent with the democratisation of political and social power.

The Astrolabe: Mathematical, Cultural and Emotional Perspectives in the Mediterranean Sea

GRAZIANO GENTILI
University of Florence, Italy

In this paper I attempt to trace the cultural and scientific history, and the emotional value, of the astrolabe. The astrolabe was possibly the most important navigational instrument from its invention in the third century BC until its replacement by the sextant in the eighteenth century. The history of the astrolabe is interesting from several points of view, intertwining as it does mathematical developments, geographical explorations and changing worldviews. It also intertwines, as will become apparent, different cultures and civilisations – from the early understanding of the world with the Greeks, to the loss, and subsequent rediscovery, of their works thanks to the Islamic conquest of Europe and, finally, to the new European culture that emerged at the end of the Middle Ages.

The mathematical theory underpinning the astrolabe unquestionably has emotional value: stereographic projection, discovered by the ancient Greeks, enables the most important geometric properties of the spherical, three-dimensional world to be encoded in the plane of projection. All of this information could be easily carried on a boat within this small instrument, and the fundamental, three-dimensional information needed to control navigation could be extracted from the ‘magical signs’ engraved in the planar instrument.

GRAZIANO GENTILI has been Professor of Mathematics and Computer Science at the University of Florence since 1994. He began his academic career in 1981 as an assistant professor at the Scuola Normale Superiore, Pisa. In 1987 he became associate professor at the Scuola Internazionale Superiore di Studi Avanzati (SISSA), Trieste, and then became professor at the University of Trieste in 1991. He has been a visiting professor at prestigious universities in Germany, Canada, Mexico and the United States, and has been invited to speak at many international conferences. His main research interests include the geometric theory of holomorphic maps, regular maps of hypercomplex variables, holomorphic dynamics and iteration theory, computational geometry, formal proving and applications.

Justice, Love and Sharing: Seeking Māori Perspectives in the Emotional History of Aotearoa/New Zealand

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With the acceleration of British colonisation in nineteenth-century New Zealand, the collectivist constructions of selfhood and emotionality produced by its indigenous tribes were increasingly marginalised in favour of imported Western models. Colonial forces of detribalisation, depopulation, missionisation and land alienation rendered broader transformations of Māori emotional culture especially visible in the institution of marriage. In recent decades, a growing body of historical scholarship has surveyed the intersections of gender, emotion and intimate relationships in Aotearoa/New Zealand – with a slimmer collection of works on the subject of intermarriage examining Māori experience. However, few attempts have yet been made to connect these emotional histories with the cultural precepts, material conditions and social structures of te ao Māori (the Māori world). The comparative task of examining Māori selfhood, marriage and family formation alongside the Western alternatives which proliferated under systematic colonisation is also yet to be undertaken. Taking up the challenge, this paper surveys various attitudes toward intimate relationships, as articulated in prominent twentieth-century Māori autobiographies. In the face of pervasive archival silences, it argues that brief reminiscences and lengthy memoirs represent useful (if not unproblematic) sources for historians of emotion straining to hear indigenous voices. It also addresses issues of cultural continuity and change, adopting an interdisciplinary approach by locating psychological and anthropological analyses of ahistorical or ‘traditional’ Māori emotionality in the chronologies of nineteenth- and early twentieth-century New Zealand. Ultimately, this paper stresses the importance of integrating indigenous perspectives, experiences and cultural frameworks into postcolonial histories of emotion writ-large, while exploring the possibilities and limitations of this venture.

(e)Motional Maps: Reading Festival as a Cultural Cartography of the Early Modern City

JENNIFER B. HALTON
National University of Ireland, Maynooth, Ireland

Festivals were politically complex events that achieved remarkable feats of artistic virtuosity and scenographic engineering on the early modern stage. Creating a sophisticated system of cultural codes and symbols, they became the most effective vehicle for the expression of imperial and civic ideology and self-fashioned cultural politics in the fifteenth and sixteenth centuries.

While this genre has received great scholarly attention in the last decade – most prolifically in the field of art history – this paper seeks to transgress the traditional perception of the festival as a predominantly visual genre. Instead, it argues for a need to explore the haptic and emotional phenomena that connect festivals not only to the history of the past, but to the present. It will show that the festival was a mobile practice that mapped pathways within the city and shaped the way that citizens interacted with the urban fabric. In order to understand its cultural impact, one must look beyond the static visual artefact and begin to analyse how the festival constructed an (e)motional relationship with public and private space (and place) through musico-visual, experiential and performative interactions.

Taking the 1539 Florentine wedding festival of Duke Cosimo de’ Medici as a case study, the methodology presented here aims to show how a more dynamic approach to the study of festivals can enrich historically informed performance practice in this field, and assist in the reconstruction of architectural, musical and theatrical ephemera. By moving away from an ocularcentric method of inquiry, and reinstating the primacy of the body, we can come to know the complex nuances of courtly and civic festivals and enact innovative directorial approaches to their reconstruction on the modern stage.

JENNIFER B. HALTON is a John Hume and Irish Research Council doctoral scholar whose research focuses on music and visual culture in early modern Italy. She recently completed her PhD, ‘Mapping the (cine)Metropolis: Redefining Festival in Early Modern Florence’, at the National University of Ireland, Maynooth, and will graduate in November 2017. She has presented papers at conferences across Europe for MedRen, Society for Musicology in Ireland, Society for European Festivals Research and Palatium.

Liberating Stories of Mission Life: The Australian Aboriginal Narrative

ROBYN HECKENBERG
University of Southern Queensland, Australia

This is a narrative of cultural survival within the context of ‘reading an emotional understanding of cross cultural contact, and potential conflict’, which in this paper’s context is expressed within an Indigenous research paradigm. This has significance within memories of the past and contemporary Indigenous art and writing practice that help to express the research outcomes.

The paper conveys a powerful visual dialogue, through Indigenous visual story-telling, as a way of telling Aboriginal histories that are voicing the story of Indigenous communities and cultural survival. Stories of the mission experience for Wiradjuri people of Australia resonate the pliable nature by which our ancestors and old people negotiated challenges of lifestyle that were cast by government policy and segregation.

These challenges were met with amity and goodwill towards each other, but with actions reflecting tenacity and forbearance towards racist policy. Recounting these stories of resilience is articulated within place pedagogy, where our histories are told through visual and textual narrative in places where they happened: this links spiritual essence and kinship ties with Indigenous wisdom.

ROBYN HECKENBERG is Lecturer in Indigenous Studies and Coordinator of Research at the College of Indigenous Studies, Education and Research (CISER) at the University of Southern Queensland (USQ), and an Adjunct at the Monash Indigenous Centre. Robyn is a Wiradjuri academic with a PhD from Monash University. She works at the interface between creative practice and theory, and has participated in action research with outcomes accommodating success in both Indigenous curriculum and research. Robyn is interested in the philosophies of education, history of art theory, and social commentary and mission histories regarding cross-cultural contact, conflict and tolerance. She supports Indigenous notions of self-determination within a discourse of Indigenous research. Recent enquiry has been about the role of curator in supporting cultural sovereignty, and ways of being, in a number of contexts at the cultural interface. Her ongoing research and community obligations are embedded in community aspirations for Indigenous cultural sustainability and economic viability. As well as this, Robyn has portrayed Indigenous story and its relationship to cultural astronomy through exhibition, an ongoing focus around the power of Country and the environment, and knowledge regarding the spiritual and physical healing of the land.
Learning Through Doing: My Wiradjuri Yindyamarra

SADIE HECKENBERG
University of Southern Queensland, Australia

Indigenous oral history brings life to our community narratives and portrays so well the customs, beliefs and values of our old people. Much of our present-day knowledge systems rely on what has been handed down to us generation after generation. Learning from this intergenerational exchange, Aboriginal and Torres Strait Islander oral history research focuses on Indigenous methodologies and ways of being. Through the Wiradjuri methodology of Yindyamarra, the paper explores places of cultural safety created within this framework. These spaces of cultural safety within oral history research allow a deeper sharing of story, emotional connectedness and connection to culture. From a Wiradjuri perspective the research methodology follows a journey of exploration into maintaining and strengthening ethical research practices based on traditional value systems.

SADIE HECKENBERG is currently undertaking a PhD in Indigenous oral history at Swinburne University of Technology. A Wiradjuri Women, Sadie was the 2014 Fulbright Indigenous Postgraduate Scholar, undertaking her research in the Kamakakūokalani Centre for Hawaiian Studies at the University of Hawai‘i Mānoa. Sadie’s oral history research focuses on Indigenous methodologies, cultural safety and protecting Indigenous spoken knowledge through intellectual property and copyright law. In 2017 Sadie was a National Library of Australia Summer Scholar and a Columbia University Oral History Institute Summer Fellow. Sadie is a lecturer in the University of Southern Queensland’s College for Indigenous Studies, Education and Research and the President of the National Aboriginal and Torres Strait Islander Postgraduate Association.

Medieval Christian Expressions of Belonging and the Māori Cult of the Ancestors

ZOE CATHERINE LAVATANGALOA HENRY
The University of Auckland, New Zealand

The strong sense of belonging that pervades both medieval Christian imaginary and Māoritanga has the power to invoke authority, shows political alliances and networks, and distinguishes the ‘Other’. Deliberately used in expressions of power, it could define territorial and administrative boundaries. Effectively manipulated, it appealed to its audience in their desire to be included. It had the ability to shape and define identities. Our paper will examine sacred images of belonging and lineage evoked in oral and visual discourse across the two cultures. We are interested in lineage and expressions of belonging that convey concepts of hierarchy and power. How do images of the medieval Christian cult of saints, with their function as intercessors for humanity, compare with Māori whakapapa? Roman Catholic administration, with the pope at its head, is often likened to the body of the Church in the Middle Ages. Indeed, both the wharenui or Māori meeting house and the cathedral can be identified in terms of the body and its parts. How does this compare with the symbolic meaning of the wharenui as an ancestor of its people? Thinking in terms of lineage, can we compare the didactic function of medieval Christian motifs and mnemonic devices like the Tree of Jesse, with the sculpted histories narrated on the poupou or heke in the wharenui or told in Māori pūrākau? How do medieval Christian constructs of time and space compare with those in Māoritanga? With this cross-cultural consideration of belonging in the medieval imagination we seek to amplify North-South dialogues in historical emotions research and augment cross-disciplinary dialogue on issues of religion and communication.

ZOE CATHERINE LAVATANGALOA HENRY is currently finishing her Master’s thesis in History at The University of Auckland, supervised by Associate Professor Lisa Bailey. Thanks to her undergraduate majors in Classical Studies and History, she has a special interest in the social formation of Christianity during late antiquity and the early medieval period. Her current work explores the use of Kaupapa Māori as a way of rethinking punishment and Christianity during the early medieval period. Alongside her studies, Zoë works in the Student Engagement Team as a Student Support Advisor – Equity in the Faculty of Arts, The University of Auckland.

PIPPA SALONIUS is a Research Fellow at the School of Philosophy, History and International Studies at Monash University. She studied art history at the University of Siena in Italy and completed her doctorate in medieval art and architecture at The University of Warwick in the United Kingdom. Her edited volume of essays, The Tree: Symbol, Allegory, and Mnemonic Device in Medieval Art and Thought, was published by Brepols in 2014. She is currently editing
Moral Sentiments and Modernity: A Comparative Study of Eighteenth-Century British and Chinese Novels

WEN JIN
East China Normal University, China

This paper proposes to study the conceptions of virtue and ‘moral sentiments’ in eighteenth-century British and Chinese novels, with a focus on Tom Jones and The Scholar (two novels published in 1749). US scholar Ling-chih Yang has argued that the British culture of the eighteenth century appropriates Oriental notions of virtue, but this paper focuses on how virtue takes on divergent meanings in British and Chinese novels from this time. Conceptions of virtue and virtuous feelings sit at the core of how Tom Jones and The Scholar are plotted and realised as networks of characters. Tom Jones’ enactment of ‘Providence’ links innate moral character with secular success, detaching virtue from birth and class. In so doing, the novel points to what Charles Taylor calls a ‘culturalist’ view of modernity, demonstrating how this ‘modern’ understanding of virtue is intimately connected to the West’s own positive notions of the good. Juxtaposed against Tom Jones, the Chinese novel The Scholar uses ritualistic repetitions and a paratactic plot structure to indicate a different notion of virtue that detaches itself from interiority and ‘authentic’ feelings. How do we, in light of this divergence, devise a certain manner of transnational comparative studies that lays bare the tensions and convergences between the two novel traditions and the two histories of emotion? This paper provides a few preliminary answers to this question by thinking through how ‘surface’ and ‘inner reality’ interact in the two novels respectively and how they imagine social networks differently.

Telling, Touching and Tacit Taste: A Comparative European Perspective Towards the Emotional Turn

SLAVKO KACUNKO
University of Copenhagen, Denmark

Georg Friedrich Meier’s Theoretical Doctrine of the Emotions (1744) deserves particular recognition for its emphasis on the arousal of emotions in the context of the formation period of the discipline of ‘aesthetics’. According to recognised Kant scholar Paul Guyer, Meier managed it by connecting the ‘austere’ aesthetics of Wolff and Baumgarten with the ‘passionate’ aesthetics of the French Abbé Du Bos. By connecting the pleasure of experiencing emotions with the pleasure of experiencing mental activity as such, Meier brought Wolffian aesthetics a step closer to contemporary British aesthetics, thereby preparing the way for the tremendous influence that British aesthetics would have in Germany by the end of the 1750s. In contrast to Guyer, Frederick C. Beiser chose to read the history of human faculties and the gradual ‘emotional turn’ throughout the eighteenth century from a different, rather Kant-critical, perspective. Both contemporary philosophers represent a long historiography of taste – a central concept of the eighteenth century – in which the role and meaning of emotions (not only) in the context of arts had been developed.

The paper will discuss the becoming of the aesthetical subject by displaying the necessary conceptual and historical prerequisites for informed discussions about taste, emotions and critical appreciation of the perceptual realm. It will take the European perspective(s) into account, including those from Halle, Edinburgh, Naples, Copenhagen, Paris and London, and it will underline the relevance of the historical discourse related to the taste and emotions as generators of the then nearly simultaneously originated disciplines of aesthetics, epistemology, religion-philosophy, social sciences, psychology, literary criticism, literary studies, art philosophy, art history, theatre studies, cultural studies and anthropology.

SLAVKO KACUNKO is Professor in Art History and Visual Culture at the University of Copenhagen. He holds a PhD in the History of Art from the University of Düsseldorf [1999], a Diploma in Art History and Philosophy from Zagreb University [1993] and a Diploma in Pedagogy from Osijek University [1986]. He wrote his Habilitation thesis on the history and theory of media art at the University of Osnabrück in 2006. Slavko’s fields of scholarship include: process arts (videographic, auditive, installative, performative and (hyper-) textual practices); visual studies and its boundaries (mirrors, frames, immediacy); art-based research (bio-art and bio-media, esp. bacteria); interdisciplinary art history and world heritage – historical dimensions of aesthetic discourse (history and theory of taste). He has received international recognition for his interdisciplinary research in art history and media studies. His current research is related to eighteenth-century discourse and the historiography of taste in Europe.

Before the Dead Became Strangers: The Fear of Being Buried Alive as an Unexpected Example of Social Integration of Otherness in the Nineteenth Century

NINA KREIBIG
Humboldt-Universität zu Berlin, Germany

In Central Europe, from the 1750s to the 1850s, the fear of being buried alive can be regarded as a collective fear phenomenon. This phenomenon was based on the scepticism towards religious conceptions of death caused by the Enlightenment and medical uncertainty about diagnosing death. In order to deal with this fear, new elements of funeral services such as waiting mortuaries were created, which can be interpreted as heterotopias/places of otherness according to Foucault. It can be argued that the apparently dead were still regarded as (active) members of society, whose salvation was the main purpose of social boundaries such as status, age, gender and religious denomination. When this fear gradually disappeared in Europe, the newly established institutions were maintained. However, a change in meaning was evident. From now on, the care for the living in terms of hygiene played a crucial role. This also appeared as a shift in value regarding the dead. Eventually, with the disappearance of the fear of being buried alive, the dead became strangers and a potential source of danger to society. Nowadays, as the expulsion of death is prevalent, the dead have been mostly excluded from society; corpses are now the clearest expression of otherness. In contrast, the apparently dead of the eighteenth and nineteenth centuries constitute the social integration of otherness.

NINA KREIBIG studied prehistory, anthropology and ancient history at the Georg-August-Universität in Göttingen, Germany. She then undertook various activities in the cultural and services sector in Germany and abroad (Toronto and Vancouver, Canada) and travelled around the world (Asia, Latin America, Europe and Africa). In 2016, she began a PhD in History at the Humboldt-Universität zu Berlin. Her dissertation, ‘The Cultural and Social History of the Waiting Mortuaries of Berlin (1774-1870/71)’, has a strong focus on interdisciplinary reference (e.g., history of medicine, ethnology, theology). In 2016 she was granted a scholarship from the Hans Böckler Foundation.
‘Depicting our People’s National Feelings’: North Korean Opera, Martyrdom and the Expression of Revolutionary Spirit

ALEXANDRA V. LEONZINI
Freie Universität Berlin and the Humboldt-Universität zu Berlin, Germany

In a speech titled ‘Let Us Concentrate All Our Efforts on the Creation of Revolutionary Works of Literature and Art’, delivered on 10 December 1964, Kim Jong Il called for an intensification of the ‘revolutionary education and class education’ of the people of the Democratic People’s Republic of Korea (DPRK), deeming it necessary ‘to reach the goal of socialism and communism’. It was his assessment that North Koreans had become ‘accustomed to a life of happiness free from worries’ and had forgotten the ‘wretched past and former hardships of Japanese colonialism and the Korean War, and with it, the ‘Party’s benevolence’. Calling for works which depict the ‘unbreakable fighting spirit, ardent love for the country and revolutionary optimism’ of anti-imperial revolutionary fighters, Kim Jong Il highlighted opera as particularly important in the education of DPRK’s citizens in ‘revolutionary spirit’. This paper will examine North Korean revolutionary opera as a theatre of emotional education in which nationals and non-nationals are offered edifying examples of ‘revolutionary spirit’ (a mixture of love, pride, anger, fear and trust) and are witness to the emotional responses to and inspirations for patriotic actions.

Attention will be paid to the depiction of martyrdom in the revolutionary opera Three Days of Wolmi Island that premiered on 18 July 2017, and comparisons made between it and the depiction of martyrdom in Chinese and European operas to analyse the supposed transculturalism of this revolutionary spirit.

ALEXANDRA V. LEONZINI is a joint Masters in Global History student at the Freie Universität Berlin and the Humboldt-Universität zu Berlin, and former Global Humanities Junior Fellow for the thematic network ‘Principles of Cultural Dynamics’ at l’École des Hautes Études en Sciences Sociales (Paris). She has a Bachelor of Music in Vocal Performance and a Bachelor of Arts in German and History with Honours in History from The University of Western Australia, and her main research interests include the cultural history of North Korea, socialist realism and the politics of opera.

Pity, Love or Justice? 1830s Images of Australian Colonial Violence

JANE LYDON
The University of Western Australia, Australia

During the 1830s white settlers sought to consolidate their possession of Aboriginal land, prompting tension between colonists and Aboriginal people, and between local settlers and imperial humanitarians. At the height of their powers, British humanitarians drew upon the discursive strategies of the antislavery movement in seeking to mobilise concern for Indigenous Australians. In this paper I examine competing representations of frontier clashes, particularly the 1838 Myall Creek massacre, and their links to larger imperial debates. In a context where Aboriginal people were stereotyped as primitive and non-human, counter-images might constitute them as passive beneficiaries of white compassion, or argue specifically for their rights as human beings. Images help us recover the limits of empathy, and its demand that objects of our compassion remain less than equal to ourselves.

JANE LYDON is the Wesfarmers Chair of Australian History at The University of Western Australia. Her research centres upon Australia’s colonial past and its legacies in the present. Her books include Eye Contact: Photographing Indigenous Australians (Duke, 2005) and The Flash of Recognition: Photography and the Emergence of Indigenous Rights (NewSouth, 2012), which won the 2013 Queensland Literary Awards’ History Book Award. She has also edited Calling the Shots: Aboriginal Photographies (Aboriginal Studies Press, 2014), which brings together Aboriginal and non-Aboriginal scholars to explore the Indigenous meanings of the photographic archive. Other major current research interests include anti-slavery in Australia, the role of magic lantern slides in shaping early visual culture and the emotional narratives that created relationships across the British Empire. Photography, Humanitarianism, Empire was published by Bloomsbury in paperback in March 2017.
Literary Genres and Ideas of Periodisation in the History of Emotions

ANDREW LYNCH
The University of Western Australia, Australia

In discussions of periodisation in Western emotions history, for example when major historical changes are understood to establish ‘modernity’ as a new experiential paradigm, the multiple and overlapping mediation of emotions through literary genre and form tends to be overlooked, along with the complex, temporally undetermined and often adversarial relationships that literature maintains with the societies and cultures within which it is produced and received. Rather than seeing war emotions as ‘belonging’ to particular historical periods on the grounds of other apparent and widespread historical changes – social, political, technological – we might understand these emotions as variously ‘potentiated’ by the mediation of war through the available forms and genres of representation.

It may be argued that the abundance of continuing, vestigial, new and rapidly modifying genres for writing war in the last few centuries, compared to the rather smaller array widely available and more closely controlled in earlier periods, is a good part of what ‘modernity’ means in this context. Literary genre and form are themselves responsive to wider historical changes. On the other hand, certain cultural fashions of writing war seem extraordinarily long-lived and change-resistant, or at least they seem to operate long after most of the original circumstances in which they were first fashioned have disappeared. They are also capable of changing in ways that seem to renew emotive opportunities provided by earlier forms and genres. An emphasis on anachronic literary genres rather than chronological periodisations in emotions history challenges ideas like Western ‘modernity’, and so may encourage freer comparative studies involving non-Western emotional written cultures.

The paper will illustrate its ideas with reference to a range of war literature (broadly interpreted) from the medieval period to the twentieth century.

ANDREW LYNCH is Professor of English and Cultural Studies at The University of Western Australia, and Director of the Australian Research Council Centre of Excellence for the History of Emotions, Europe 1100–1800. He has written extensively on the medieval literature of war and peace and its modern afterlives. His recent publications include Emotions and War: Medieval to Romantic Literature (Palgrave Macmillan, 2015), edited with Stephanie Downes and Katrina O’Loughlin, and Understanding Emotions in Early Europe (Brepols, 2015), edited with Michael Champion. He is co-editor of the journal Emotions: History, Culture, Society.

‘He Wished Himself to Be the Bearer of the Letter’: Iroquoian and Algonquian Letter Bearers in Seventeenth-Century New France

ROBIN MACDONALD
The University of Western Australia, Australia

Letters have long been recognised as both vehicles and creators of affect that could prompt and nurture correspondents’ emotional ties over long – and sometimes short – distances. Yet while scholars have analysed the textual content and materiality of letters, relatively little attention has been paid to letter bearers, Iroquoian and Algonquian letter bearers in particular, who frequently carried missionary missives.

This paper will argue that far from being mere conveyers of correspondence, letter bearers were often carefully chosen individuals who could exert considerable influence over the ways in which a letter was received. Drawing on letters written by Jesuit missionaries in seventeenth-century Canada, it will explore both the emotions involved in choosing a letter bearer (personal relationships, trust, etc.) and the emotional strategies used by letter bearers in order to influence and persuade a letter’s recipient. One seventeenth-century letter bearer – himself the subject of the missive, though not its author – had apparently ‘wished himself to be the bearer of the letter so that he might plead his cause in person’. Attending to the emotional strategies of letter bearers can thus disrupt the traditional view of writers and recipients as the principal makers of epistolary meaning. Furthermore, this focus on messengers highlights the roles of individuals frequently eclipsed in analyses of early Canadian correspondence networks – the Indigenous people who often carried them.

ROBIN MACDONALD is a Postdoctoral Research Fellow at the ARC Centre of Excellence for the History of Emotions, based at The University of Western Australia. She recently completed her PhD thesis, ‘Inhabiting New France: Bodies, Environment, and the Sacred, c.1632–c.1700’, at the University of York. Her current research focuses on histories of encounter in seventeenth-century North America, early modern letter writing and materiality.
Neurological Trauma Theatre: Charcot and Hysterioepilepsy

JONATHAN W. MARSHALL
West Australian Academy of Performing Arts
Edith Cowan University, Australia

In my paper, I offer the affectively supercharged yet emotionally inarticulate forms of fin de siècle hysterical seizure as a model with which to trace the failure of traumas to fully emerge within the corporeal and historical record. The seizures described by neurologist Jean-Martin Charcot and his associates provide a choreographic shorthand for bodies which reflect an all but formless state of ’spasmodic resistance’. Their very emotional inarticulacy, dispersed throughout chaotic bodily forms, enables them to reflect affective dysarthria and historical trauma (plagues of demonic possession, the traumas of modernity and gender, etc.). Although he built on the pioneering work of Guillaume Duchene de Boulogne’s analysis of the physical language of emotion, Charcot – and especially his colleagues such as Théodule Ribot and Pierre Janet – saw emotions as functioning as a series of essentially undifferentiated energetic states which, in the extreme manifestations of hysteria and related disorders, come to closely resemble each other. Traumatic affect and experience exceeds the body’s capacity for representation, thereby becoming transformed into mute physical symptoms; a choreographic language of stammering, imperfect expressivity. Caught between full emergence (a transparently visible set of movements and emotive symptoms) and invisibility (gestures and actions so erratic as to be impossible to trace), the explosive corporeality of the traumatised victim does not so much ‘express’ as quake and spasm.

JONATHAN W. MARSHALL is an interdisciplinary scholar with a background in history. His monograph Performing Neurology: The Dramaturgy of Dr Jean-Martin Charcot (Palgrave Macmillan, 2016) examines the relationship between theatre and the emergence of the disciplines of neuro-physiology in fin de siècle France. Marshall has also published on animals in art, landscape and performance, Japanese butoh dance as a haunted or traumatised history of modernity and other topics. In 2016 he moved from the University of Otago to take up his position as postgraduate coordinator of the West Australian Academy of Performing Arts at Edith Cowan University in Perth.

Infection in the Sentence Breeds: Rethinking Emotion as Literary Form in Transatlantic Rabies Narratives, 1750–1850

DON JAMES MCLAUGHLIN
Swarthmore College, USA

Until the late 1800s, the common name for rabies among English speakers was ‘hydrophobia’. Transliterated from the Greek, the term was used to designate a dread of fluids, stemming from difficulties in swallowing – a symptom doctors considered the most familiar form the disease took. However, by the late 1700s a diagnostic twist had taken effect: many physicians agreed that one could acquire hydrophobia without being bitten. Doctors called this subspecies ‘spontaneous hydrophobia’. My paper argues that the rise of phobia as a diagnostic category in medicine began in the literature dealing with this phenomenon.

In dialogue with the work of Eugenie Brinkema, I contend that phobia’s early signification is best understood as an emergent emotive form, shaped through plot dynamics, tonal intensities and genre affinities transmitted by rabies narratives. More specifically, I argue that one of the major developments in phobia’s early signification is that the concept became legible as an imitative mechanism, similar to hypochondria. In certain cases of spontaneous rabies, physicians began speculating that it was an antecedent fear of a looming hydrophobia, kindled by too much familiarity with medical literature, that eventually brought the infamous dread of water into being. As this suspicion about the influence of medical literature grew, eighteenth- and nineteenth-century writers themselves began to see phobia as a test case for the discursive contingencies of emotive expression. Phobia became an attractive analytic to physicians and writers for this reason: because it surfaced murkily at the intersection of organic immediacy and the imitation of language.

DON JAMES MCLAUGHLIN is a Visiting Assistant Professor at Swarthmore College, Pennsylvania, where he is working on his first book manuscript, Infectious Affect: The Phobic Imagination in American Literature, 1765–1885. In May 2017, he was awarded a PhD in English by the University of Pennsylvania. While completing his dissertation, Don James was supported by research fellowships from the Penn Humanities Forum, American Antiquarian Society and McNeil Center for Early American Studies. He has also been involved in queer public history projects in Philadelphia, including the Library Company of Philadelphia’s 2014 exhibit, ‘That’s So Gay: Outing Early America’. His writing has appeared in American Literature, the New Republic and Legacies: The Magazine of the Historical Society of Pennsylvania. His academic interests include queer philology, the history of emotions, affect theory, the medical humanities and gender and sexuality studies.
Music, Reason and Affect: Transforming Platonic Perspectives

CONSTANT J. MEWS
Monash University, Australia

This paper explores twelfth-century thinking about the relationship between music, reason and affectus (affect or feeling), prior to the advent in the thirteenth century of Aristotelian discourse about the passions of the soul. I argue that within the Cistercian Order (not least through the influence of Bernard of Clairvaux), there was a distinct move away from an Augustinian understanding of affectus as illustrating human weakness towards an understanding of affectus naturalis as an integral part of human nature. Cistercian theorists of chant emphasised its rational foundations, but also emphasised the importance of emotional expression. I look at Isaac of Stella as a Cistercian theorist who expanded on Platonic ideals of desire as a natural part of human nature, and used music as a way of theorising the relationship between the body and the soul. By the end of the thirteenth century, these ideas would be overtaken by Aristotelian emphasis on music as able to address the passions of the soul, but extending a more positive attitude towards affectus already present in the twelfth century.

CONSTANT MEWS is Professor at Monash University in the School of Philosophical, Historical and International Studies, where he is Director of the Centre for Religious Studies. He has published widely on medieval intellectual and religious history, with particular attention to the twelfth and thirteenth centuries, having published The Lost Love Letters of Heloise and Abelard: Perceptions of Dialogue in Twelfth-Century France, 2nd edition (Palgrave MacMillan, 2008) and Abelard and Heloise (Oxford University Press, 2005) among many other items. Most recently he has collaborated with Carol Williams, John Crossley and Catherine Jeffreys in producing an edition/translation of Guy of Saint-Denis, Treatise on the Tones.

Cross-Species Care on the Basis of Shared Emotions

JANE MUMMERY
Federation University, Australia

DEBBIE RODAN
Edith Cowan University, Australia

Although the historical and cultural conditioning of emotions is understood to be gendered, ethnic, class-based and generally contingent in nature, its anthropocentrism is rarely questioned. Although recent studies in animal behaviourism suggest that nonhuman animals also possess rich emotional lives – experiencing positive as well as negative emotions – there is concurrent concern about the rising ‘tide of anthropomorphism’ in such studies. The implications of such studies are, however, profound. If scientists can map out the complexity of animal emotional lives, it would become harder to subject them to factory farming, or confinement not conducive towards their ‘happiness’. As Jonathan Balcombe argues, ‘If you can enjoy life, then death is harmful because you’re having a life cut short ... There is a huge disconnect between our growing understanding of animals and how we continue to treat them’.

This insight – regardless of its anthropomorphism – arguably underpins much contemporary animal activist campaigning. We identify a concerted turn to foregrounding animal emotions and their similarities to our own emotional states in an attempt to produce new relations of care for factory-farmed animals. In this paper, we examine this turn and its ramifications within the context of recent campaigning by national animal-advocacy organisation Animals Australia against factory farming and live export. More specifically, we examine the question of the role of animal emotion in our coming to care about animal lives, and how perceptions of animal emotion can contribute to public debates about animal welfare.

JANE MUMMERY is Senior Lecturer in Philosophy at Federation University, with research interests in the ethical and political dimensions of everyday life and social justice activism. She is the author of The Post to Come: An Outline of Post-Metaphysical Ethics (Peter Lang, 2005), Understanding Feminism (Acumen, 2009) with Peta Bowden, Radicalizing Democracy for the Twenty-First Century (Routledge, 2017) and Digital Culture and Activism in Australia (Rowman & Littlefield, forthcoming) with Debbie Rodan. Her long-term collaboration with Debbie Rodan has also resulted in numerous articles examining identity construction, deliberation and social change within participatory and social media.

DEBBIE RODAN is Associate Professor in Media and Cultural Studies at Edith Cowan University. She is author of Identity and Justice: Conflicts, Contradictions and Contingencies (Peter Lang, 2004), and co-author of Disability, Obesity and Ageing: Popular Media Identifications (Ashgate, 2014) and Digital Culture and Activism in Australia (Rowman & Littlefield, forthcoming). Her work has been published in various national and international academic journals. Debbie specialises in digital media focusing on activists’ use of digital culture in Australia.
**Music, Reason and Affect: Medieval Chant for a Passion Text**

**KATHLEEN NELSON**  
Sydney Conservatorium of Music  
The University of Sydney, Australia

The starting point of this paper is the notated melodic material given for the last words from the cross in the St Mark Passion as found in a missal of c.1200 of likely Iberian origin. This is one of a small number of medieval liturgical sources known to contain musical notation for the passage in Matthew or Mark passion texts for which musical notation is otherwise not employed (or only rarely), although these passion texts were provided with letters to mark changing voices. In studying the chant provided for the passage, I aim to show how the musical notation and the musical material it records communicates or reflects the emotional intensity of the words. In the discussion, I will consider likely visual and aural effects of the notated passage, including its musical characteristics and connection with other chants bearing in mind the early fourteenth-century words of Guy of Saint-Denis on other chants in which ‘the powerful cry of Christ is evoked’. Discussion will also refer to further examples of the same passage in medieval passions settings.

KATHLEEN NELSON is a musicologist, and currently Associate Dean (Research Education) at the Sydney Conservatorium of Music, The University of Sydney. As an Associate Investigator with the ARC Centre of Excellence for the History of Emotions, she is undertaking research on musical notation in the Passions of Matthew and Mark found in medieval liturgical books dating from around 1200 and earlier. Her most recent published papers concern chant for the Easter vigil Exultet prayer in medieval Iberian and French manuscripts.

**The Case for Emotional Ecosystems (or ‘Emosystems’) in Cultural History**

**ERIC PARISOT**  
Flinders University, Australia

The field of the history of emotions is already in danger of being overburdened with terminology attempting to describe the emotional underpinnings of cultural and social change: from ‘emotionologies’ (Stearns & Stearns) and ‘emotional regimes’ (Reddy), to ‘emotional communities’ and ‘constellations’ (Rosenwein). As valuable as these terms have been, they prove to be slightly inadequate in attempting to capture the dynamic emotional foundations that form the basis of my cultural history of suicide in the British eighteenth century; that is, a cultural history of a particular emotionally intense phenomenon that is attempting to articulate a system of various emotions and emotional processes that interweave, overlap, complement, conflict and co-exist. At the risk of adding to the growing list of terminology crowding this burgeoning field, this methodologically focused paper proposes a new metaphor for viewing such cultures of emotion: the emotional ecosystem (or – I propose with much trepidation – the ‘emosystem’). This is not something completely new; phrases such as ‘cultural ecology’ and ‘affective ecology’ have crept into our vernacular from a variety of disciplines, implying that an ecocritical bent already exists in the way we view cultures of emotions. But this paper will aim to explicitly explore the merits of this approach, with the hope that it might inform the ways in which the history of emotions can usefully underpin cultural histories of a particular idea, tradition or phenomenon (as opposed to histories of emotions themselves), and perhaps, how it might be applied to a variety of cultures.

ERIC PARISOT is Lecturer in English at Flinders University. His primary interests lie in the literature and culture of the British eighteenth century and Romanticism. He is currently working towards a monograph on representations of suicide and emotions in the British Age of Sensibility. He was an Associate Investigator with the ARC Centre of Excellence for the History of Emotions in 2015 and 2016.
The Rose Playhouse on London’s Bankside functions as an interface between two worlds. The archaeological dig site of the Elizabethan playhouse provides a temporal window into the world of early modern theatre, creating an emotional connection in the physical space for theatre practitioners and audiences in the twenty-first century. This is a site which functions as a performance space and a meeting place for historians and fundraising supporters, as well as being a regular attraction for tourists visiting the area. It is also the most expensive archaeological site in the UK to maintain, as the foundations of the original theatre lie submerged in waiting for the right funding opportunity to reveal the space fully to the public. This paper is an ethnographic study of how the Rose Playhouse in today’s London relies on a form of cultural capital to attract the loyalty of volunteers that continually manage and perform on the site. Using my documented observations, I will share how practitioners describe their emotional connection to the space and negotiate around the physical conditions of the dig site in order to produce works that maintain the integrity of the Rose and promote its continued use as a performance venue. In doing so, I will explore how practitioners’ emotional connection to place can expand our understanding of practice between temporal locations.

KATHRYN PARKER is a PhD candidate with the ARC Centre of Excellence for the History of Emotions at The University of Sydney, working under the supervision of Liam Semler and Alan Maddox. Kathryn completed an MA in Shakespeare Studies at King’s College London in 2015, with the support of the John Monash Cultural Scholarship, a prestigious Australian award for leadership in the arts. Kathryn has previously worked as a dramaturg and musician with the Australian Broadcasting Corporation, Radio National and in Australian independent theatre, as well as the Rose Playhouse in London. Kathryn completed a Bachelor of Arts with First-Class Honours at The University of Sydney in 2012 and a Bachelor of Music Studies at the Sydney Conservatorium of Music in 2011.

Dreaming of the Devil: A History of Nightmare in Australian Culture

JULIAN POLAIN
The University of Melbourne, Australia

If nightmare is an inward, melancholic expression of shames, guilt and fears, then I aim to address a specific scholastic lack and its attendant need: the need for the creation of a history of Australian nightmare and its depictions, for work which exposes the shames, guilt and fears that inform and populate Australian nightmares – the psychoanalytical spectres not only of Australian individuals, but also those of Australian social and cultural collectives. This work responds to the recent emergence of the field of ‘nightmarology’ and to abundant discourse on the forms and functions of dreams and dreaming with Australian culture.

Depictions and theories of nightmare, as well as colloquial, figurative usage of the term, abound in the news media, literature, music and popular culture of Australia since Federation. The term is often applied to phenomena which are deemed not merely displeasing but unsettling and unnatural. Global usage of the term in English-language sources has spiked during periods of social and political conflict, and it has increased steadily since the early 1960s, reaching unprecedentedly high levels of usage since the 1980s. My doctoral thesis tracks denotational and connotational usages and representations of ‘nightmare’ as a term, concept, pathology and experience in twentieth-century Australia, with the aim of elucidating the cultural meanings attached to it and identifying the emotional dynamics it expresses and by which it is informed.

JULIAN POLAIN is a PhD candidate in History at The University of Melbourne, working under the supervision of Joy Damousi and Mary Tomsic. His thesis investigates the sociocultural meanings of nightmare in twentieth-century Australian contexts, and is supported by a Melbourne Research Scholarship and an ARC Centre of Excellence for the History of Emotions PhD Top-Up Scholarship. He undertook undergraduate study at The University of Western Australia and the University of Glasgow before completing his Bachelor of Arts at The University of Melbourne in 2015. He was awarded First-Class Honours and the Kathleen Fitzpatrick Exhibition for his thesis, ‘Bodily Frontiers: Sex, Violence, Crossing and Loss in Australian Gothic Landscapes’. Julian’s creative works have been published in emPOWa: Poetry from Western Australia and Five Bells. He has also worked extensively in the music industry. He was Assistant Director of the 2013 WAMi Fest and performed on Mongrel Country, an LP released by Firestarter Music in 2009.
Shaping the Tyrant: The Role of Emotions in Nineteenth-Century Accounts on the Argentine Dictator Juan Manuel de Rosas (1830s–50s)

MOISÉS PRIETO
Humboldt-Universität zu Berlin and Ibero-Amerikanisches Institut, Germany

Between 1835 and 1852, Juan Manuel de Rosas (1793–1877) held the Office of Governor of Buenos Aires and wielded extraordinary power. During his ruthless rule, political opponents were eliminated by means of state terror. Through travel reports, political essays and the press, Europe became acquainted with the ruler of a region that began to bear more and more political and economic relevance to French and British interests. Eventually, these nations became involved in the Uruguayan Civil War between the Argentine Confederation led by General Rosas and the liberal Unitarians in Montevideo.

If Charles Darwin, who had met Rosas during his second voyage aboard HMS Beagle, considered him ‘a man of an extraordinary character’ and eulogised his proficiency in leading his hacienda and the province, French writer Alexandre Dumas père depicted the governor in his 1850 novel Montevideo, or the New Troy as a cruel despot without morals. Whether in the shaping of a historical figure or in the character of a novel, emotions play a decisive role.

Besides this, as argued by Hayden White, nineteenth-century historiography bore plot similarities with literature genres.

My paper seeks to highlight the role of emotions (e.g., fear, terror, honour, hope, etc.) within the migration of the images of this controversial ruler from Argentina to Europe. In doing so, I engage a view by means of multidimensional narratives of otherness under constitutional (parliamentary regimes vs dictatorship), political (colonial vs post-colonial situation) and geographical aspects (Western Europe vs South America).

MOISÉS PRIETO studied history and romance languages at the University of Zurich in Switzerland. In 2013 he completed his PhD in History with a thesis on the Swiss media perception of the late Franco regime and the Spanish democratisation process (published in 2015 by Böhlau). His research interests include media history, microhistory, the history of emotions, the history of migration and authoritarian systems and historical semantics. He is co-author of Tele-revista y la Transición (Iberoamericana/Vervuert, 2015). From 2014 until end of 2015, he was an academic visitor at St Antony’s College (University of Oxford) with a fellowship from the Swiss National Science Foundation. An Alexander von Humboldt Research Fellow since 2016, he is now working at the Humboldt-Universität and at the Ibero-Amerikanisches Institut in Berlin on the dictatorial narratives during the first half of the long nineteenth century.

Emotion, Dark Tourism and the Jenolan Caves

JUANITA FEROS RUYS
The University of Sydney, Australia

‘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 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.

JUANITA FEROS RUYS is the Director of the Sydney node of the ARC Centre of Excellence for the History of Emotions. She is a specialist in medieval intellectual history with an interest in medieval demonology, medieval suicide, the medieval language of emotions and medieval didactic literature. She is the author of Demons in the Middle Ages (Arc Humanities Press, 2017), is currently co-editing a volume on emotions terminology from 400 to 1800, and is curating a themed issue of the SHE journal Emotions: History, Culture, Society on the alternative history of empathy.
Son of the Man Who Began Faehðe Maestate: Emotion as Social Control in Late Iron Age Epic Poetry

ERIN SEBO
Flinders University, Australia

Beowulf addresses the greatest problem facing the societies it describes: that their primary mechanism of social regulation, law and order is emotion. In the absence of police or a standing army, the societies of Beowulf attempt to produce, control and direct emotion through the construction of an ideal designed to regulate behaviour. Though this is effective in certain situations it may also be highly destructive. Worse still, as these societies develop in size and complexity, in trade and inter-group relations, the ideal becomes catastrophic. This problem affected European societies across the early Middle Ages. In the Old French epic poem, the Chanson de Roland, Roland’s extreme honour brings disaster and he fails in the new kind of warfare. For, unlike the society that produced Sir Gawain and the Green Knight, stabilised by bureaucratic infrastructure and institutions, the societies of the early middle ages, such as those described in Beowulf, are fragile. Beowulf begins with the rise of one society and ends with the fall of another, while the poem itself is filled with allusions to, or digressions recounting, the destruction of societies. In the world of Beowulf it is possible for an entire group to be wiped out completely, through the rash actions of a king, or even a rash warrior. Feud is the most obvious and formalised expression of this and it is perhaps no wonder that Anglo-Saxon legal codes from across the period reveal consistent legal encouragements to pursue more pragmatic solutions to problems. For, although here the ideal channels emotion so as to be a deterrent to anti-social behaviour since warriors’ honour ensures that they will reliably avenge a wrong, feud also has the potential to be far more devastating to social order than anything else – as the feuds in Beowulf demonstrate.

ERIN SEBO has taught at Monash University in Melbourne, University College Dublin, Trinity College Dublin and Queen’s University Belfast. She is currently Lecturer in Anglo-Saxon Literature at Flinders University in Adelaide. She is a collaborator with the ARC Centre of Excellence for the History of Emotions. Her first monograph, In Enigmate: The History of a Riddle from 400–1500, is forthcoming with Four Courts Press.

Privilege or Understanding? In Search of a Cognitive Paradigm in Emotions Research

LUISA SIMONUTTI
Italian National Council for Scientific Research (CNR), Italy

Before the seventeenth and eighteenth centuries, the hard-won notion of tolerance was mostly understood as charitable forbearance towards those in error. Contemporary society has yet to move beyond the idea of ‘toleration’ as an arbitrary and temporary concession of privileges. Religious communities shaped by different doctrines, sometimes in conflict with each other in terms of creed, worship and the concept of state, point up the inherent complexities of the issue, and so it appears useful and indeed necessary to (re-)consider the concept of ‘empathy’ as a contribution to a more all-embracing notion of tolerance. ‘Empathy’ stems from a proper understanding of what ‘others’ do, feel, want and think. Looking with the eyes of others entails ethical responsibility. Both theoretically and practically, recourse to an emotional understanding within an ‘ethics of relations’, and empathy, ensures that the encounter between and intermingling of different and opposing cultures, religions and politics does not lead to violence, supremacism and ideological claims but to a dialectic of mutual recognition. My paper will primarily focus on David Hume’s and Adam Smith’s notion of sympathy as a social virtue, contrasting it with the concept of empathy developed by Edith Stein, who understood it not as a compassionate social vision but as a cognitive emotion in relation to otherness.

LUISA SIMONUTTI is Primo ricercatore [senior research fellow] in Philosophy at the Italian National Council for Scientific Research (CNR) in Milan. Her interests cover numerous aspects of seventeenth- and eighteenth-century philosophy and religion. She focuses not only on thinkers such as Spinoza, Locke, Bayle and Hume, but also on figures still largely consigned to the fringes of scholarship in spite of their importance for cultural transfer and in the field of the history of emotions in the late seventeenth and early eighteenth centuries. She is the editor of numerous books including La centralità del dubbio (Olschki, 2011); Anomalie dell’ordine. L’altro, lo straordinario, l’eccezionale nella modernità [Aracne, 2013]; Religious Obedience and Political Resistance in the Early Modern World: Jewish, Christian and Islamic Philosophers Addressing the Bible [Brepols, 2014] and Le masque de l’écriture. Philosophie et traduction de la Renaissance aux Lumières [Droz, 2015].
Sorrow in Mesopotamia: Methodological Challenges of Translating Emotions

SAANA SVÄRD
University of Helsinki, Finland

The study of emotions in the long gone world of ancient Mesopotamia is still very much in its infancy. Translating emotions and understanding emotional practices across such a great geographical, cultural and temporal boundary is fraught with complications, but potentially very fruitful. The civilisations that flourished in Mesopotamia left behind thousands of texts, in several languages, dialects and text genres. This paper focuses on one of the largest corpus of letters of ancient Mesopotamia, namely the state correspondence of the Neo-Assyrian Empire (governing roughly the area of modern Iraq from c.800 BCE to 612 BCE).

The paper focuses on the methodological challenges of translating emotions from the Assyrian language to English. Svärd’s research team at the University of Helsinki is focusing on examining how the tools of language technology can be profitably applied to the ancient text corpus in order to gain a more nuanced understanding of semantics of ‘emotion-words’ in Assyrian language. Results from a language technological quantitative analysis are contextualised to the cultural milieu of the ancient Assyrian Empire. The presentation will concentrate specifically on words expressing sorrow in the letter corpus.

The paper will contribute to the comparative perspective of emotions of cultures, addressing methodological issues that may prove useful for research of emotions in other historical periods as well.

SAANA SVÄRD specialises in methodologically diverse near Eastern research. She is Docent of Assyriology at the University of Helsinki and Docent of Cultural History of the near East at the University of Turku. Currently, she is the principal investigator of a three-year digital humanities project, ‘Deep Learning and Semantic Domains in Akkadian Texts’, funded by the University of Helsinki. The project engages with cross-disciplinary endeavour to use language technology to gain a more nuanced understanding of semantics in Akkadian language. This goal will be one of the focal points in the national Centre of Excellence in Ancient Near Eastern Empires (2018–2025), which Svärd will direct.

What Have We Learned? Gordon Bennett’s Triptych: Requiem, Of Grandeur, Empire

STEPHANIE TRIGG
The University of Melbourne, Australia

In July 2010, the research team led by Philippa Maddern was shortlisted for an Australian Research Council (ARC) Centre of Excellence. A small group went to Canberra to be interviewed by the ARC selection panel. One of the images Philippa showed in her presentation to that committee was Gordon Bennett’s Triptych: Requiem, Of Grandeur, Empire. Philippa used this image to signal how European religious and artistic conventions of emotional and spiritual feeling were being adapted and translated by Australian and Indigenous culture in ways that made new meanings. It was part of our argument that the history of European emotions between 1100 and 1800 might have something to say about contemporary Australian culture.

In this paper I would like to use this artwork as a prompt to interrogate some of our Centre’s methodological developments over the last seven years, especially with reference to the Centre’s Shaping the Modern program, but also drawing on some of my own work in the last few years on portraiture and faces, as well as the historical study of objects and emotions. What have we learned about the relationship between past and present emotions and representations? How can we best interpret such Indigenous Australian encounters with the European past?

STEPHANIE TRIGG is Redmond Barry Distinguished Professor of English Literature at The University of Melbourne. Her most recent book is Shame and Honor: A Vulgar History of the Order of the Garter (University of Pennsylvania Press, 2012) and, with Stephanie Downes, she was co-editor of a special issue of postmedieval: a journal of medieval cultural studies on ‘Facing up to the History of Emotions’ in 2017. She leads the ARC Centre of Excellence for the History of Emotions’ Shaping the Modern Program, and its Melbourne node.
‘Men with the Front of Caesar, but a Woman’s Heart’: Exploring the Varied Manifestations of Fear among the South Carolinian and Cuban Slave-Holding Elite, 1820–1850

LIANA-BEATRICE VALERIO
The University of Warwick, UK

Although historical narratives relating to the US traditionally foreground white men as the ‘subject’ of their focus, this paper will study them as emotionally vulnerable, multi-dimensional ‘subjects’. Shedding light on the mind-set of the planter class, too often presented as caricature figures such as ‘absentee’, ‘tyrant’, ‘capitalist’ or ‘paternalist’, the paper will explore their lived, human experiences as enslavers, offering in conjunction a similar treatment of the Cuban planter-class – figures who have remained almost entirely neglected by social historians focusing on slavery in the Caribbean. Moments of large-scale slave violence against the white ruling class shall be used as the crucible in which the emotions, actions and reactions of Cuban and South Carolinian slaveholders shall be analysed, and their dissonance cross-examined.

This paper will present the shortfall between the manner in which the South Carolinian planter class presented themselves when speaking publicly on the subject of slavery, and slave unrest, when they were aware of having a hostile abolitionist audience – in published pamphlets and printed speeches, for example – and the things they occasionally admitted about their slaves in their private moments, when they were more able to put humiliating doubts into writing, away from public ridicule, in journals and private correspondence. Comparatively, discussing the openness with which Cuban slaveholders wrote among themselves, and to Spain, of their trepidation concerning their own slaves, this paper will question whether these frank admissions cannot reveal more to us of the mind-set of masters in other parts of the slaveholding world whose emotional regimes compelled them to be more taciturn.

LIANA-BEATRICE VALERIO is a second-year PhD candidate at The University of Warwick. Studying history, and focusing comparatively on slavery in South Carolina and Cuba, she seeks to add realism and depth to our understanding of the slave-master. Seeking to prove that elite gentlemen were not immunised from emotional activity simply by virtue of the fact that they lived in the past, or because their societal contexts castigated male sensitivity, her work scrutinises the slave-master’s public and private words through the lens of the history of the emotions, seeking to reveal his lived, human experience and opening a new field of enquiry into the psyche of the elite male slaveholder.

Articulating Affect: Translating Emotional Communities in Marco Micone’s Triptych

ANNE SOPHIE VOYER
University of Ottawa, Canada

In contemporary Quebecois literature, linguistic hybridity is a manifestation of intercultural contact between the province’s francophone majority, anglophone minority and allophone (largely immigrant) linguistic groups. As a literary language, Quebecois French has been an important means of manifesting the province’s political and cultural specificity since the 1960s, but this is challenged and complicated by the new hybridity seen, for example, in the plays of Marco Micone. The history of emotions offers a range of approaches that complement translation studies, resulting in a nuanced understanding of Micone’s linguistic strategies and their implications. Focusing on Micone’s triptych Gens du Silence (1982), Addolorata (1983; 1996) and Déjà l’agonie (1986), I argue that Micone is creating an emotional community through language, one that reflects his multicultural Quebec. This presents some unique challenges for translation, not least in the way his hybrid language is rendered and the way affect is articulated; the various shifts and changes in the linguistic diversity (i.e., the instances of untranslated multilingualism) presented by the different iterations of his plays between its original and its translation vary and impact the emotional markup of the text. This paper will examine the variations in Micone’s linguistic landscape and its relationship to the political and cultural landscape of Quebec.

ANNE SOPHIE VOYER is a PhD candidate in Translation Studies in the School of Translation and Interpretation at the University of Ottawa. She is interested in multilingual literatures and cultural translation, as they pertain to the articulation of affect and the formation of national identity. Her doctoral dissertation touches on the translation of multilingual literary texts in Canada.
‘The Wickedness of Three Kingdoms’: Navigating the Emotions of George Augustus Robinson’s Friendly Mission

MICK WARREN
The University of Sydney, Australia

George August Robinson is a divisive figure in the discussion of Australian frontier history. At once the self-imposed saviour of a Van Diemen’s Land’s Aboriginal population threatened by settler violence in the 1820s and 1830s, Robinson played a crucial role in satisfying settler desires for a ‘native free’ colony. This ambivalence is starkly reflected in his journals as he wrestled with the task of fashioning a subjectivity in line with emerging principles of British imperial humanitarian governance. Fear had become the prevailing emotion across Van Diemen’s Land and New South Wales, as frontier communities rocked by violence coalesced around the trope of white victimhood. Robinson offers a clear juxtaposition to the exponential growth of this racial animus towards Aboriginal people; his diaries are replete with expressions of sorrow and sympathy towards those he was tasked with recruiting as part of his Friendly Mission. Shaping the contours of two opposing settler ‘emotional communities’, Robinson’s account of these journeys across Van Diemen’s Land sheds light upon the role of emotion in the negotiation of Britishness forced by the growing recognition of settler colonialism’s destructive impact. It is a telling insight that the elite colonial community to which Robinson aspired reconciled this impact by way of a class discourse that condemned the deportment of ‘depraved’ Britons – ‘the wickedness of three kingdoms’. As much as the lives of Aboriginal people were at stake across the British imperial world in the first half of the nineteenth century, so too was the meaning of Britishness.

MICK WARREN’s PhD thesis from The University of Sydney, ‘Unsettled Settlers: Fear and White Victimhood in New South Wales and Van Diemen’s Land 1788–1838’, was recently passed by examiners. His research focuses on representations of Aboriginal people in the Australian settler imaginary, which he combined in his PhD research with the role of emotion in the fashioning of colonial subjectivities. In line with similar studies of Anglophone frontiers across the eighteenth and nineteenth centuries, this approach reveals a close relationship between the discursive potential of fear and the trope of white victimhood in aiding the imaginative cohesion of settler societies. The strength of this sense of community clashed at specific moments during the expansion of the Australian frontier in the first half of the nineteenth century, as colonial administrators sought to consolidate a discourse of British imperial humanitarian governance. Mick is currently a sessional teacher in Australian history, Indigenous history, environmental history and modern European history at The University of Sydney.

Music, Reason and Affect: Aristotelian Influence on Thirteenth-Century Music Theory

CAROL J. WILLIAMS
Monash University, Australia

Though fundamental medieval music theory was essentially Platonic and Pythagorean, music theorists of both practical and speculative persuasions responded vigorously to the wave of new ideas generated in the twelfth-century renaissance of Aristotelian thought. New Latin translations and commentaries on Aristotelian texts provoked widespread interest and, within a few generations, Aristotle’s writings became one of the mainstays of university life in Europe and particularly in Paris. This paper traces a history of emotions in music as expressed by music theorists from Franco of Cologne and John of Garland and Peter of Auverge to Guy of St Denis, with the plan of tracing a kind of Aristotelian lineage of ideas within music theory, for example on the nature of sound, the process of hearing or the access that music has to the Passions of the soul.

CAROL J. WILLIAMS is an Adjunct Research Fellow with the Centre for Medieval and Renaissance Studies at Monash University, and has an established academic career in both musicology and history. She is one of the collaborating editors and translators of the Ars Musice of Johannes de Grocheio (Medieval Institute Publications, 2011) and the Tractatus de tonis of Guy of Saint-Denis (Medieval Institute Publications, 2017). Her sole-authored publications include the essay ‘Modes and Manipulation: Music, the State, and Emotion’ in Ordering Emotions in Europe, 1100–1800 (Brill, 2015), a memorial volume for Philippa Maddern, and more recently, The Tonary as Analytic Guidebook for the Performance of Chant’, in Music Performance and Analysis (Musicological Society of Australia, 2017). She is also a performing musician, singing and playing harp and rebec in the early music ensemble, Acord.
The Emergence of New Political Emotions in the Chinese Communist Yan’an New Yang’ge Movement

QINGYUAN XIONG
Yangzhou University, China

The New Yang’ge, as a new category of dancing drama that combines tones of folk songs with modern art forms, came into being as part of the mass arts transformation at the Chinese communist Yan’an base areas. It was to modernise the rural culture on its own turf, and to politicise and mobilise the masses for the purpose of state-building. This happened during the second Sino-Japanese war when, as a consequence of the 1942 Yan’an Rectification movement, intellectuals with less condescending political attitudes towards the masses learned to respect the values of folk arts. Thus, the new wave of writing about and performing New Yang’ge involves cultural debates, political policies and mass participation. Spread to the surrounding communist bases on the scale of a cultural movement, it helped to transform social relations among Chinese communist party leadership, intellectuals and cultural workers, and the masses. A specific form of performing arts evolved into being, which was to develop into Chinese socialist opera in the 1950s. More significantly, wide mobilisation of mass art forms works to produce new types of social emotions and political identification. As part of the New Society campaign of the Chinese communist party, relations between mass emotions, cultural movement and political campaign are regenerated.

QINGYUAN XIONG holds a PhD from Tsinghua University and is Assistant Professor in Chinese Literature in the College of Liberal Arts at Yangzhou University. Qingyuan’s research interests include modern Chinese literatures, Yan’an studies and the history and politics of emotions. Publications include: ‘Rural Construction, Social Change and “Revolutionary Youth”’, Literary Review 4 (2012); ‘“Couple Mode” in Yan’an Yangge Drama’, in Literary Review 1 (2014); and ‘How Is It Possible for Knowledge and Aesthetics to Come Together?’, in Modern Chinese Literature Studies 8 (2017).

Objects, Iconoclasm, Emotion

CHARLES ZIKA
The University of Melbourne, Australia

Identity and belonging is frequently practised and made visible through rituals involving images and objects. Such objects frequently embody assurances of fidelity, loyalty and trust, and in turn can generate love, zeal and resilience – whether toward family, locality or nation, to ethnic group or religious confession. But when belief fails, trust appears misplaced, or loyalty is neither returned nor rewarded, such objects are replaced by new expressions of collective identity and meaning – and the old are rejected, either by removal, desecration or destruction.

The aim of this paper is to explore the emotional processes that provoke destructive acts of iconoclasm, and the ways in which iconoclastic behaviour is shaped by the emotional investments which individuals and groups expend on objects and images. The symbiotic relationship between devotion and desecration is more manifest in cases of individual conversion, in which past beliefs, practices and values are formally rejected and abandoned as a necessary precursor to the commitment to new beliefs, practices and values. The paper will explore whether such a relationship also underpins the acts of widespread iconoclasm that often accompany political and religious conquest. The paper will draw on examples of the use of devotional objects, acts of conversion and group iconoclasm from the confessional conflicts of the European Reformation and the Spanish conquest of the Americas. These will be complemented by some analogous and more recent cases of the violent destruction of cultural and religious objects in the former Yugoslavia and Iraq.

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