Precarious Emotions: Quantification, Big Data and the History of Emotions

Katie Barclay (The University of Adelaide, Australia/AIAS, Aarhus Universitet, Denmark)

An interest in quantification practices and the uses of ‘big data’ is an increasingly critical issue across the globe as new technologies enable mass harvesting of information at a quicker rate than we have been able to develop uses for it. It is not only a critical area of research for many scholars, but a project that is explicitly inter- and multidisciplinary, and increasingly draws on theories of emotion to explain the relation between data and the self. Perhaps of particular interest is the important role of quantified data in producing particular emotional regimes or frameworks, that shape not only human behaviour but the emotional lives of quantified subjects. This paper shall explore how historians of emotion can and are contributing to this area of research. In doing so, it particularly considers the relationship between quantification practices and the ‘precarious’ self – the self which is made fragile through such regimes – and the opportunities of ‘big data’ to act as a source for the history of emotion.

Katie Barclay is a EURIAS Fellow at AIAS, Aarhus Universitet, and a Senior Research Fellow at The University of Adelaide. She is an historian of family life, gender and emotion, and has published widely in these areas. Her publications include: *Love, Intimacy and Power: Marriage and Patriarchy in Scotland, 1650–1850* (Manchester University Press, 2011); *Emotion, Ritual and Power in Europe, 1200–1920: Family, State and Church* (Palgrave Macmillan, 2017), edited with Merridee Bailey; and *Death, Emotion and Childhood in Premodern Europe* (Palgrave Macmillan, 2016), edited with Kimberley Reynolds and Ciara Rawnsley. She is co-editor of *Emotions: History, Culture, Society*, and is currently completing a monograph on how to understand the collective emotions of eighteenth-century lower order Scots.

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 within which it is produced and received. As well as regarding emotions
as ‘belonging’ to particular historical periods on the grounds of external changes – social, political, technological, environmental – we might understand emotions as variously potentiated or inhibited by their mediation through potentially more anachronic forms and genres of written representation.

Andrew Lynch is a Professor in 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. He has written extensively on medieval literature of war and peace and its modern afterlives. With Stephanie Downes and Katrina O’Loughlin, he is editor of *Emotions and War: Medieval to Romantic Literature* (Palgrave Macmillan, 2015) and the forthcoming *Writing War in Britain and France, 1400–1854* (Routledge). He is co-editor of *Emotions: History, Culture, Society*, and a General Editor of the forthcoming six-volume *Bloomsbury Cultural History of Emotions*.

**Historical Variability in Distributed and Collaborative Emotion-Regulation**

John Sutton (Macquarie University, Australia)

Recent work on embodied, enactive and extended cognition has focused productively on emotions, moods and sentiments. Individually and collectively, argue Giovanna Colombetti, Joel Krueger and others, we construct, inhabit and modify persisting integrated extended affective systems which modulate and transform our emotional experience at a range of timescales. While in principle these approaches to distributed and collaborative emotion-regulation allow for substantial historical and cultural variability in extended affective ecologies, little such integrative historical work has yet been attempted. Will it bring any new angles on existing historical debates, and will history in turn help us to refine or revise these contemporary theories? Making a small start on these questions, in this talk I address some challenges for the historical expansion of strongly situated views of affective scaffolding, shared feelings and emotion-regulation. I do so by homing in on at least some of the following topics of both historical and contemporary concern: early emotional development, grief and mourning, emotion and memory, musical emotions, and emotions in place.

John Sutton is a Professor in Cognitive Science at Macquarie University, and an Associate Investigator of the ARC Centre of Excellence for Cognition and its Disorders. His publications include *Embodied Cognition and Shakespeare’s Theatre: The Early Modern Body-Mind* (Routledge, 2014), with Evelyn Tribble and Laurie Johnson; a special issue of *Review of Philosophy and Psychology* on ‘Distributed Cognition and Memory Research’, with Kirk Michaelian (2013); and a number of articles and chapters on the philosophy of mind, memory, cognition and the embodied mind. He is co-editor of the series ‘Memory Studies’ (Palgrave Macmillan), and is on the editorial board of *Neuroethics, Memory Studies* (Sage), *Philosophical Psychology* and ‘New Directions in Philosophy and Cognitive Science’ (Palgrave Macmillan).

**Finding Ourselves in the World: Emotion, Orientation, Place**

Jeff Malpas (University of Tasmania, Australia)

‘We must above all see that here it is not a matter for psychology, nor even for a psychology undergirded by physiology and biology. It is a matter of the basic modes
that constitute Dasein, a matter of the ways man confronts the Da, the openness and concealment of beings, in which he stands’ – Heidegger, *Nietzsche I* (p. 45).

Emotion is central to the life of the subject, but emotion is no mere modification of subjectivity taken on its own. Rather, emotion is an essential part of the structure that opens up the subject to the objective and to the world. In phenomenological terms, emotion is essentially disclosive of the world. Yet in being so, emotion is also tied to felt bodily locatedness – the ‘being-placed’ – of the subject. Emotion thus belongs not to phenomenology alone, but to the essential topology of the human, and as part of that topology, emotion belongs to the externality of things no less than to the internality of the self. On this basis, we can better understand the relation of emotion to the materiality of human life (the material is always ‘felt’ and the ‘felt’ is always materialised), as well as the character of emotion as itself a mode of orientation – a finding of oneself as in the world in a certain way. Only in this latter fashion, in fact, can one find oneself in the world at all.

Jeff Malpas is a Distinguished Professor at the University of Tasmania and Visiting Distinguished Professor at La Trobe University, Melbourne. He was founder, and until 2005, Director, of the University of Tasmania’s Centre for Applied Philosophy and Ethics. He is the author or editor of 21 books on topics in philosophy, art, architecture and geography. His work is grounded in post-Kantian thought, especially the hermeneutical and phenomenological traditions, as well as in analytic philosophy of language and mind. He is currently working on topics including the ethics of place, the failing character of governance, the materiality of memory, the topological character of hermeneutics, the place of art, and the relation between place, boundary and surface.

**Roundtables**

**Before Emotion: The Language of Feeling, 400–1800**

This roundtable opens up for discussion some of the major themes in emotions terminology that have emerged in the process of editing the volume *Before Emotion: The Language of Feeling, 400–1800* (Routledge, forthcoming 2019). What can we see as the significance of studying emotion terms, in any language? How can close analyses of the language of feeling, and its changes across time and in translation, contribute meaningfully to the history of emotions in general? What have we learned about the specificity or synonymy of emotions terms over time? What is the impact of context, tradition and genre on the terms that are chosen for use? What can we say about the varying way the same terms can indicate the role of will, volition and intention in emotional complexion, while at other times they seem to express more specifically a particular feeling, such as love or goodwill? Is it possible to pin down premodern emotions terminology and make any general statements about it?

Michael Champion is Deputy Director of the Institute for Religion and Critical Inquiry at the Australian Catholic University, and a former Associate Investigator with the ARC Centre of Excellence for the History of Emotions. He works mainly on early Christianity and ancient philosophy. He is the author of *Explaining the Cosmos: Creation and Cultural Interaction in Late-Antique Gaza* (Oxford University Press, 2014), and recently co-edited *Cultural Perceptions of Violence in the Hellenistic World* (Routledge, 2017) with Lara O’Sullivan.
Kirk Essary is a Lecturer in Medieval and Early Modern History at The University of Western Australia, and from 2015 to 2018 was a Postdoctoral Research Fellow with the ARC Centre of Excellence for the History of Emotions. He works primarily on intellectual and religious history in the sixteenth century, with a focus on Christian humanism in northern Europe. His first book, *Erasmus and Calvin on the Foolishness of God: Reason and Emotion in the Christian Philosophy*, was published by University of Toronto Press in 2017.

Robert Miner is a Professor of Philosophy at Baylor University and the author of four books, including *Nietzsche and Montaigne* (Palgrave Macmillan, 2017) and *Thomas Aquinas on the Passions* (Cambridge University Press, 2009). In 2018, he was awarded a grant from the Yale Center for Faith and Culture to begin a project on the emotion of joy and its place in the good life. In 2015, he was a keynote speaker for the ARC Centre of Excellence for the History of Emotions Methods Collaboratory. Robert is editor and translator of *Thomas Aquinas: Questions on Love and Charity* (Yale University Press, 2016), as well as co-translator of a new edition of Giambattista Vico’s *Scienza Nuova*, forthcoming with Yale University Press. His research focuses mainly on the history of medieval and modern thought, and he has written on Augustine, Suarez, Bacon, Descartes, Hobbes, Vico, Nietzsche and R. G. Collingwood.

Juanita Feros Ruys is the Director of the Sydney node of the ARC Centre of Excellence for the History of Emotions. She is author of *The Repentant Abelard* (Palgrave Macmillan, 2014) and *Demons in the Middle Ages* (Arc Humanities Press, 2017), and producer of the documentary, *The Devil’s Country*, which explores intersections between the medieval demonic, the colonial experience of the Australian landscape, memory, emotion and Indigenous history. She is an intellectual historian of the Latin Middle Ages with a focus on medieval demonology and the medieval histories of empathy, suicide, didactic literature and the terminology of emotions.

Margaret Watkins is an Associate Professor of Philosophy and Director of the Honors Program at Saint Vincent College in Latrobe, Pennsylvania. She is currently the David Hume Fellow at the Institute for Advanced Studies in the Humanities at the University of Edinburgh. This fellowship supports the completion of a philosophical study of Hume’s *Essays: Moral, Political, and Literary*. She has published articles on Hume’s ethics and aesthetics in journals such as *Hume Studies, Inquiry* and *History of Philosophy Quarterly*, and also works on other early modern writers and thinkers with affinities to Hume. She has published articles on the resources of Jane Austen’s novels for ethical theory and the concept of habit in Montaigne’s *Essays*. She plans future research into Hume’s theory of the passions as it relates to marginalised groups, including those with emotional disorders.

**Plenary Panel Discussion**

Amanda Duthie is Director and CEO of the Adelaide Film Festival. She curates and manages the AFF Investment Fund, delivering award-winning and critically acclaimed fiction, documentary, interactive and moving image projects. She serves on the Festivals Adelaide Board, the Ukaria Board and the South Australian Museum Board. She is a member of the ARC Centre of Excellence for the History of Emotions’ Advisory Board. Amanda was previously Head of Arts and Entertainment at ABC TV,
delivering popular and award-winning content across all platforms, and was instrumental in setting up the CHE’s Arts Industry Partnership with the ABC.

Paul Gibbard is a Senior Lecturer in French Studies at The University of Western Australia and a Chief Investigator with the Australian Research Council Centre of Excellence for the History of Emotions. He worked previously as an editor of the Complete Works of Voltaire and his research interests lie in eighteenth- and nineteenth-century French literature, the history of ideas and emotions, and the French exploration of Australia. His translation of Emile Zola’s The Dream will appear next year in the Oxford World’s Classics series.

Carmen Lawrence is a former Western Australian Premier, Treasurer and Minister for Education and Aboriginal Affairs, and a former Federal Minister for Health and Human Services and Minister Assisting the Prime Minister on the Status of Women. She is a member of the ARC Centre of Excellence for the History of Emotions’ Advisory Board. She was Chair of the Australian Heritage Council until June 2016, and is Professor and Director of the Centre for the Study of Social Change in the School of Psychology at UWA.

Jacqueline Van Gent is an early modern historian at The University of Western Australia and a Chief Investigator with the ARC Centre of Excellence for the History of Emotions. She has published widely on Moravian missions, in particular questions of gender and emotions, Indigenous responses and agency, and emotional dynamics in conversion processes. She is the Chair of the Society for the History of Emotions.

**Individual Presentations**

**Celebrating Muhammad: Happiness and the Identity Construction of Muslim Community in Colonial Punjab**

Ayyaz Gull (University of the Punjab Lahore, Pakistan)

This paper aims to explore, through the study of devotional literature and rituals, how the colonial Punjab Muslim community used happiness to construct and preserve its identity. The identity of the Muslim community was placed in jeopardy after the publication of a controversial pamphlet, Rangila Rasul (colourful Prophet), in 1927 by a Hindu pandit. In response, Muslim religious leaders produced literature to evoke Muslim emotions. This paper deals with *milad* literature (literature related to the celebration of the birth anniversary of Prophet Muhammad) and *naat* literature (poetry in praise of Prophet Muhammad), which evoked happiness for the Muslim community. This devotional literature was read aloud in *milad* assemblies and processions in colonial Punjab. Thus, through poetic celebrations of Muhammad, the Muslim community used happiness as a strategy not only to protect the honour the Prophet Muhammad but also to preserve its identity in colonial Punjab.

Ayaaz Gull is a Lecturer in History at Government College University in Lahore, Pakistan. He is also a PhD candidate at the University of the Punjab Lahore, Pakistan. His research focuses on Islam and emotions in colonial India, and he is currently writing a dissertation titled ‘A History of Emotions: Muslim Community in Colonial Punjab, (1849–1947)’.
Presentiment: World(s) Without Us, Concept-Horror and What We Can Do with What We Know About What Might Happen

Paul Boyé (The University of Western Australia, Australia)

We, presently, find ourselves positioned as spectators to the production of atrocity and violence, and condemned, ceaselessly, to the edifices of uncertainty and anticipation. Areas of contemporary thought, driven by modern vicissitudes of dread, anxiety and finitude, identify a doubly bound subject, one that ‘knows’ but ‘knows’ nothing but absolute alterity. Emmanuel Levinas spoke of a subject ‘ill at ease in its own skin... encumbered and blocked by itself, suffocating beneath itself, insufficiently open, forced to unburden itself of itself; force to dis-possess itself until it loses itself’. The confrontation with scientific deduction often comes without consolation – it is difficult to be at ease with the representation presented by the deduction that we are contingent products of evolution, or gatherings of particles due to a chance event, or that our consciousness is nothing but a complex of neurobiological phase-spaces. Moreover, such subjects have an awareness of ‘possible extinctions’ – ranging from the necessary (heat-death), the probable (technological meltdown or over-pollution) and the improbable yet affective (mutation, zombification). As such, the horrifying reality of our species-being and possibilities of extinction finds itself adequated by philosophy, thematised in literature and exaggerated in artistic practice. The proposed paper aims to review contemporary philosophy, literature and art that is exemplary of the above theme. Subsequently, it will be shown that contemporary preoccupations with horror and trauma are parallel to affectual structures of presentiment, dread and anxiety.

Paul Boyé is an MFA candidate at the School of Design, The University of Western Australia. His research investigates how media technology is represented, communicated and authorised in contemporary societies invested in such technology. This research is grounded in a study of contemporary materialist philosophy, systematic philosophies of the mind and technology and relevant political and economic theory. Paul’s artistic practice involves exploring the material contingencies of the above themes, particularly in the arenas of audio-visual performance and temporary installation.

‘A Misty, Metaphysical Concept’: Discovering Emotional Experiences and Ideas of Italian Identities in the Ages of Enlightenment and Romanticism (1800–1870s)

Fausto Buttà (The University of Western Australia, Australia)

Despite Italy’s late unification and the inadequacy of various state policies to ‘make Italians’, some intellectuals have argued that a distinct Italian identity existed long before the country’s unity. Other scholars have argued that the Italian nation was a rhetorical construct, one that endeavoured to persuade people of the reality of an Italian community that did not exist. Recent studies point out that the development of a modern Italian nation-state in the nineteenth century corresponds to a period of low cultural production in the country.
This paper explores examples of the communicative force of this rhetorical construct, through a study of the emotional experiences and ideas of some artists and intellectuals in the first half of the nineteenth century. What values, symbols, landscapes and images were used in order to create a new Italian sociability? How did artistic and cultural production contribute to shift the meanings of Italy (or Italies) and Italian identity? Can we speak about multiple Italian identities based on gender, class and regional variations? If so, can we ‘capture’ different Italian identities through the use of artistic images? What can we understand about the historical development of emotions related to Italian identities through artistic production? This paper explores the ideas and emotions of Italian identities as historically contingent; it suggests that the case of Italy undermines the rhetoric of national identities, and that the story of ‘making Italians’ in the early nineteenth century can tell us more about national ideals of Italy today.

Fausto Buttà is an Honorary Research Fellow in History and Lecturer in Italian Studies at The University of Western Australia; he is also a History Lecturer at Curtin University. Fausto has written extensively on the history of Milanese and Italian anarchists in the nineteenth and early twentieth centuries, and has researched the history of Italian migrants in Western Australia. His current research project is a cultural study that explores the historical development of Italian identity from c.1800 to WWI, through the cultural productions of that period.

Animal Emotions

Matthew Chrulew (Curtin University, Australia)

In the last few decades, animal emotions have become an increasingly legitimate object of scientific enquiry within cognitive ethology. In the narrative of leading scientist Marc Bekoff, a prevailing attitude of scientific scepticism has given way, through the extensive efforts of empathetic researchers, to a recognition that animals have rich mental, social and emotional lives. As Darwin knew, yet behaviourists and others who followed him forgot, the emotional repertoires of non-human animals are part of the story of evolutionary continuity, with implications both for how to understand human emotions and for how we ought to treat animals. Yet it is not clear how such comparative biological research might fit with social scientific and humanities approaches to emotions. Drawing on recent work in the Continental philosophy of science, particularly Vinciane Despret’s writings on ethology and the psychology of emotion, this paper will examine how animal emotion became an object of enquiry within ethology and indicate some of the distinctive questions and challenges faced, and posed, by research on animal emotions.

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 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 the journal, 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.
**Tomo-katsu: Making Friends, Happiness and Risk in Contemporary Japan**

Laura Dales (The University of Western Australia, Australia)

As Uchida and Kitayama have noted, in Japan happiness is partly contingent upon interpersonal context – ‘to be optimized within a web of social relations with other people’. Relationships are therefore essential to individual experiences of wellbeing and/or happiness, reflective of belonging, purpose and security.

While in modern Japanese history the household (ie) has represented the basic social, political and economic unit in Japan, affective engagements have always extended beyond the family and the household. And these engagements are increasingly important; in an ageing society, with increased single-person households and a decline and delay in marriage, Japanese women and men are spending an increasing proportion of their adult lives outside marriage. Identity, belonging and happiness are crafted through affective engagements as friends, colleagues and lovers, as well as through the performance of legally sanctioned and familial roles.

But what other emotional impacts do these extra-familial relationships produce? Do these relationships simply represent looser, more ‘liquid’ connections that counterbalance the ‘sticky’ obligations of kin? How does uncertainty, sadness and conflict feature in the formation of identity, connection and happiness for Japanese women and men? This paper introduces the concept of tomo-katsu (‘friend-making activities’) and draws on internet and print media discussions of adult friendships, to explore the possibilities and perceived risks of intimate relationships outside the family.

Laura Dales is a Lecturer in Asian Studies at The University of Western Australia. Her research focuses on agency, sexuality, friendship and dating, as well as singlehood and marriage in Japan. She is the author of *Feminist Movements in Contemporary Japan* (Routledge, 2009) and editor, with Romit Dasgupta and Tomoko Aoyama, of *Configurations of Family in Contemporary Japan* (Routledge, 2015). She is currently working on an ARC DECRA project that examines intimacy beyond the family in contemporary Japan.

**Emotions Across the Borders of Landscape and Time: Music Communities in Newcastle and the Hunter Valley, Past and Present**

Jane W. Davidson (The University of Melbourne, Australia) and Helen English (University of Newcastle, Australia)

Music is an important resource for migrant communities. Its power lies, in part, in creating connections within communities but also in connecting back to past lives and places. It may also render the strange familiar and confirm identity, replenishing the body emotionally and physically. This paper investigates music’s affordances, both for the individual and the community, with a particular focus on emotions and feelings across the borders of time and place. It does so by taking an innovative approach, bringing together research into historical music communities and music communities today in the same broad region of the Hunter Valley (New South Wales), including
Newcastle and Lake Macquarie. In this region coalmining has been the major industry since its first discovery in 1797. Today it is still a dominant presence, whether as active mines or felt as the impact of mine closures. Music was an important world-building resource for nineteenth-century settlers who migrated from coalmining regions in Britain and quickly formed brass bands and choirs, and organised concerts and eisteddfods with little supporting infrastructure. Working in the same geographical locations, the researchers investigated music communities today and their perceptions of music’s impact in their lives. They attended music community rehearsals and held focus groups to explore community members’ perceptions. The findings were examined in the context of historical research, looking for continuities and discontinuities in the relationship to music across time. Analysis of the qualitative data revealed links to earlier music community experiences that contribute to our understanding of how we perceive and use music in everyday life to build our worlds.

Jane W. Davidson is a Professor of Creative and Performing Arts (Faculty of Fine Arts and Music) at The University of Melbourne and Deputy Directory of the ARC Centre of Excellence for the History of Emotions. She has five core areas of study: artistic development, arts and health, performance practices, emotion and expression in performance, and vocal studies. Jane has published extensively in the disciplines of music psychology and education, and now works in the history of emotions and reflective practice research. She has been the successful recipient of research grants internationally and is a frequent reviewer for academic funding bodies and publishers.

Helen English is a Senior Lecturer in Music at the University of Newcastle and an Associate Investigator with the ARC Centre of Excellence for the History of Emotions. Her research interests include nineteenth-century colonial music, music and equity, and music and world-building. Her recent research has been into music as a resource for world-building in historical and contemporary communities. Her current research projects include digital mapping of music in nineteenth-century Newcastle, the development of safe spaces for young people to engage with music and research into musical emotions across time.

**Affectus in the Renaissance**

Kirk Essary (The University of Western Australia, Australia)

The fifteenth and sixteenth centuries witnessed shifts in Latin usage on a wide scale, and emotion terms were no exception. Christian humanists in both Quattrocento Italy and in sixteenth-century northern Europe were forced to reconcile the lexical differences between prominent classical figures such as Cicero and Quintilian, while simultaneously retranslating the Greek New Testament into Latin. Emotion terms were important sites of negotiating difference and change in what were high-stakes disputes about use and meaning. This paper will consider a few episodes from the period of attempts to negotiate the differences in meaning between affectus, affectio and passio, from the perspective of both neo-Latin style and theological significance.

Kirk Essary is a Lecturer in History at The University of Western Australia. From 2015 to 2018, he was a Postdoctoral Research Fellow with the ARC Centre of Excellence for the History of Emotions. He works primarily on intellectual and religious history in the sixteenth century, with a focus on

**Into the Garden Jungle: Quotidien Wonder and Science in Late Twentieth-Century Children’s Non-Fiction Literature**

Andrea Gaynor (The University of Western Australia, Australia)

Densey Clyne (1922–) is a naturalist, photographer, film-maker and writer with a special interest in insects and spiders. Starting in the 1960s, she wrote and produced photographs for numerous popular books and appeared in influential films on the small (vertebrate and invertebrate) wildlife to be found in Australian urban homes and gardens. Many of these works were intended to be read or watched by children. This paper situates these texts within a longer historical tradition of nature study, exploring changes and continuities in the ways in which they play with emotional discourses of fear and wonder for didactic purposes. Nature-study advocates had long sought to combine scientific knowledge with aesthetic appreciation of nature and sympathetic identification with it. These aims are also evident in Clyne’s work, though pursued through new strategies in an era in which the aesthetic and emotional dimensions of nature study were increasingly subordinated to scientific approaches within formal school curricula.

Andrea Gaynor is an Associate Professor and Chair of History at The University of Western Australia. Primarily an environmental historian, her research seeks to use the contextualising and narrative power of history to solve real-world problems. She has published on topics as diverse as landscape art and feral cats. Her recent publications include an essay on human relationships with ‘nature’ in Australian home gardens, and *Never Again: Reflections on Environmental Responsibility After Roe 8*, co-edited with Peter Newman and Philip Jennings (UWA Publishing, 2017).

**Medical Humanities, Methodology and History of Emotions**

R. A. Goodrich (The University of Melbourne, Australia)

Medical humanities expose serious gaps in the history of emotions that are not simply manifested by characteristic topics of enquiry, but also have methodological implications. This paper will examine these implications by considering crucial debates within the inter-disciplinary field of medical humanities when specifically applied to past case-studies of disturbed individuals in the aftermath of war.

To begin with a simple methodological premise: the methods we employ are primarily a consequence of the problem or question we are examining and subsequently what we construe as relevant extant evidence. Methodology, here, does not resolve problems being investigated in or by the history of emotions; rather, it engages the theoretical underpinnings for assessing applicable methods.
Different conceptions or facets of emotions can emerge depending on how we historically contextualise our investigation. At times, for example, affectivity can be located in human agency, a process of individuation and socialisation resulting from social, physical and institutional interactions amongst persons. At other times, affectivity can be conceptualised in terms of the mind, with attributes not solely limited to awareness or consciousness.

Medical humanities’ engagement with affective experience typically focuses on clinical, pathological and/or epidemiological settings. Accordingly, it probes individual experience in the first and second settings and collective experience in the second and third settings. Individual and collective overlapping in pathological instances therefore allows practitioners working in the field of medical humanities to examine individual(s)-in-interaction. Pathological cases involving emotional disorders provide another crucial dimension for the history of emotions: they separate what is normally synthesised and slow what is normally rapid in affective development.

R. A. Goodrich is an affiliate of the ARC Centre of Excellence for the History of Emotions at The University of Melbourne and the ADI European Philosophy & History of Ideas at Deakin University. He co-edits the online, refereed journal Double Dialogues and is a regular contributor to Metapsychology. He co-ordinates, with Maryrose Hall, a longitudinal project investigating the linguistic, cognitive and behavioural development of higher-functioning children within the autism spectrum and related disorders. He recently co-edited, with Ann McCulloch, The Third Space (University of the South Pacific Press, 2014) and The Event, the Subject, and the Artwork (Cambridge Scholars Press, 2015).

Haunted Spaces: ‘Rites of Return’ and the Affectivity of ‘Place’ Among Cambodian-Australian Women

Maria Hach (The University of Melbourne, Australia)

I have been taken to many places with my research on intergenerational hauntings: mythical, imagined and desired, as well as physical, concrete sites. I have been to haunted places, painful places and sites of suffering. My interest in ‘place’ comes from my own experience of being drawn – affectively – to the physical landscape of Cambodia. I saw Cambodia in my imagination before my feet touched its soil; images that were mediated by kinship memory, texts and stories that I experienced growing up.

The physical pull to place can be strong, and tied to the desire to feel connected to one’s heritage and culture. In this presentation, I am interested in the affectivity of ‘place’; in the emotions and sensations that are engendered by a ‘return’ to the ‘homeland’ among second-generation Cambodian-Australians. Using narrative interviews with Cambodian-Australians, I explore how encounters with ‘place’ shape their sense of self, their understanding of traumatic pasts, and their embodiment of intergenerational hauntings.

Maria Hach is a PhD candidate in the School of Culture and Communication and Gender Studies at The University of Melbourne. She completed a Bachelor of Arts at Monash University in 2007 and a Master of International Development at Monash University in 2010. Maria has a background
working in immigrant and refugee women’s health, cross-cultural education and advocacy and community development. Maria’s PhD research explores the affectivity of historical trauma among Cambodian-Australian women. Her learning and research interests include memory and trauma, political and cultural identity, critical race, migration and feminist methodologies.

**The ‘Emotion Script’: A Useful Methodological Approach to History of Emotions?**

Catherine-Rose Hailstone (University of York, UK)

The history of emotions has been a recognised and validated aspect of historical study since 1941. Yet after more than seven decades of discussion, debate and trial and error, there remains no consensus as to how historians should treat and handle emotions as historical topics. This paper will focus on just one of the many methodological approaches to emotions that have emerged over the years: the ‘emotion script’. It will open with a discussion of what the ‘emotion script’ is and explore why it developed as a methodology for the study of historical emotions. Subsequently, the paper will analyse the advantages and disadvantages that ‘emotions scripts’ pose to the investigation of historical emotions, drawing on the views of Robert Kaster, Martha Nussbaum and Barbara Rosenwein, and critically comparing the ‘emotion script’ with a selection of other emotions methodologies. Finally, the paper will close by questioning whether it is time for historians to return to ‘emotions scripts’ and, perhaps more controversially, whether this methodology could provide a profitable future for the field of the history of the emotions.

Catherine-Rose Hailstone completed a Bachelor of Arts majoring in History and a Master of Arts in Medieval History at the University of York (2011–2015). She is currently a PhD candidate at the University of York. Her PhD research analyses fear in the mind and works of Gregory, Bishop of Tours.

**Inter-relatedness of Being: The Spiritual Power of the Natural World to Support Human Emotion and Resilience**

Robyn Heckenberg (University of Southern Queensland, Australia)

There is palpable spiritual and compassionate significance in the relationship of Indigenous people to the natural world, which counters the impact of emotional and physical trauma generated through Western expansion into the Antipodes. The capacity of Indigenous people to live through times of colonisation, encroachment onto their lands, massacre and segregation has much to do with their continuing connections to the environment and cultural knowledge that encourages and supports resilience. This paper explores how communities boost resilience by actively participating in a narrative steeped with humour, memory and stories from Country formed through strong relationships with all that belongs to the natural world. Hostility from without has been turned to manifestations of connection to Country and community, stimulating sentiments of self-belief, creative expression and a resolve for the promotion of cultural practices. Barriers such as limited freedom of movement and racism regarding Aboriginal lifeways and belief systems are now being turned on their head. Aboriginal people are custodians of stories that highlight knowledge of the past and can provide positive change in the environment. From the spiritual and practical this
realises the aspirations of an Aboriginal way of being and doing, and that is caring for Country. This includes Aboriginal ways of looking after Country, through a relationship tied to emotional connections and cultural associations. This paper is from an Indigenous standpoint.

Robyn Heckenberg is a Wiradjuri academic. She lectures in Indigenous studies at The College for Indigenous Studies, Education and Research, University of Southern Queensland. She is also an Adjunct of Monash University and an Associate Investigator with the ARC Centre of Excellence for the History of Emotions. Robyn works at the interface of creative practice and theory, and has participated in action research with successful outcomes for 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. Her research and community obligations are embedded in community aspirations for Indigenous cultural sustainability, economic viability and environmental management along our waterways.

**Lexical Feeling: Language as Emotional Technology**

Adam Hembree (The University of Melbourne, Australia)

Language demands macroscopic thinking: billions of diverse bodies spanning broad geographies, participating in a range of actions that accomplish communication. Individual words function on a microscopic level, however, facilitating concept creation and recreation within a body. These concepts form human experience, including emotions. Taking this cognitive science and linguistic research as an impetus, I propose that we conceive of language as a body modification. Language concepts not only facilitate the intake of sense-information; they also organise each experience in formation. The history of language is thus a history of emotional technologies, featuring tools that create, maintain and constitute physical changes in human bodies. My paper will recommend research methodologies inspired by this assertion. I will argue that word histories and etymological research, often relegated to the fringes of linguistics for their lack of procedural rigour, offer a generative means of historicising emotion. Each instance of a language concept constitutes a physical abstraction, a take-away (ab + trahere) that assimilates with a wealth of diverse sensory experiences. A word history can eschew the ahistorical, essentialising and phonologically suspect methods that typify certain examples of the medium. Rather than eliding or resisting the formal, technical work of corpus linguistics, a word history can incorporate these methods into coherent narratives substantiated by granular historical research and exemplified in careful close reading. To that effect, research on the history of emotions will strongly benefit from robust partnerships between cognitive scientists, historians, linguists and literary scholars.

Adam Hembree is a PhD candidate in English at The University of Melbourne. He researches the discursive similarities between early modern writings on staged action and magic as passionate practices. His other research interests include the philosophy of language, etymology, monstrosity, and intersections between cognitive science and literature. Adam also produces and performs improvised theatre in Melbourne. Follow him on Twitter: @adamhembree.

**Literature, Art and the Concept of an Emotion**
In this paper, I suggest that literary study, perhaps study of the arts in general, often finds ‘emotion’ a rather awkward or unmanageable concept, one that does some analytical work when encountering the artwork but very often not enough. (The irony here is obvious and perplexing, since thinking about the arts has focused explicitly on ‘emotion’ since Plato and Aristotle.) My suggestion is that there is something in the nature of literature or arts criticism, as it has developed over the centuries, that makes ‘emotion’ a category that occludes as much as it reveals – or that needs supplementing by other, somehow less explicit, approaches. I try to do this by way of a discussion of vagueness or ‘indistinction’ (an approach I borrow from John Carey) in literary and art works, which I summarise under the notion of ‘atmosphere’. We think of literary or art works as possessing some distinctive mood or atmosphere, but very often this is an elusive quality quite difficult to capture in analysis. So this paper will be an attempt to do just that: to develop a vocabulary for articulating this, in some ways inarticulable, aesthetic phenomenon.

Peter Holbrook is a Chief Investigator with the ARC Centre of Excellence for the History of Emotions and a Professor of Shakespeare and English Renaissance literature at The University of Queensland. His most recent book is English Renaissance Tragedy: Ideas of Freedom (Arden Shakespeare/Bloomsbury, 2015). He is currently writing a book about the literature and the politics of nature.

The Intelligence of Feeling and the Arts Therapies in People with Dementia

Joanna Jaaniste (Western Sydney University, Australia)

The emotional lives of people diagnosed with dementia are often thought to be negatively affected because of their other short-term memory deficits, such as difficulties in word retrieval and loss of sense of place. Culturally, this faculty – or ‘intelligence of feeling’ – is stifled considerably if not met by others with ‘feeling language’. Here, the arts therapies can be of great assistance.

This paper explores the link between emotion and intelligence, and how a notion of the ‘intelligence of feeling’ can support older people living with dementia, if this can be perceived today as it was by Rembrandt in his ageing self portraits. It is argued that the late stage feeling intelligence he observed involves memory and consciousness. Based on a mixed method research project investigating how a dramatherapy program might assist people with dementia to improve their quality of life (QoL), it is suggested that elders with dementia possess a highly refined ability which can transcend both the merging and the binary opposition of feeling. Sixteen sessions of dramatherapy were undertaken by a small group of people with dementia at a day centre and compared with another group who experienced ‘usual activities’ in a different NSW facility. The phenomenological, metaphorical, ethnographic and narrative analyses used in the study combined with the quantitative QoL scale justified the investigation in improving the lives of participants. This paper presents the acts and voices of the participants as they communicated their feeling life through reflections on the drama and art works.
Joanna Jaaniste has been practising dramatherapy for over 20 years in the mental health area and in private practice as the founder of the Dramatherapy Centre, Sydney. She is a Career Development Fellow at Western Sydney University, where her thesis was awarded in 2013. Her research is in the area of dementia, arts therapies and Quality of Life, and she has published several book chapters and articles on these topics in peer-reviewed journals. Joanna has lectured and presented workshops in Europe, the USA, South Africa and New Zealand. She is Australasian representative for the World Alliance of Dramatherapy.

**The Mockingbird Project: Examining Emotions in the Historical Context to Inform Current Health Policy**

Diana Jefferies (Western Sydney University, Australia)

*Mockingbird* is a black comedy using music, mask and humour to reduce stigma and discrimination against women experiencing severe mental illness after childbirth. The play was performed in Sydney in February 2018 and showed how gaps in current health policy produced poor health outcomes for the women. The play was developed from writer/actor Lisa Brickell’s family story, in which four generations of women experienced severe mental illness after childbirth, and from my research, which gathered an archive of historical healthcare records of women admitted to mental health facilities after childbirth with a diagnosis of psychosis and mania in New South Wales from 1885 to 1955.

Representing the issue in a performance format increased the emotional impact of the stories by embodying and giving voice to the women. Seeing the performance produced a powerful emotional connection between the women and the audience that is often lacking when the women’s stories are presented in other mediums, such as academic journals. The audience for *Mockingbird* reached beyond academic circles and included healthcare professionals and women with lived experience of severe mental illness after childbirth. A question and answer session after the performances enabled further discussion about the experience of severe mental illness after childbirth and a short survey distributed to audience members measured the impact of the performance.

*Mockingbird* demonstrates how the humanities can raise awareness about severe mental illness after childbirth, with the goal of changing policy to promote better health outcomes for women and their families.

Diana Jefferies is a Lecturer in the School of Nursing and Midwifery at the University of Western Sydney. She is a registered nurse with 25 years of clinical experience, and an academic background in the humanities. She was awarded a PhD in English by The University of Sydney in 2009. Her research program looks at historical and literary representations of mental illness to investigate the cultural background of stigma associated with mental health disorders after childbirth.

**Emotional Exchanges: Gift-Giving in Cross-Cultural Encounters**

Shino Konishi (The University of Western Australia, Australia)
Many European explorers ventured out into new lands laden with trinkets, baubles, ribbons and hatchets, all token gifts to help enter friendly relations with Indigenous peoples. Such gifts were arguably intended to trigger Indigenous people’s emotional responses such as awe and desire, and many explorers detailed their accounts of ceremonially presenting such gifts, and the Indigenous response to these exotic objects. Less common in the explorers’ accounts, however, are descriptions of the unsolicited objects they were gifted by Indigenous people. In this paper I will trace some examples of gifts Aboriginal people gave to European explorers, and use emotions as a way of reconstructing the motives and intents that underscored such exchanges.

Shino Konishi is a Lecturer in History and Indigenous Studies at The University of Western Australia, and a Chief Investigator with the ARC Centre of Excellence for the History of Emotions. She is Aboriginal and identifies with the Yawuru people of Broome.

Modern-Day Audience Response to Historical Artworks: Investigating the ‘Love: Art of Emotion’ Exhibition Experience

Amanda E. Krause (The University of Melbourne, Australia) and Jane W. Davidson (The University of Melbourne, Australia)

Performance arts reflect and generate emotional experience, whether by conveying emotion-rich descriptors that generate emotional expression or eliciting emotional responses in performers or audience. Historical works, which form a significant part of arts repertoire, are contingent on historical conceptions of emotion that underpin both their construction and reception at the time of production. Our research aims to consider which, if any, of these historical emotions are perceived and/or allied to the reception of historical works by modern audiences. In this presentation, we will detail our investigation of ‘Love: Art of Emotion’, a curated art gallery exhibition of a variety of early modern artworks. In particular, we will discuss our findings regarding audience responses and curatorial intentions. To conduct this research, we interviewed the project leader and the exhibition curator, and also interviewed gallery visitors about their subjective exhibition experiences. Thematic analysis of the interviews produced rich results. Our findings highlight significant overlap between the curator’s intentions and audience experience, such that specific curatorial choices were not only apparent to visitors but also appeared to contribute to the positive emotional responses evoked by the exhibition. Our findings will be discussed in terms of the content of the exhibition and its design and layout. The findings have important implications for the future design of exhibitions and contribute to our broader understanding of how historical works are perceived by modern audiences.

Amanda E. Krause is a Research Fellow at The University of Melbourne. Her research interests concern the relationship between everyday arts engagement and wellbeing. As a Postdoctoral Research Fellow with the ARC Centre of Excellence for the History of Emotions, Amanda conducts audience response research in the Performance and Shaping the Modern research programs.

Jane W. Davidson is a Professor of Creative and Performing Arts at The University of Melbourne and Deputy Director of the ARC Centre of Excellence for the History of Emotions. She has expertise in a
A wide range of music-related research, including music facilitation, emotion and expression in performance, musical development, and music for health and wellbeing.

**Examining Music as a Performative Object: Intertwining Methodological Approaches from History of Emotions and Music Research**

Amanda E. Krause (The University of Melbourne, Australia), Samantha Dieckmann (The University of Melbourne, Australia), Frederic Kiernan (The University of Melbourne, Australia) and Jane W. Davidson (The University of Melbourne, Australia)

Bringing history of emotions approaches to the study of music has enriched our interpretative frameworks as scholars interested in understanding: how music of the past was performed and experienced according to social values; how the emotional meanings of historical musical works develop over time; how the habits and practices of performers and listeners implicate music’s emotional meaning in a given historical context; and how music’s emotional power can (and has been) harnessed to tackle social challenges. In this presentation, we will examine the transformative potential of integrating emotions, and theoretical insights from the history of emotions, into four sub-disciplines of music research: historical musicology, music performance, music psychology and applied ethnomusicology. In particular, we are interested in how history of emotions research has reframed understandings of emotional engagement with music, so conceived, in these sub-disciplines. The presentation will briefly address methodologies from each sub-discipline separately, but will be drawn together through an integrated focus on the diverse implications of considering music as a performative object. We will discuss the implications of applying history of emotions methodologies to the examination of learned, ritualised and embodied aspects of music works, how we can evaluate the emotional responses of modern-day audiences to historical works, how performers imbue the ‘object’ of their performance with emotional meaning, and how forms of music-making become engulfed in notions of music as a performative object with utilitarian value.

Amanda E. Krause is a Research Fellow at The University of Melbourne. Her research interests concern the relationship between everyday arts engagement and wellbeing. As a Postdoctoral Research Fellow with the ARC Centre of Excellence for the History of Emotions, Amanda conducts audience response research within the Performance and Shaping the Modern research programs.

Samantha Dieckmann is a Postdoctoral Research Fellow at The University of Melbourne. Her research project is a collaboration between the ARC Centre of Excellence for the History of Emotions and the Faculty of Fine Arts and Music. Working together with Jane Davidson and the directorship of CHE’s industry partner, Multicultural Arts Victoria (MAV), Samantha’s research explores the deployment of music in conciliation as it relates to personal, religious and political areas of conflict, and the processes of emotional community and empathy that lead to resolution.

Frederic Kiernan is a PhD candidate in musicology at The University of Melbourne, and a research assistant at the Melbourne node of the ARC Centre of Excellence for the History of Emotions. His PhD thesis explores the role of emotions in the reception of the music of Jan Dismas Zelenka (1679–1745) since the eighteenth century. His edition of Zelenka’s six settings of *Ave Regina coelorum* will be published by A-R Editions in 2018.
Jane W. Davidson is Professor of Creative and Performing Arts at The University of Melbourne and Deputy Director of the ARC Centre of Excellence for the History of Emotions. She has expertise in a wide range of music-related research, including music facilitation, emotion and expression in performance, musical development, and music for health and wellbeing.

**Baxter and Me: A Film about Human/Dog Intimacy**

Gillian Leahy (University of Technology Sydney, Australia)

*Baxter and Me* is an 80-minute documentary that covers a year in the filmmaker’s life with her labrador, Baxter, and also presents a memoir of her life through the prism of the earlier dogs she has owned. The filmmaker explores the nature of her relationship with Baxter – does she love him, does he love her – while more broadly examining the bond between humans and their pets, particularly dogs. Scenes show elements of their relationship: at dog training, agility, at home, on walks, during a medical emergency for Baxter and on their dog-centred holidays at the beach. While the film raises ideas from critical animal studies that deal with dogs’ moral behaviour, emotions and the need of dogs for agency it nevertheless was designed to be a popular film, made with a rich music soundtrack and images deliberately crafted to be immersive and entertaining, with the main aim of an evocation of emotions in humans and empathy for dogs. A question not directly asked, but strongly inferred in the film is ‘If we treat dogs (mostly) in the affectionate way we do, what might this mean for our relationships now and in the future with other animals in the age of the Anthropocene’. The film won a national Australian Writers’ Guild Award for Best Documentary Script, was nominated in the Australian Directors’ Guild Awards for Best Documentary and has now been invited to four local film festivals and two international festivals. It has been verified as a UTS Non-Traditional Research Output.

Gillian Leahy is an Associate Professor at the University of Technology Sydney, where she has taught media production since 1986. Her films include the multi-award winning *My Life Without Steve* (1986) about love and loss, *Our Park* (1998) for SBS TV, and *The Chikukwa Project* (2011) about the largest permaculture project in the world. Gillian’s latest film, *Baxter and Me* (2016), screened in the Documentary Competition at the Sydney Film Festival 2016, won an AWGIE award for best documentary script (2016), and was nominated for Best Directing in a Documentary at the Australian Directors’ Guild Awards (2017). It is now reaching international film festivals. (www.baxterandme.com).

**Discursive Journeys: Visual Identities from Nineteenth-Century Aboriginal Tasmania**

Greg Lehman (University of Tasmania, Australia)

Much has been written about the formation of contemporary Indigenous identity in Australia. Discourse analysis drawing on the work of Stuart Hall has pointed to the power of historical narratives in influencing not only structural relations of power impacting on minority peoples and perceptions of their culture in the twentieth century, but also on individual conceptions of self-identity. Hall established the importance of visual representations, strongly influencing approaches
to critical examination of popular media. My recent research on the visual representation of Tasmanian Aboriginal people in colonial art points to the need to extend this examination to include early nineteenth-century images of Indigenous people and culture in Australia. This paper will discuss several examples of how depictions of Tasmanian Aboriginal people across multiple genres during this period have influenced an emotional landscape of discursive identities in Aboriginal Tasmania.

Greg Lehman is a Fellow at the Institute for the Study of Social Change at the University of Tasmania. Previously an Indigenous Visiting Research Fellow at the Australian Institute of Aboriginal and Torres Strait Islander Studies, Canberra, Greg was also a Visiting Fellow at the Research School of Humanities and the Arts, Australian National University, and a curator at the Museum of Old and New Art (Tasmania). In 2012, Greg was awarded a Roberta Sykes Indigenous Education Scholarship to complete a Masters in the History of Art and Visual Cultures at Balliol College, University of Oxford, where he researched the work of colonial artist Benjamin Duterrau. He received the 2016 AAANZ award for Best Art Writing by an Indigenous Australian for his essay ‘Benjamin Duterrau: The Art of Conciliation’. Greg recently completed a PhD at the University of Tasmania, with a thesis titled ‘Regarding the Savage: Visual Representations of Tasmanian Aborigines in the Nineteenth Century’. He also has degrees in Life Sciences and Environmental Studies, and is a member of the Indigenous Advisory Committee of the National Museum of Australia.

Rebecca Harding Davis’s Writing of American Women’s Structure of Feeling in the Transformation Period (1860s–1890s)

Shanshan Li (Zhejiang University, China)

The ‘structure of feeling’, a key term in Raymond Williams’s theories of cultural studies, is defined as ‘social experiences in solution, as distinct from other social semantic formations which have been precipitated and are more evidently and more immediately available’. This concept has been employed as an analytic tool since the 1950s and provides a new perspective for understanding and interpreting Rebecca Harding Davis’s writing about American women in the second half of the nineteenth century. When the Civil War broke out in 1861, the United States had entered a period of transformation from agricultural civilisation to industrial civilisation that was marked by dramatic change in every field of the society. The period after the Civil War was characterised by the rapid growth of industrialisation, urbanisation, transportation reform and continuous flows of immigrants. These events, the process of which had begun before the war, forever changed people’s lives. Being raised in a rapidly growing mill town and witnessing first-hand the cruel realities of the Civil War, Rebecca Harding Davis made timely responses to the rapidly changing world in her distinctive literature of the mid- to late nineteenth century. In her stories about women, Davis seized and recorded American women’s changing ‘structures of feeling’, which were both complex and subtle, with a powerful literary voice. In order to realistically present women’s changing lives and various experiences, and to express their complicated and subtle emotions and feelings when they faced new roles in the family and the public sphere, Davis experimented with literary form and new ways of articulation.
Li Shanshan is a PhD candidate in the School of International Studies at Zhejiang University, China. Her research focuses on American literature, cultural studies and literary translation.

Future Communities: Resurrection, Self and Politics in Shakespeare’s Late Plays

Nicholas Luke (The University of Queensland, Australia)

Shakespeare’s late period begins with a resurrection of the medieval poet John Gower, who rises ‘from ashes’ to speak the Prologue of Pericles. Gower’s second coming kick-starts an intense focus on resurrection that lies at the heart of Shakespeare’s development from his tragic period to the generically mixed modes of the romances. In this paper, I seek to show that Shakespeare’s ‘resurrection events’ not only resuscitate older poetic and religious forms, but that they do so in order to resurrect a sense of the future. That is to say, the possibility of a genuine future that is not simply the repetition of the tragic past: a liveable and actable sense of future that is jointly imagined by a re-formed community. The path to resurrection in the plays is never an easy one. It bends time, passes through suffering and ends with the annihilation of the singular self. It relies on almost absurd theatrical contrivances that test the limits of spectatorial faith. Nonetheless, I suggest that Shakespeare’s resurrections raise timely utopian possibilities for the future of literary criticism and its attempt to renew the past and imagine the future.

Nicholas Luke is a Postdoctoral Research Fellow with the Queensland node of the ARC Centre of Excellence for the History of Emotions. He is a Queensland Rhodes scholar with degrees in Arts and Law. His first book, Shakespearean Arrivals: The Birth of Character, was published by Cambridge University Press in January 2018.

Transplanting the Wassail: Apples, Heritage and Environmental Anxieties

Alicia Marchant (The University of Western Australia, Australia)

The ancient practice of wassailing to the apple trees has had a resurgence of practice in recent years in Australia and the United States, and in southern Britain where the tradition originated. Performed annually on the Winter Solstice, wassailers proceed noisily from orchard to orchard, singing a traditional song and banging on pots and pans. Costumes are equally as loud, with bright tatters, greenery and foliage, furs and pagan animal masks. The task of the group is to awaken the apple trees and encourage new growth, and to scare away the evil spirits that could lurk and do damage to the precious fruit. The various elements of the modern wassail (including placing toast in the apple tree to encourage robins, and the drinking and pouring of last year’s cider onto the roots of an apple tree) originated in early modern England, with the earliest recorded apple wassail at Fordwich in Kent in 1585.

Emotions are at the core of the wassail performance; the recital of the wassailing song and the emotional fervour in its performance recalls a heritage of sound, a historical soundscape performed in apple orchards over the centuries. While undoubtedly an event steeped in fun and revelry (and cider), the wassail too has serious overtones and was an early modern ritual driven by fear and anxieties linked to human survival; the fear of crop and orchard failure, diseases and natural
disasters, which within the early modern mindset was closely entwined with demonic and evil spirit activities. It was an apple after all, which led to humanity’s expulsion from the Garden of Eden. Utilising a history of emotions framework I will explore the ancient and modern wassail as a ritual that celebrates and fortifies the symbiotic relationship between humans and non-humans, the living and lifeless, between people and personified Nature, the divine and chthonic. Focusing on an annual Tasmanian wassailing event in the major apple-producing Huon Valley (a place full of environmental migrants - even First Dog on the Moon has just moved there), I will examine the genealogy of the modern wassail and consider its new and changing meanings in the modern world of warmer climates that have challenged us to reimagine and reconfigure our perceptions of the relationship between humans and nature, and the role that emotions plays.

Alicia Marchant is a historian of heritage and emotions, based at the Perth node of the ARC Centre of Excellence for the History of Emotions. Her previous publications and presentations have included work on river histories, the Stone of Scone, cartography, dark tourism and Shakespeare. She is the editor of a forthcoming volume titled Historicising Heritage and Emotions: The Affective Histories of Blood, Stone and Land (Routledge, 2018), and will co-edit a special issue on ‘Practice, Performance, and Emotions in Medieval and Early Modern Cultural Heritage’ for the Journal Parergon in 2019.

‘For worship of Norfolk’: Emotions Theory, Social Aspiration and Personal Agency in the Paston Letters

Jo Merrey (The University of Western Australia, Australia)

A letter John Paston I wrote to his wife Margaret dated 20 September 1465 deals with property, debts, allegiances and betrayal. These topics reflect the Pastons’ desire to promote and extend their position in fifteenth-century Norfolk. The business-like manner of Paston’s instructions for proving ownership and settling debts, which take up much of the long letter, reflect the interactions and exchanges that feature in a number of the Paston letters and papers.

The business of the 20 September letter, however, follows an opening paragraph that features a much more emotive tone and subject: the comfort and value of clothing. Paston makes an explicit connection between clothing and ‘worship’ – not only for himself but also for Norfolk – as he imagines the comfort and appearance of his proposed garment. His clothing has the capacity to benefit not only himself (through comfort) but also Norfolk (through display). A general survey of the Paston letters and papers reveals ongoing concerns about clothing. In a number of letters, these concerns range from questions of social status and mobility to comments on character and worth.

This paper examines the usefulness of reading the Paston letters and papers as material and emotional objects by considering the investments the Pastons made in their clothes, both in financial and emotional terms. In particular, I will explore the implications of using methodologies drawn from the history of emotions and the history of objects to explore evidence of social aspiration and personal agency.

Jo Merrey is a PhD candidate at The University of Western Australia. Her research focuses on discourses involving women, clothing and agency in late medieval English texts.
The Importance of Emotions in Understanding Supernatural Belief

Charlotte-Rose Millar (The University of Queensland, Australia)

In early modern England, ghosts represented a point of tension between pre- and post-Reformation belief. In pre-Reformation doctrine ghosts could be one of three things: beings sent from God, beings sent from the Devil, or the departed souls of the dead. Post-Reformation England’s official rejection of the doctrine of purgatory should have meant the figurative death of the ghost as dead person, yet it did not. For centuries after the Reformation ghost stories flourished, with a significant proportion of these stories featuring tales of murdered men and women coming back to life to avenge their deaths; the dead unable to rest until they had righted a societal wrong; or even helpful spirits returning from the grave to do chores around the house.

This paper argues that emotions are key to understanding why ghost beliefs flourished in post-Reformation England. It will argue that strong emotions such as fear, shame, guilt, amazement and consternation were crucial to the continuing belief in ghosts as the souls of the departed. The paper embraces an understanding of emotions as key drivers of historical change and, conversely, also highlights how emotions could serve to resist change. By examining emotional responses to ghosts in early modern England, this paper will not only shed light on how ghosts were interpreted, but also highlight how studying emotions can nuance and enhance our understanding of the past.

Charlotte-Rose Millar is a UQ Fellow in the Institute for Advanced Studies in the Humanities at The University of Queensland and an Associate Investigator with the ARC Centre of Excellence for the History of Emotions. Her first book, Witchcraft, The Devil and Emotions in Early Modern England was published by Routledge in 2017. She is also the author of numerous works on witchcraft, diabolism, emotions and sexual practices in early modern England, and has won two prizes for her published work. She is currently working on a new book-length project on ghosts, devils and fear in early modern England.

Affectus and Passio in the Summa theologiae of Thomas Aquinas

Robert Miner (Baylor University, USA)

Thomas Aquinas is known for his treatment of the passions at Summa 1–2.22–48. The Summa also speaks of affectus and affectiones. To what do these terms refer? How are their referents related to passiones? These questions require close attention to three cases: divine, angelic and human. In the divine case, active affectus (but not passiones) are attributed to God – but problematically, since divine simplicity precludes the real existence of plural affectus. The angelic case is instructive, suggesting as it does a kinship between affectus conceived as incorporeal acts of the will and human affections. But because angels are not wayfarers, their affectus lack key properties of the affectus that Aquinas attributes to human beings. Thomas appears to make a clear distinction between human affectus as acts of the will and passiones as acts of the sensitive appetite. Despite the distinction’s apparent clarity, I conclude that imposing a sharp affectus/passio dichotomy on the
**Summa**’s treatment of emotions in human beings is a mistake. The mistake arises, I argue, from insufficient appreciation of the difference between angels and embodied intellects.

Robert Miner is a Professor of Philosophy at Baylor University and the author of four books, including *Nietzsche and Montaigne* (Palgrave Macmillan, 2017) and *Thomas Aquinas on the Passions* (Cambridge University Press, 2009). In 2018, he was awarded a grant from the Yale Center for Faith and Culture to begin a project on the emotion of joy and its place in the good life. In 2015, he was a keynote speaker at the ARC Centre of Excellence for the History of Emotions Methods Collaboratory. Miner is editor and translator of *Thomas Aquinas: Questions on Love and Charity* (Yale University Press, 2016), as well as co-translator of a new edition of Giambattista Vico’s *Scienza Nuova*, forthcoming from Yale University Press. His research focuses mainly on the history of medieval and modern thought and he has written on Augustine, Suarez, Bacon, Descartes, Hobbes, Vico, Nietzsche and R. G. Collingwood.

**Falling In and Out of Love with Referendums**

Frances Peters-Little (University of Technology Sydney, Australia)

It would seem that August 2017 became the death knell date for the extravagant publicity drive to engage Australians yet again in another Referendum on Indigenous reform to the Australian constitution. The suggestion that the 50th anniversary of the 1967 Referendum might have proven to be timely in fact proved to be wrong. Instead it failed miserably, in spite of a five-year Recognise campaign led by government bodies and expert panels, all of whom were backed by major financial sponsors such as the AFL, NRL, Cricket Australia, QANTAS, and so on.

In my presentation I will argue that the recent campaign lacked ‘heart’, examining what damage that had, and also what part historians have played in dispelling the ‘mythologies’ that were created during the 1967 Referendum. As a historian and filmmaker I prefer to make documentary films because they allow room for a personal and emotional reading of the past. In this presentation I will draw on my experience as a filmmaker to explore a more compassionate reading of the referendums and why we fall in and out of love with them.

Frances Peters-Little is a filmmaker, historian, author and musician. She is currently a Visiting Research Fellow at Jumbunna, the University of Technology, Sydney. Her most recognised films are *Vote Yes for Aborigines; Tent Embassy; and Storytellers of the Pacific*. Her most noted publications are *Passionate Histories: Myth, Memory & Indigenous Australia*, co-edited with Ann Curthoys and John Docker (ANU Press, 2010); *Indigenous Biography and Autobiography*, co-edited with Peter Read and Anna Haebich (ANU Press, 2008); and ‘Exchanging Histories’, a special issue of *Aboriginal History* co-edited with Ann McGrath and Ingereth Macfarlane (2006). Today, Frances is the Managing Director of her father’s foundation, the Jimmy Little Foundation, and has a new CD, *Franny’s Lounge*, which was released in February 2018.

**Moved Readings Moving Readers: Education on The New Fortune Stage**

Brid Phillips (The University of Western Australia, Australia)
The Renaissance Moved Reading Project was set up to explore the possibilities that active readings of texts provide a different, more emotionally connected experience. The New Fortune Theatre precinct in the Arts building at The University of Western Australia is an academically valuable resource that is entering a period of renewal and revival. Central to its reconsideration is the enduring presence of the theatre stage itself. The Renaissance Moved Reading Project aims to use this space to explore early modern dramatic texts, emotions, words and actions in a reconstructed early modern stage space. The project aims to develop a deeper appreciation of early modern drama for participants, by enabling them to uncover and explore the unique spatial and emotional possibilities such a stage offers.

Over the past year, seven early modern texts were performed on the stage. During the sessions, participants and spectators were offered the opportunity to supply anonymous feedback in the form of a questionnaire circulated at the commencement of each reading. This paper will share some of the more surprising and pleasing results, which indicate that the project has been responsible for developing emotional connections between participants and also emotional connections between participants and the characters who came to life on stage. The project challenged assumptions about characterisation, interactions and, surprisingly, humour. In a digitally connected world, this paper will argue that we can make different and more fruitful emotional and educational connections with our students and our colleagues through embodied moved readings undertaken in a supportive, collegial environment.

Bríd Phillips holds a PhD in English from The University of Western Australia (2017). Her doctoral research focused on emotions and colour in William Shakespeare’s drama. She has published a chapter in an edited collection on Shakespeare and emotions and has had two further chapters accepted for publication. In 2017 she established the Move d Reading Project, which reads early modern drama texts that are being taught in undergraduate units at The University of Western Australia on The New Fortune stage.

**Spatial Emotions**

Kathryn Prince (University of Ottawa, Canada)

Theatrical performance can mediate a spectator’s emotional engagement with place, an interaction understood in different ways by Virginia Woolf (literary geography), Gertrude Stein (landscape theatre), Pierre Nora (*lieux de mémoire*) and Rebecca Schneider (historical re-enactment). After developing a matrix locating place within these four approaches to spatial emotions, I consider recent examples: performances of Shakespeare’s *Henry VI* on real Wars of the Roses battlefields in the Globe’s 2013 site-responsive production; fictional performances of *King Lear* in Emily St John Mandel’s 2014 dystopian novel *Station Eleven*; an all-Indigenous *King Lear* with decolonising intentions in Canada in 2012; and (in what is not as much of a non-sequitur as it seems) the performative act inherent in the fictitious kingdom of Wakanda in the 2018 film *Black Panther*. I conclude by considering the ideological uses of spatial emotions, which, in keeping with the conference theme, point to possible futures both utopian and dystopian.
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 Shakespeare and Canada: Remembrance of Ourselves (University of Ottawa Press, 2016), History, Memory, Performance (Palgrave Macmillan, 2014) and Performing Early Modern Drama Today (Cambridge University Press, 2012).

**Weaponised Emotions: Emotions and Emotionality in the English Civil War**

Gordon D. Raeburn (State Library of Victoria, Australia)

This paper will investigate and examine the presence and use of emotions in the collected printed tracts and pamphlets held as part of the John Emmerson Collection at the State Library of Victoria, related to the English Civil War.

With this paper I intend to show that the tracts and pamphlets produced during the Civil War were not only intended to spread news and information to their audience, but also to manipulate the emotions of that audience in order to exert some measure of control or influence. This is likely to have been done for several reasons. War is an intensely emotional event, and it could be suggested that a civil war is more so, as it is an event that splits a nation. As such, these works are likely to have attempted to use emotional manipulation in order to influence the emotions of the wider population so that certain other necessities of life could continue despite the ongoing strife. Additionally, with pamphlets and tracts being produced on either side of the conflict they are likely to have attempted to convince the population of the moral justification of the position of the side producing the work, as well as inspiring doubt about the forces of their opposition.

This paper will highlight the importance of emotions during war more generally, both as a weapon and as a means of social control. It will show the sophistication of the arguments employed during the Civil War, as well as the sophistication of the conflict itself, through the use of emotions as a weapon. This paper should prove particularly interesting in that the events it will investigate are, in intriguing ways, echoed in the political division seen today in Britain and elsewhere. It is, of course, too much of a stretch to argue that Britain is entering another period of civil war, yet it is undeniably a very divided country at present and the various factions involved have played upon the emotions of the British population. This paper will show that this was also true of the early modern period and that, in fact, many of the methods employed today were also in use, and may have been developed, during the Wars of the Three Kingdoms.

Gordon D. Raeburn is a John Emmerson Research Fellow at the State Library of Victoria, and formerly a Postdoctoral Research Fellow with the ARC Centre of Excellence for the History of Emotions. Gordon’s current research examines tracts and pamphlets related to the English Civil War in order to determine what emotions were present, to what use – if any – they were put (such as inspiring hope, confidence or even fear in their intended audience), and whether this changed over the course of the conflict.

**Childhood and Emotions: Seeking Constructive Conversations**
This paper addresses two themes identified in the call for papers: the challenge of putting humanities-based emotions scholarship into productive dialogue with the human sciences, especially (but not exclusively) neuroscience, and the role that such scholarship can play in public debate. I will explore these issues as they relate to childhood and emotion.

Children’s emotional wellbeing is a topic of considerable public interest, but discussion of this issue is often beset by inconsistencies – if not outright contradictions – around what children ‘need’. Broadly speaking, the assumptions and divisions apparent in these debates correlate with how emotions are collectively defined and valued in contemporary Australia. Despite widespread concern, the collective ability to successfully address the challenges faced by young people is compromised by a lack of sustained and informed public discourse about emotions. This is evident, for example, when considering recent scientific research that challenges deeply embedded notions in Australian (indeed Western) culture about the need for children to be taught to ‘control’ their feelings, notions that have a long and complex historical gestation. Historically oriented emotions research is well positioned to offer informative and productive interventions into the current shifts and contrasts between older and newer paradigms of emotion, and their relative implications for achieving desirable outcomes for children and young people.

Melissa Raine is a Research Associate at The University of Melbourne and an Honorary Associate Investigator with the Australian Research Council Centre of Excellence for the History of Emotions. She is currently working on projects about children’s voices both in Middle English narrative and in contemporary Australia. Her work has been published in *New Medieval Literatures*, *Viator*, Routledge Studies in Social and Political Thought and *JEGP* (forthcoming).

**Affective Indian Networks: Race, Space and Political Bonds in fin-de-siecle Melbourne**

Nadia Rhook (The University of Western Australia, Australia)

In early twentieth-century Melbourne, a prominent masseur, Teepoo Hall, and a merchant, Khooda Bux, mobilised Indian trade networks to counter the discriminatory effects of the nascent White Australia Policy. They did so at a time when British imperial networks were in complex tension with growing settler Australian and Indian projects of national independence. This paper maps the in-situ affective strategies employed by these Indian leaders to counter the 1901 *Immigration Restriction Act*, the legal cornerstone of the White Australia Policy. New imperial histories have privileged a wide-lens transnational frame. Meanwhile, critical theorist Sara Ahmed has suggested that the circulation of affect among bodies and objects is crucial to contemporary processes of racialisation. This paper pays close attention to the urban position of shop counters and massage benches; objects that brought strangers and acquaintances into relations economic and intimate, and from which affect was produced and circulated. It argues that a determined focus on counters and benches – sites of bodily density that I term ‘clustering objects’ – affords a view of the ways Bux, Hall and other white and Indian leaders formed political bonds to counter discriminatory settler state policies across oceanic, linguistic and national borders, from Melbourne’s ‘slums’ to Calcutta and beyond. As such, the paper argues for future research into the spatial-affective dynamics of networks.
Emotional Robot Design and the Need for a Humanities Perspective

Eleanor Sandry (Curtin University, Australia)

Emotion is regarded as an important part of the design of many robots, in particular those created to interact with people. The inclusion of a level of emotional perception and expression is found in physical robots, both humanlike and non-humanlike, as well as software-based socialbots and digital vocal assistants embodied within computers and smartphones. An early example of what might be termed a physical ‘emotional robot’ is Kismet (at Massachusetts Institute of Technology), with Jibo (a commercial personal robot) a more recent example. In terms of software-based socialbots, Zo (Microsoft) and digital vocal assistants, such as Siri (Apple) and Alexa (Amazon), show various approaches to making conversational software agents that negotiate human emotions and social cues.

While emotional robots attempt to read human emotions and respond appropriately, with some expressing humanlike emotions in their turn, they cannot be said to experience emotions within themselves in anything like a humanlike way. The question of whether and how machines can be emotional therefore requires detailed critical assessment and analysis, for which a humanities perspective, such as the conception of emotions as ‘a kind of practice’ formulated by Monique Scheer, is particularly relevant. This paper also considers arguments about whether it is desirable for people to feel for an emotionally expressive machine, as well as how the particular assumptions about human emotion embedded in the design of robots alter understandings about the range of ways and extents individual people, and people in different cultures, respond to, experience and express emotion.

Eleanor Sandry is a Lecturer and researcher in Internet Studies at Curtin University, and previously a Fellow of the Curtin Centre for Culture and Technology. Her research focuses on developing an ethical and pragmatic recognition of, and respect for, otherness and difference in communication, drawing on examples from science and technology, science fiction and creative arts. She is particularly interested in exploring the communicative and collaborative possibilities of human interactions with robots. Her book, Robots and Communication, was published by Palgrave Macmillan in 2015.

Emotion as the Glue of Chinese Society: Implications for China and the World
Gan Qing is broadly translated from Chinese as ‘feeling’. This emotion has, however, also been a bedrock of Chinese society and economic activity for thousands of years and underpins informal institutions. Emotion has and continues to play a major role in shaping and facilitating trust and obligation in Chinese society in the place of formal institutions. To properly understand Chinese economic activities it is necessary to understand relevant emotional connections and not just formal rights and obligations. Bonds based upon Gan Qing and Guan Xi can create all the core elements that accountants use to measure and summarise the world – entity, asset, liability, income and expense. A goal of law on the other hand seeks to enforce the obligations and deals of people. In Chinese society these obligations can be understood through the relevant Chinese emotional landscape. In a global world that sees cross-society and cross-border interaction on an immense scale, it becomes increasingly necessary to grasp the relevance of Chinese emotions and their impact for appropriate accounting, taxation, justice and, ultimately, understanding. This understanding is twofold, comprising an understanding of China’s development and change and an understanding of the impact of China on the more formal and individualised institutions of western society. This paper considers the role of emotion in Chinese social formation, contextualises it in legal and accounting paradigms and looks at its implications for justice in law and equity, and measurement in accounting and general comparative social understanding.

Nolan Sharkey is Winthrop Professor of Law at The University of Western Australia. He researches and publishes on international tax and Chinese society, law and government in a global context. He completed his PhD on Chinese social institutions and tax at the University of New South Wales Law School. He is a Barrister at the West Australian Bar, a Fellow of the Institute of Chartered Accountants and holds university qualifications in law, accounting, tax and Asian studies and a certificate in Psychology. He is an appointed International Tax Expert for the United Nations.

‘Ancestors’ Words’: Histories of Emotions in Noongar Letter Writing

Elfie Shiosaki (The University of Western Australia, Australia)

The project ‘Ancestors’ Words’ identifies the hundreds of letters preserved in archives written by Noongar people in the south west region of Australia over one hundred years from 1860 to 1960. These letters have been written from the heart and hold rich histories of emotions. They are reunited with descendants of the letter writers to restore Noongar cultural knowledge to the letters. This project engages with critical Indigenous research methodologies, which bring Indigenous knowledges, their epistemologies and practices that produce knowledge into conversation in academia. These methodologies empower Noongar people to tell their own stories, in their own words, and in their own ways.

Elfie Shiosaki is a Lecturer in Indigenous Rights, Policy and Governance at the School of Indigenous Studies at The University of Western Australia. She is the Chief Investigator of an ARC Discovery Project that identifies the hundreds of letters written by Noongar people in the archive in Western Australia over 100 years between 1860 and 1960. She completed a PhD (International Relations) on nation-building in post-conflict societies in 2015.
Toxic Emotions: Riparian Personification and Pollution, Past, Present and Future

James L. Smith (Trinity College Dublin, Ireland)

Ecocritic Serenella Iovino has argued that ‘[i]n a landscape of suburban countryside made of houses, industrial sites, electric power plants, and decommissioned nuclear reactors, the “stories” and “wisdom” of places seem on the verge of extinction. Once the familiar bond that connected people and their landscape has been worn out, a growing sense of alienation takes over’. A bioregion, with its entanglements, enchantments and human-non-human bonds, becomes a necroregion, a dead zone without life in which affective bonds cannot thrive. Only through the remediation of a place, mentally and materially, can one understand its life-world.

Despite legal progress and a great deal of conceptual change, newly enfranchised natural entities are often badly polluted and mismanaged. The site of the re-personification of the riverscape is a murder scene, a degraded landscape becoming a body in distress. The Yamuna river in India, lauded by the sixteenth-century Mughal Emperor Babur as ‘better than nectar’, has now been described as ‘ecologically dead’, despite a 2017 decision to grant legal personhood.

Looking back at pre-modern history and into the future, this paper will explore the manner in which the personification of the non-human requires a conversation spanning the disciplines, and within which the history of emotions must play a crucial role. As environmental entanglement leads to a greater realisation of, and empathy with, the degradation of aqueous entities, how can we look back at the emotional histories of diverse peoples and their cultural knowledges in order to envisage a new future?

James L. Smith is a Visiting Research Fellow at the Trinity Long Room Hub Arts and Humanities Research Institute, Trinity College Dublin. His research focuses on intellectual history, medieval abstractions and visualisation schemata, environmental humanities and water history. His first monograph, Water in Medieval Intellectual Culture: Case-Studies from Twelfth-Century Monasticism was published by Brepols in 2017. James is the editor of The Passenger: Medieval Texts and Transits, forthcoming with punctum books, and co-editor of a themed collection for the Open Library of the Humanities on ‘New Approaches to Medieval Water Studies’ (forthcoming, 2018). He is currently shaping a digital/environmental humanities project titled ‘Deep Mapping the Spiritual Waterscape of Ireland’s Lakes: The Case of Loch Derg, Donegal’.

Filling the Interstitial Spaces of the Urban Fabric Through Biophilic Design

Jana Soderlund (Curtin University, Australia)

Global cities have primarily been designed according to economics, not liveability, wellbeing or as a healthy habitat for humans. Green spaces and nature tend to be relegated to parks within the urban fabric. There is a disconnect between the built environment and the natural environment. Current urban crises such as stress, obesity and mental health issues, along with the heat island effect and water and air pollution, have invited research and led to a greater understanding of the multiple
benefits that inclusion of nature in cities can bring. Integration of nature and the built environment is improving, yet there is still a lack of an applied holistic approach, where nature is not separate from the urban built environment or daily human experience. There are many gaps; interstitial spaces. Biophilic design, based on humans’ innate connection to nature, has the potential to fill these spaces and unite nature and the built urban fabric, bringing significant environmental, social and economic benefits. Yet it is not just these physical interstitial spaces that exist. There is also an interstitial space, a disconnect and sense of separation, between humans and nature as discussed by psychoanalyst Eric Fromm, who first used the term ‘biophilia’ to mean love of life. Increasing the amount of nature in cities through biophilic design will provide greater, and daily, exposure to nature for urban inhabitants. This exposure could help to fill the emotional interstitial spaces between humans and nature, foster a love of life, and bring greater health and wellbeing to urbanites.

Jana Soderlund holds an Honours degree in Environmental Science and Population and World Resources and a PhD in Biophilic Urban Design from Curtin University. Throughout her career, Jana has developed an astute and holistic perspective on contemporary social trends, particularly in cities. Jana has published academic papers, contributed to research proposals and designed and implemented collaborative research projects within government, industry, communities and academia. She is currently, a Research Fellow at Curtin University, director of the consultancy Design by Nature, board director of Green Roofs Australasia and a consultant for ArborCarbon.

Singing Waters: The Poetics of Water in Literature and Music; Implications for the World’s Oceans

Jane Southwood (The University of Western Australia, Australia)

Changing the way we perceive and use, or misuse, bodies of water – rivers, lakes, oceans, streams, creeks, inlets, estuaries, lagoons, coastal waters, aquifers – has become perhaps the most pressing challenge of our time. As Ariel Salleh says, ‘More than peak oil, we face peak water. Even as we face the global crisis, an Earth on fire, the role of water goes unacknowledged’, for ‘the Promethian drive to mastery, militarism, mining, manufacture, steals water, leaves deserts in its wake’.

Inspired by the ‘Culture for Change’ presentation delivered by Guy Abrahams (CLIMARTE) at a recent conference held in Hobart, in which he explored the role played by the arts in raising public awareness of climate change, I will focus on literature and music to examine our relationship to water. Andrew Denton’s prescient question as to whether a poetic, visual and aural treatment of a theme might constitute another effective way of communicating important issues such as anthropogenic climate change, has also firmed my resolve to examine how the emotions elicited through evocative works of literature and music might constitute powerful tools to effect change.

In this presentation I will explore water in the literary imagination of writers from Antiquity and from the early modern period and in the musical imagination of a nineteenth-century, a twentieth-century and a twenty-first-century composer. I will end my presentation with the theme of ‘ubi sunt’, as I consider the implications for the world’s oceans of these positive evocations of water and the role the emotions play in drawing our attention to them. I hope that considering these bodies of
water in the natural, the literary and the musical world will inspire our conference theme of conversations without borders and lead to further discussion.

Jane Southwood is an Honorary Research Fellow in the School of Humanities at The University of Western Australia. Jane has previously worked in five tertiary institutions in France and Australia. She has delivered papers in French and English, and has published in both languages on maritime exploration, sixteenth- and nineteenth-century French art, the writings of the first woman to be elected to the French Academy since its inception in 1635, the eminent classicist and environmentalist, Marguerite Yourcenar (1903–1987), French poetry, prose and music from the medieval and early modern periods and the nineteenth century, the history of medicine and translation. She holds a PhD from The University of Western Australia, where she worked before leaving to settle in Adelaide. She has now returned as a researcher, writer and translator, passionate spokesperson for the environment and, once again, enthusiastic member of UWA.

**New Worlds, Old Fears: Possession Cases from Japan and the Americas in Sixteenth-Century Europe**

Jennifer Spinks (The University of Melbourne, Australia)

Europeans encountered the world in new ways after the ‘discovery’ of the Americas and the rounding of the Cape of Good Hope in the late fifteenth century. These border crossings expanded European opportunities for trade, for missionary activities, and for forms of cultural and social contact that were sometimes characterised by mutual respect but often shaped by European violence and polemical misinterpretation. Religion was central to this. Missionaries and merchants encountered the priests, rituals and the material cultures of different religions, and they characterised these encounters in ways that were often fundamentally negative despite opportunities for cross-cultural exchange. Cases of possession – often involving religious elites from local communities – were amongst the most dramatic embodied experiences that Europeans recorded, retold and reframed in familiar diabolical terms that made sense to them. The nuances of exchange on the ground were often lost in these short, polemical reports.

This paper will draw upon scholarship about two-way contact zones beyond Europe’s borders and then turn to the complexities of the domestic context in reformation Europe. It will examine the impact of Mediterranean-authored reports about Japan and the Americas – both ‘New Worlds’ in the sixteenth century – on northern Europeans. Did these reports expand vocabularies for understanding and depicting the emotional dynamics of religious experiences? How did they instil a desire to engage in missionary work amongst new groups of Europeans? This paper will examine how some northern Europeans used these events for cross-cultural purposes on a domestic scale, while demonising non-Christian religions in increasingly global terms.

Jenny Spinks is Hansen Senior Lecturer in History at The University of Melbourne. She works on German, French and Dutch history in the sixteenth and seventeenth centuries, and on topics including religious conflict and printed propaganda. She has co-curated exhibitions on early modern apocalyptic and supernatural beliefs, and her publications include *Monstrous Births and Visual Culture in Sixteenth-Century Germany* (Pickering and Chatto, 2009) and, edited with Charles Zika,
Disaster, Death and the Emotions in the Shadow of the Apocalypse, 1400-1700 (Palgrave Macmillan, 2016).

The Chinese Garden: A Spiritual Space Borne Out of an Intimate Feeling for Nature

Huilin Sun (The University of Western Australia, Australia)

The Chinese garden has been described by Siren as ‘an expression of artistic ideas and conceptions that have emerged from an intimate feeling for Nature’. The Chinese feeling for nature is so strong that the garden can be considered a spiritual space that is comparable to ritualistic practices in Daoism and Confucianism. The spiritual dimension of the garden sits in a liminal space between architecture and landscape painting, hierarchy and freedom, man and heaven, reason and emotion. A Chinese garden symbolises the elemental force of the universe. It is an idealised representation of nature which aims to evoke a feeling of reverence for nature and longing for the wilderness. In his seventeenth-century book The Crafts of Gardens, Ji articulated the genesis of the Chinese garden: ‘On finding a natural site where yin and yang (which are represented by water and rock) are pleasingly balanced, the Chinese felt an urge to embellish them with some small tokens of man such as building a pavilion’. The appreciation of nature, romanticised and stylised, is reflected in painting and emulated when creating a garden. Above the design principles and a range of construction techniques, what is most essential about the Chinese garden is constituted not by regular arrangement but by ‘a breath of Nature’s own pulsating life: what was referred to in painting as Chi Yun’.

Huilin Sun is initiating a project of building a public Chinese garden in Perth using indigenous Western Australian plants. Through this project, Huilin hopes to showcase exquisite Chinese design and stunning WA plants. Huilin was educated in China and Australia as an artist and designer, and has published papers in the areas of garden, aesthetics, design and sustainability. She is currently a Lecturer in Chinese at The University of Western Australia and is commencing a Higher Degree by Research in the School of Design.

Reform/Perform: The Staging of Continuity of Self in a Time of Crisis

Jane Taylor (University of the Western Cape, South Africa)

This paper examines the emergence of the word ‘sincere’ in English during the early sixteenth century, in order to think about changes in the affective field of expressive value during the Reformation. The word is first recorded in the Tower of London, in a dialogue between the Puritan John Frith and Thomas More, Rome’s agent in England who vehemently defended the Catholic faith. This was a period of massive ideological and theological upheaval. I will look at the insistent reiterations of ‘syncere’ and ‘sincerity’ in The Lamentations of a Sinner by Katherine Parr, Henry VIII’s last wife and a Puritan who was regarded with extreme scepticism by his ministers. My analysis of this history of sincerity is based on a close reading of play texts, actors’ treatises and theological documents, as well as the visual arts.

My proposition is that the term ‘sincere’ came to carry an over-determined cluster of meanings during the wave of lethal terror associated with the Reformation, as the new Protestant focus on
‘transparent piety’ displaced the worship of Catholic saints. This shift had consequences for acting theory, legal method and self-styling.

(My research into the early modern era is informed in many ways by my work on staging truth during the South African Truth and Reconciliation Commission. My recent study of artist William Kentridge’s production of Shostakovich’s *The Nose* opera reveals similar discursive features regarding sincerity to those evident in Stalin’s purges during the first half of the twentieth century.)

Jane Taylor is a South African scholar, writer and arts practitioner. She holds the Andrew W. Mellon Chair in Aesthetic Theory and Material Practice at the Centre for Humanities Research, University of the Western Cape, and she has also worked closely with Handspring Puppet Company and artist/director William Kentridge. In the 1990s she designed and curated ‘FaultLines’, a series of cultural responses to the Truth and Reconciliation Commission, for which she wrote the play *Ubu and the Truth Commission*. Jane has been a visiting fellow at the universities of Oxford and Cambridge, and the Visiting Avenali Chair of the Humanities at the University of California, Berkeley. She has also held the Skye Chair of Drama at the University of the Witwatersrand and the Wole Soyinka Chair of Theatre at the University of Leeds. In 2018, she will curate a season of short plays for William Kentridge’s Centre of the Less Good Idea in Johannesburg. She has two published novels and several plays. She is currently working on a script and research project on the Wittgenstein family.

‘Writing is So Troublesome to Me’: ‘Uglyography’ and Emotions, Past, Present and Future

Deborah Thorpe (Trinity College Dublin, Ireland)

By 1716, the 72-year-old aristocrat Lady Sarah Cowper was disconsolate. She had ceased to find enjoyment in writing her diary, which had previously been diverting. She reported that her thoughts and meditations were, ‘alas … so very dull and insipid as to afford [her] no pleasure nor benefit’. The physical act of writing was a major contributor to her misery, since she by this time had impaired vision (‘Dim of Sight’) and her hands shook with ‘palsey’. Cowper, a woman who had relished reporting her extensive reading and wide-ranging interactions with others, found herself ‘Dull of Hearing’, ‘Crazie and Infirm’ and almost unable to read and write. Her sentences became shorter, her diary less detailed, her script increasingly tremulous.

This paper examines ‘uglyography,’ a term coined by Graham Williams to describe the ‘gout’-ridden script of George Talbot (d. 1590), and its complexities from the Middle Ages to the present day. It examines horrible handwriting and its emotional impacts, from the visibly degenerated scripts and pain of people living with age-related disorders to the complacent scrawls of pre-modern gentlewomen and nobility. It looks at what happens when uglyography clashes with expectations of legibility; for instance, the disdainful response of physician-by-corrrespondence William Cullen to the disorderly handwriting of a sick woman: ‘if you do not hereafter write to me more distinctly or get some body to do it for you I will not look at any letter you write me’. Finally, it considers the ugly writing of our digital age, exploring modern moral panics around handwriting illegibility and young people.
Deborah Thorpe is a Trinity Long Room Hub Marie Skłodowska-Curie Co-fund Fellow at Trinity College Dublin and a Visiting Fellow at the University of York. Her current research involves study of the handwriting of ageing scribes in medieval and early modern manuscript books and documents. The key methodologies of her research are palaeographical analysis, medical handwriting analysis and digital handwriting analysis, each of which involves interdisciplinary collaboration. Her overarching aim is to better understand the handwriting changes associated with normal physiological ageing and neurological diseases and disorders, as well as the stylistic developments that occurred as fashions changed, and scribes were influenced by patrons and other scribes around them.

The Changing Discourse of the Face: Silent Expressions from Medieval Poetry to Contemporary Social Media

Stephanie Trigg (The University of Melbourne, Australia)

This paper investigates the changing ways in which the face is described as communicating and, more specifically, ‘speaking’: silently expressing feelings and even dialogue through the silent movements of facial features and gestures. This is a trope (sometimes known as the ‘speaking glance’) that is well established in literature and song (from the poetry of Boccaccio and Chaucer, and the novels of Austen and Balzac, through to the lyrics of popular songs), and to a lesser degree in the visual arts. This trope takes different forms according to genre and the technology of textual and visual reproduction; from poetry, the novel, graphic fiction and non-fiction, silent film and contemporary digital media such as humorous captions and the use of emoji. As a trope, the speaking glance brings visual and textual media together, and thus calls on different communicative and cognitive processes, which themselves change according to the use of different technologies and media. This paper will discuss a range of examples from the last 650 years, and from a range of genres and media. It will pay particular attention to the relationship between technological change, historical differences in the discourse of the face and changing understanding of the face’s capacity to communicate. To what extent does this trope – and the successful communication of emotion – depend on changing conventions of expression and social and cultural expectations of emotional response?

Stephanie Trigg is Redmond Barry Distinguished Professor of English Literature at The University of Melbourne. She is also Chief Investigator, Shaping the Modern Program Leader and Director of the Melbourne node of the ARC Centre of Excellence for the History of Emotions. Her most recent book is Shame and Honor: A Vulgar History of the Order of the Garter (University of Pennsylvania Press, 2012) and she is co-author, with Thomas Prendergast, of Affective Medievalism: Love, Abjection and Discontent (Manchester University Press, forthcoming 2018).

Global Religious Encounters, Historical Agents and the History of Emotions

Jacqueline Van Gent (The University of Western Australia, Australia)

Religious encounters were part of a wide web of social, cultural and emotional interactions in an increasingly globalised early modern world. Mission societies in particular emerged as large
transnational historical players who engaged with very different cultures as part of their proselytising activities. Religious encounters often involved translations and reinterpretations of religious dogma as well as of social practices and feeling cultures. These negotiations of power and meaning were part of the making of mission congregations as new emotional communities. Recent scholarship suggests that these encounters were not exclusively determined by European missionaries but significantly shaped by local historical agents and contexts.

By drawing on the empirical material of Moravian missions in the Atlantic world, I will discuss how local converts negotiated their membership in a global emotional community of Moravians. How did they respond to the emotional regime of the ‘religion of the heart’ that required an identification with the suffering of Christ? And in what ways did European missionaries engage with the affective ties that local cultures had to place, ancestors and their local deities? The paper will examine how new perspectives on this history might enable us to develop a more nuanced understanding of these religious encounters.

Jacqueline Van Gent is an early modern historian at The University of Western Australia and a Chief Investigator with the ARC Centre of Excellence for the History of Emotions. She has published widely on Moravian missions, in particular questions of gender and emotions, Indigenous responses and agency, and emotional dynamics in conversion processes. Her publications include: with Norman Etherington, Peggy Brock and Gareth Griffiths, The Indigenous Christian Evangelist in British Empire History, 1750–1940: Questions of Authority (Brill, 2015); ‘Emotions and Conversion’, a special issue of the Journal of Religious History edited with Spencer Young (2015); and ‘Gender, Objects and Emotions in Scandinavian History’, a special issue of the Journal of Scandinavian History edited with Raisa Maria Toivo (2016). She is currently working on a monograph comparing local responses to eighteenth-century Moravians along the Atlantic rim.

Towards an Ethnography of Translation and Emotions

Anne Sophie Voyer (University of Ottawa, Canada)

The future of the history of emotions could benefit from the theoretical history of translation studies. Though translation is, at least partly, a process of transfer, most of the practice deals with so much more than simple linguistic re-codification, making the discipline’s core principles applicable and relevant to other fields. Building on works by Ricoeur and Geertz, the idea of translation has come to be used metaphorically as anthropological or ethnographic writing, a re-imagination of a practice of ethnographic interpretation or cultural comparisons. Michaela Wolfe suggested that ‘in ethnographies as in translation … the cultural Other is not verbalized directly but indirectly, filtered and arranged through the consciousness of the ethnographer or translator’. Responding to this ‘crisis of representation’ in the humanities, Johannes Fabian argued for representation as praxis, shifting the main focus from ‘accurate representations’ to re-enactment, from representations to performances. Such concerns have integrated the field, allowing translation scholars to navigate the world’s intertextuality as a nexus of cultures, languages and emotions without fetishising or erasing difference. Translation studies’ theoretical struggle in striking a balance between foreignising and domesticating could benefit the history of emotions. The ethical introspection of the translator, who is no longer impossibly tasked with fidelity, but rather with ‘[making] principled and if possible accountable choices on how to produce the words and images that will enter the global circuit of cultural representation’, could be an interesting starting point for ‘emostorian’ practice.
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 translations, 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.

A Study of Emotional Violence on Child-Characters in Toni Morrison’s Fiction

Andi Wan (Zhejiang University, China)

Toni Morrison has shown a life-long concern for children’s development in relation to the issues of race, gender and class. She sees children as integral yet vulnerable members in the black community. The child-characters in her fiction are portrayed as the innocent victims of emotional violence from their families, communities and racist society. Emotional frustration produces feelings of insecurity and uncertainty, and hampers their pursuit of self-identity, which in return influences the imagination and building of an ideal black community.

The racial politics of skin and hair, to which some characters succumb, exert a devastating influence on the mentality of black children, especially girls, as is in the case of Pecola in The Bluest Eyes. Sexism existing within the black community in the novel Love causes the two girl characters, Christine and Heed, to be robbed of their friendship by the patriarchal figure Cosey and thus lose the support of sororal love. In addition, Morrison touches upon the issue of class differentiation within the black community. Children, either from the so-called higher class or the lower class, fall victim to intra-racial discrimination. In Song of Solomon, neither Milkman nor his sisters get any real feelings of happiness and fulfillment from their father’s wealth and position. In comparison to the material richness, they suffer from the emotional aloofness from their parents.

Although the endings for these child-characters are not all optimistic, Morrison aims to empower black children by emphasising community bonds, the importance of familial attachments and the strength of emotions.

Andi Wan is a PhD candidate in the School of International Studies at Zhejiang University, China. Her research focuses on African American literature and literary theory.

Unprincipled by Principle: On Hume’s Use of ‘Affection’

Margaret Watkins (Saint Vincent College, USA)

Hume is among the first to anticipate our later sense of ‘emotion’, but his usage of emotion terminology is fluid and complex. He liberally uses ‘affection’ to refer to fondness or liking, but he also uses it as synonymous with ‘passion’ or ‘emotion’, and even to mean impressions more generally or any change in the mind. Even in works aimed at a scholarly audience, Hume eschews the significant distinctions his contemporaries made between, for example, ‘passion’ and ‘affection’. I will examine this nonchalance about terminology and argue that Hume deliberately avoids principled distinctions in his treatment of emotions. This offers two benefits: it allows him to offer an
experimental treatment of the passions that resists contraction of the phenomena, and it supports his general aim to redeem the passions.

Margaret Watkins is an Associate Professor of Philosophy and Director of the Honors Program at Saint Vincent College in Latrobe, Pennsylvania. She is currently the David Hume Fellow at the Institute for Advanced Studies in the Humanities at the University of Edinburgh. This fellowship supports the completion of a philosophical study of Hume’s *Essays: Moral, Political, and Literary*. She has published articles on Hume’s ethics and aesthetics in journals such as *Hume Studies, Inquiry* and *History of Philosophy Quarterly*, and also works on other early modern writers and thinkers with affinities to Hume. She has published articles on the resources of Jane Austen’s novels for ethical theory and the concept of habit in Montaigne’s *Essays*. She plans future research into Hume’s theory of the passions as it relates to marginalised groups, including those with emotional disorders.

**Living Breathing Inquiry: Performance Art, Emotion and ‘Stable Instability’**

Cecilia White (University of New South Wales, Australia)

‘We cannot transform ourselves through the simple act of knowing…. but by risking who we are, by testing ourselves – destabilizing’. – Michel Foucault, *Ethics: Subjectivity and Truth* (p. 255)

This paper examines my doctoral work – ‘Breathing Space Projects’ – to reflect on issues, approaches and contributions to emotions inquiry by performance art research. ‘Breathing Space Projects’ investigates the potential for performance art to create ‘breathing’ interventions to reground affective connections with self and other. It maps onto Luce Irigaray’s ‘state of grace’, an ephemeral environment of renaissance beyond reproduction of the existing, inviting instead wonder and inquiry. An ‘inquiry’ in breathing technique is designed to remove conscious and unconscious breathing restraints and open new, forgotten or ignored connections. Unlike Positivist repetitive or rote exercises, such an inquiry is not necessarily repeatable and ‘there is not necessarily one correct answer or outcome’. In much the same way, interdisciplinary performance art research is an ‘inquiry’, often, perhaps mostly, eschewing the repeatable for the (in)visible, and working with(out) bodies of knowledge to potentially sense them – or their interstitial spaces – in other ways. Such an ‘orientation toward experimentation in contact with the real’, shifts understanding of location from a static to a dynamic in(de)finite state between being and becoming. This could be considered ‘stable instability’.

Applying Irigaray’s call for transformation, performance art continues to inquire – to ‘breathe’ – differently, developing ‘stable instability’ to investigate living and the in(de)finite, in particular through interdisciplinary practices. To shift from a restrictive dynamic of stereotyping and a universalising insistence on building knowledge on existing knowledge, this paper illuminates research processes and their use in research. It demonstrates how visual arts research can be theorised and performed in its production of meaningful knowledge and that the anxiety expressed by scientists and artists resistant to the thought of visual arts as research is in itself a result of ‘stable instability’, lines of research flight leading to an examination of the self, a transformation, a renai(r)ssance that is reliable, valid and valuable.
Cecilia White is an interdisciplinary artist, writer and academic. She holds a PhD in Art, Media and Design from the University of New South Wales. Her ‘breathing space projects’ examines the sense of self and issues of personal and social transformation through the lens of breathing, anxiety and wonder. Her site-specific works engage body, multi-lingual text, everyday objects, sound and light to create breathing spaces for reflection: ephemeral respiratory systems. She was the recipient of an ARC Centre of Excellence for the History of Emotions Travel Bursary in 2016, a ParisLitUp Writer’s Residency in Rome 2015, the Luce Irigaray Doctoral Seminar at the University of Nottingham in 2015 and the UNSW residency at the Cité internationale des Arts, Paris, in 2014. She has recently delivered papers at The University of Adelaide, the University of Sheffield and the University of Bristol. She is currently working as an art practice and theory tutor at UNSW Nura Gili. Her web site is http://ceciliawhite.com

**Hearing the Path to the Heart in Letters Between Twelfth-Century Lovers**

Carol J. Williams (Monash University, Australia)

Over the last decade or so, scholars have established that medieval music, usually combined with a poetic text, was intended to be expressive of emotions. For the most part theoretical treatises from a range of disciplines provided the materials on which the discussions and arguments on this topic were developed. I want to turn this around, however, and instead ask the questions: How did sound, either ordered as music or specific sound (as in the voice of the beloved, for example), make the individual feel? What were the emotional responses of the auditors and were they articulate about them? To examine these questions, I will need to look at more personal writings than theoretical treatises, including journals, confessional writings and, of course, letters. Of these, the letters, particularly letters between lovers, are already providing some useful material, for example: ‘but now deprived of your presence and stirred by the songs of birds … I languish for your love’.

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.

**Photography as an Affective Space: Isabella Bird in China in the 1890s**

Juanjuan Wu (The University of Melbourne, Australia)

The relationship between historical, photographic and literary representations of the non-European regions, as rich scholarship has shown, points to nineteenth-century photography’s inability to
escape colonialism and imperialism at large. The relatively portable cameras brought to inland China by European travellers since the end of the Second Opium War had transformed Western representations of China as a nation and its people in the late nineteenth century. Photography is never objective and free of the emotions of people using the machine. When crossing the border and coming into direct contact with Chinese people, it functions as an affective space for embodied encounters with the other. By looking at photographs taken by Isabella Bird during her three-year travels, first to the coastal treaty ports and later to the unbeaten tracks in southwestern China, I will show how the British traveller uses affect-charged photographs, as much as emotional textual descriptions of taking pictures in China, to create a hierarchical order between Britain and China. To appeal to the British reading public who imagined China as a nation mired in stasis and yearning for the aids of foreign influence to become ready for a move into modernity, Bird partly frames, freezes and fixes the late Qing China as a disgustingly stagnant and decayed nation plagued by physical and moral diseases. However, from her embodied encounters with the Chinese natives, there emerge fascinating moments, as fleeting as they are, in which emotionally affected photographs brings the British traveller and Chinese natives into a community. Feeling of alliance and solidarity with the Chinese arise on the traveller’s part.

Juanjuan Wu is a PhD candidate at The University of Melbourne. She is interested in British-Chinese cultural exchanges during the long nineteenth century, travel narratives about China, and affect and emotion studies.

A Reconsideration of Satan’s Envy in Paradise Lost

Yarong Wu (Zhejiang University, China)

Among all the emotions that one feels, envy is probably the most complex and unpleasant one. Many people are willing to show off many of their vices, but nobody would dare to boast of being envious, including Satan in Paradise Lost. The negative emotion that afflicts Satan is destructive envy towards ‘the Son’ and Man in Paradise. This paper first presents different interpretations of the motivation behind Satan’s rebellion, and suggests that envy is the most important one as Satan shuns to confess it and beautifies his motivation as positive ‘pride and ambition’. Then, by close reading, I will examine the strategy Satan adopts to boost his self-esteem by masquerading his envy as a justified ‘resentment’. The equality issue that Satan pretends to be concerned about is only an excuse for his true envy, which can be illustrated in two ways. Firstly, the greater the discrepancy Satan feels, the more minimal his envy, as he never envies the almighty God. Secondly, Satan’s envy is evoked by inequality, rather than the interests of all. The final part of the paper deals with Satan’s envy toward Man, who is his inferior but receives more favour. Satan’s gesture of viewing askance and transformation as a toad are but external manifestations of his envy. What is more destructive is that, by claiming that God is envious, Satan takes advantage of this false claim to tempt Eve, and infuses the envy into Eve’s mind that finally causes her and Adam’s fall.

Yarong Wu is a PhD candidate at the School of International Studies, Zhejiang University, China. Her area of research is medieval and Renaissance studies, particularly the literature of Shakespeare and Milton. She has presented several papers and has published research related to Shakespearean plays. Her key research interests are the relationship between Shakespeare and the classical
tradition and the implication of political philosophy in his plays. She is also currently translating Agnes Heller’s book, *Time is Out of Joint: Shakespeare as a Philosophy of History*, into Chinese.


Chen Yang (Tongji University, China) and Jane-Héloïse Nancarrow (The University of Western Australia, Australia)

This co-presented paper outlines an evaluative framework for cultural heritage landscape analysis informed by recent developments in the history of emotions. As an emerging field, the history of emotions, and the adoption of an emotions-informed heritage approach, builds on the strengths of existing landscape management practices – extending the boundaries of what are regarded as historic environments, and drawing out meaning, patterns and emotional responses across entire cultural landscapes. The presentation commences with an outline of a digital heritage project involving a range of terrestrial and 3D imaging methods from the Ming-era Bao’s Village and its hinterland in Guizhou Province, China. Investigating material objects, socio-cultural and environmental features, and intangible heritage of the traditional Tunpu occupants of this village, we argue that emotions studies’ inherent focus on ‘experience’ and ‘practice’ offers a useful lens for considered engagement with the past and the natural world.

The exploratory methodological approach adopted in this project sheds light on the emotional lives and historical experiences of China’s regional inhabitants – a perspective which more effectively articulates their shifting interpersonal, intercultural and inter-ecological characteristics than existing landscape assessment techniques. In this paper, we consider conservation practices in shaping modern perceptions of Tunpu as a ‘living culture’ in the context of cultural memory and identity. We also query how digitisation programs and digital imaging technologies (in addition to an understanding of emotional experiences), can enhance contemporary heritage dialogues in China, or can be productively applied in other landscape analysis settings.

Chen Yang is an Assistant Professor in Landscape Architecture at Tongji University, Shanghai. His research is currently supported by the National Natural Science Foundation of China, focusing on digital heritage landscape conservation and management in cross-cultural contexts. Chen is a member of the International Scientific Committee for Documentation of Cultural Heritage (CIPA) and is Deputy Secretary General of the Chinese Society of Landscape Architecture Cultural Landscape Committee. He was involved in the first systematic cultural landscape research in China at a site on the World Heritage tentative list, and has worked as a research fellow for the Asia and Pacific Region World Heritage Institution of Training and Research (UNESCO).

Jane-Héloïse Nancarrow is a Digital Arts Project Officer and an Honorary Research Fellow at The University of Western Australia. Her research focuses on the application of 3D digital technologies for cultural heritage, the legacy of Rome in the High Middle Ages, and spolia and memory in cross-cultural contexts. Jane-Héloïse was the project lead for the 2016 digital heritage project, ‘Emotions3D: Bringing Heritage to Life’, which was supported by the ARC Centre of Excellence for
the History of Emotions, and is a convenor of the AVRL augmented and virtual reality group. Her first monograph, Ruins to Re-use, will be published by Boydell and Brewer in 2018.

**A Mirror of Our Fickle State: Agony, Anger and Awe in Samson Agonistes**

Lan Zhou (Zhejiang University, China)

Milton’s Samson is the embodiment of strong emotions. They are presented in Samson’s first soliloquy, his confession to the Chorus and Manoah, his invective at Dalila and his challenge to Harapha. In the three middle episodes, his emotion changes with the different parties visiting him. My premise is that Samson’s final decision to take action is based on emotive motivation. The underlying emotive motivation involves agony with the current predicament, despair due to wavering faith in God, fear of shame and dishonour, anger at the previous betrayal and, finally, regained confidence and faith. Some of these emotions are expressed directly by Samson, others reside in Samson’s subconscious and must be inferred from the text. It is open to the reader’s involvement and interpretation. Samson’s emotional experience is recreated in the reader to raise pity and fear, to purge the mind of those passions: the centrality of Aristotelian catharsis. The catharsis leaves the reader with the rich paradoxes and dilemmas of Milton’s poetic version of human experience. This paper seeks to examine Samson’s changing emotions and to read Samson Agonistes as a tragedy of humanistic morals. It attempts to show that Samson’s inward condition is necessary for the play’s outcome. It also tries to show how Samson shares with the reader the basic emotions that comprise human life.

Lan Zhou is a PhD candidate in the School of International Studies at Zhejiang University, China. She studied foreign literature at Wuhan University, where she completed her bachelor degree in 2013, and Nankai University, where she was awarded a Masters degree in 2016 for her graduation dissertation, ‘Deconstruction and Reconstruction: On the Postmodern Historiography in Midnight’s Children’. She has translated the novel Cakes and Ale from English to Chinese, which will be published this year. Her areas of interest include Renaissance literature and comparative studies.

**Emotions and Historical Periodisation**

Charles Zika (The University of Melbourne, Australia)

Periodisation has been one of the key issues for the engagement of historians with a history of emotions. It has been especially prominent in the work of Barbara Rosenwein – in her critique of Elias’s understanding of emotion within his elaboration of a teleological civilising process, in bridging what Rosenwein refers to as ‘the great divide’ between the medieval and early modern, and in her hope that emotions might overcome the straitjacket of periodisation and assist in developing more sophisticated ways of conceptualising change.

The paper will take these questions as a basis for exploring the extent to which historians are indeed wedded to periodisation, for better and for worse; what part periodisation has played and continues to play in our history-making; and whether novel insights into the way emotions operate in human perception and action can lead us to new understandings of processes of change. The paper shall
suggest that the linking of particular emotions to periods, in the attempt to define a kind of zeitgeist (such as the ‘fear and anger’ that we hear defines the present decade) are little more than (valuable) hypotheses that demand analysis rather than models for conceptualising change. It is more the way emotions themselves undergo change through their different environments that provides a way forward in conceptualising change in an increasingly globalised and wired future world.

Charles Zika is a Professorial Fellow in History at The University of Melbourne and a Chief Investigator with the ARC Centre of Excellence for the History of Emotions. His interests lie in the intersection of religion, emotion, visual culture and print in early modern Europe. His recent books include, with Angela Hesson and Matthew Martin, Love: Art of Emotion 1400–1800 (National Gallery of Victoria, 2017) and, with Jennifer Spinks, Disaster, Death and the Emotions in the Shadow of the Apocalypse, 1400–1700 (Routledge, 2016). His recent articles have explored pilgrimage, carnival, the historiography of emotions, violence, art and emotion, the biblical witch of Endor and seventeenth-century witchcraft imagery.

Performances

Ne’er so much the Ape

Jane Taylor (University of the Western Cape, South Africa), Tony Miyambo and Terry Norton

This piece was presented as a lecture/performance at the Consortium of Humanities Centres and Institutes international conference in Cape Town in 2017. The work is conceived for a group of three. One of these is a more or less formal lecture delivered by Jane Taylor. The lecture addresses questions about the history of primate research, and the interesting conjunctions, within the scientific field, of the work of primatologist and gestalt psychologist Wolfgang Köhler and eugenicist Eugen Fischer. The ‘essay’ considers the cluster of ideas arising through research undertaken at the University of Berlin. Köhler opposed Fischer’s strategies to have academics comply with Nazi regulation and to commit themselves to particular allegiances, and Kohler in fact went into exile to the United States. Fischer’s research was to have a significant impact on South African policy, and inaugurated the proscription of mixed marriages in German West Africa (now Namibia).

Köhler’s own work with chimpanzees during the early twentieth century is invoked by the novelist J. M. Coetzee in his essayistic novel, Lives of Animals. That novel contains a fictional writer, Elizabeth Costello, who delivers a lecture on primate research. ‘Ne’er So Much the Ape’, our performance, has an extract from Costello’s talk delivered by actress Terry Norton.

Norton also performs Jane Goodall, whose own work observing chimps was ground breaking. J. M. Coetzee is a Beckett scholar, and it is thus interesting, though not surprising, to discover that Beckett himself had read of Kohler’s research with primates, and that it informs his short ‘silent’ performance piece, ‘Act Without Words’, which in turn informs Coetzee’s own thinking.

The other performer in the team is actor Tony Miyambo, who gives a performance of Kohler, but also stages a chimpanzee modelled in some ways on Red Peter, a chimp figure who delivers the ‘Address to the Academy’ (a short prose piece by Kafka that has periodically been staged as if it had
been written for delivery rather than for silent reading). It is an intense and disquieting fragment, exploring the anguish of the primate who must ‘ape the human’.

The chimp is realised in performance through the puppetry manipulation of both Terry Norton (Jane Goodall) and Tony Miyambo (Red Peter and Kohler). Through the skilful manipulation of the puppet we observe the conglomerate of observer and observed, as puppet chimp and the actors fold into various characters at different moments, in terms that invoke the twentieth-century disquiet about science and observational method.

The performance/lecture form is constructed in such a way as to animate the emotional meaning of the intellectual content of the research. As a theorist of performance history, it seems increasingly compelling to consider how affect and idea inform one another.

Jane Taylor is a writer, scholar and curator. She holds the Andrew W. Mellon Chair of Aesthetic Theory and Material Performance at the Centre for Humanities Research, University of the Western Cape. She wrote *Ubu and the Truth Commission* and has worked extensively in puppetry arts. She has published two novels, and has researched extensively in the history of ideas and the theory and practice of performance.

Tony Miyambo is from Tembisa, and is a graduate in dramatic art from Wits University. He has co-directed two award-winning TV documentaries. He has travelled with several of his shows to the Czech Republic, The Netherlands, the UK and the USA. His one-man show ‘Kafka's Ape’ won a silver ovation award, and he has been a recipient of the Brett Goldin award to study with the Royal Shakespeare Company at Stratford Upon Avon.

Terry Norton studied drama at the University of Cape Town. She has lived and worked in Johannesburg, Cape Town, New York and London. She performs across TV, film and the stage. She has two big international releases this year, *Breathe* and *The Forgiven*. She has received the Fleur du Cap award for best actress three times.