

# Art and Affect

"...the poets...are enamoured of the passions as such..."

— Friedrich Nietzsche,  
*Daybreak: Thoughts on the  
Prejudices of Morality* (1881)

Guido Reni (Italian, 1575–1642), *Joseph and Potiphar's Wife*, c.1630, The J. Paul Getty Museum, Los Angeles.

**Dates:** 12–14 July 2017

**Time:** 9am–4.30pm

**Venue:** Toowong Rowing Club, 37 Keith St,  
The University of Queensland, St Lucia

**Registration:** Free. All welcome. Register online by 7 July 2017: <http://www.historyofemotions.org.au/events/art-and-affect/>

Registration includes entry to 'War of the Buffoons', a concert of Baroque music performed by the Badinerie Players on original instruments (12 July, 5.30–7pm, University of Queensland Art Museum).

**Inquiries:** [uqche@uq.edu.au](mailto:uqche@uq.edu.au)

From antiquity to the present, literature and the arts have been associated with the solicitation of the passions. Thus a profound tradition, stretching from Plato's dialogues to Thomas Mann's *Death in Venice* and beyond, has viewed art's engagement of the passions as a form of bewitchment, opening the way to dangerous psychological, moral and political disorder. An equally powerful mode of thought, however – much championed by the Romantics – has conceived of art's investment in the affective life positively, as a route to personal fulfilment, a vehicle for social sympathy, or as nourishing the imaginative powers necessary to bring about progressive political change. Still other traditions find in art capacities for governing, or subduing, merely passion attachments and drives. This conference, hosted by the UQ Node of the ARC Centre for the History of Emotions (Europe 1100–1800), will explore the long and complex history of the relation between aesthetic production and concepts of 'the passions'. Topics will range from the medieval to the contemporary, and will address literature, visual art, film, philosophy, music and intellectual history.

## KEYNOTE SPEAKERS

- Helen Deutsch (UCLA)
- Joshua Scodel (The University of Chicago)
- D. Vance Smith (Princeton University)

**WEDNESDAY 12 JULY 2017**

8.30–9am	Arrival and coffee
9–9.30am	Welcome
<b>KEYNOTE LECTURE Chair: Peter Holbrook (The University of Queensland)</b>	
9.30–10.30am	<ul style="list-style-type: none"> <li>Joshua Scodel (The University of Chicago), 'The Poetics of Care in Seventeenth-Century England'</li> </ul>
10.30–11am	MORNING TEA
<b>PANEL: SHAKESPEARE AND THE IDEA OF LIFE Chair: Bob White (The University of Western Australia)</b>	
11am–12.30pm	<ul style="list-style-type: none"> <li>Ross Knecht (Emory University), 'Reproduction, Affect and Pedagogy in Shakespeare's <i>Sonnets</i>'</li> <li>Peter Holbrook (The University of Queensland), 'The Ideal of Naturalness in <i>Macbeth</i>'</li> <li>Nick Luke (The University of Queensland), 'The Animation of Evil: Demonic Life in <i>Macbeth</i>'</li> </ul>
12.30–1.30pm	LUNCH
<b>PANEL: PORTRAITURE AND PASSION Chair: Andrea Bubenik (The University of Queensland)</b>	
1.30–2.30pm	<ul style="list-style-type: none"> <li>Erin Griffey (The University of Auckland), 'The Art of Looking at the Court of Charles I and Henrietta Maria: Fancy, Desire and Decorum'</li> <li>Lisa Mansfield (The University of Adelaide), 'Artifice and Affect in Renaissance Portraiture: Poses, Passions and Amorous Gazing at the Court of Francis I'</li> </ul>
2.30–3pm	AFTERNOON TEA
<b>PANEL: DARK MOODS: PHILOSOPHY AND FILM Chair: Elliott Logan (The University of Queensland)</b>	
3–4.30pm	<ul style="list-style-type: none"> <li>Stephan Atzert (The University of Queensland), 'The Philosophy of Philipp Mainländer: A Passion for Nothingness?'</li> <li>Greg Hainge (The University of Queensland), 'The Passion of Lovers is for Death: Philippe Grandrieux, Strange Passions and Aggressive Philosophy'</li> <li>Ted Nannicelli (The University of Queensland), 'Contingent Universals, Emotion and Motion Pictures'</li> </ul>
5.30–7pm	RECEPTION AND CONCERT, 'War of the Buffoons': The Badinerie Players on original instruments The University of Queensland Art Museum, University Drive, St Lucia

**THURSDAY 13 JULY 2017**

9.15–9.30am	Arrival and coffee
<b>KEYNOTE LECTURE Chair: Spencer Jackson (The University of Queensland)</b>	
9.30–10.30am	<ul style="list-style-type: none"> <li>Helen Deutsch (UCLA), 'Savage Indignation'</li> </ul>
10.30–11am	MORNING TEA
<b>PANEL: THE POLITICS OF HUMANISM Chair: Ian Hunter (The University of Queensland)</b>	
11am–12.30pm	<ul style="list-style-type: none"> <li>Kirk Essary (The University of Western Australia), 'Erasmus on the Arts in Luther's Reformation: A Tragedy'</li> <li>Spencer Jackson (The University of Queensland), 'Tory Abolitionists in Early America: Phillis Wheatley's Republican Political Poetics'</li> <li>Nicholas Heron (The University of Queensland), 'Judgement and History in Arendt's Political Thought'</li> </ul>
12.30–1.30pm	LUNCH
<b>PANEL: ROMANTICISM AND THE VISUAL IMAGINARY Chair: Sushma Griffin (The University of Queensland)</b>	
1.30–3pm	<ul style="list-style-type: none"> <li>Chiara O'Reilly (The University of Sydney), 'Imagining and Describing Nature in <i>Paul et Virginie</i>'</li> <li>Peter Otto (The University of Melbourne), 'Architecture, Sensitive Bodies, Unconscious Phantasy and the Sources of Emotion in Catherine Blake's <i>Agnes</i> and William Blake's <i>The Four Zoas</i>'</li> <li>Bob White (The University of Western Australia), 'Keats, Hazlitt and the Affectiveness of Pictorial Art'</li> </ul>
3–3.30pm	AFTERNOON TEA
<b>PANEL: STAGING PASSION: EIGHTEENTH- AND NINETEENTH-CENTURY MUSIC Chair: Simon Perry (The University of Queensland)</b>	
3.30–4.30pm	<ul style="list-style-type: none"> <li>Samantha Owens (Victoria University of Wellington), '"Caecilia's Mingled World of Sound": The Representation of the Passions in Musical Settings of Collins's <i>Ode for Music</i>, 1750–1898'</li> <li>Inge van Rij (Victoria University of Wellington), '"To witness the drama of that passion swift as thought...": Embodying Emotion in Hector Berlioz's <i>Roméo et Juliette</i>'</li> </ul>
5.30–9pm	CONFERENCE DINNER, Hillstone St Lucia, St Lucia Golf Links, Carawa Street, St Lucia.

## FRIDAY 14 JULY 2017

9.15–9.30am Arrival and coffee

## KEYNOTE LECTURE

9.30–10.30am • D. Vance Smith (Princeton University), 'Love Without Object: Courtly Annihilation'

10.30–11am MORNING TEA

## PANEL: GOD AND ART: THE AESTHETICS OF CHRISTIAN BELIEF Chair: Kriston Rennie (The University of Queensland)

- 11am–12.30pm
- Michael Champion (Australian Catholic University), 'Unseeing Piety or the Vision of God? Tensions in Christian Aesthetics'
  - Kenneth Chong (The University of Queensland), 'Inarticulate Signs: The Tears of Margery Kempe'
  - Paul Megna (The University of Western Australia), 'Scepticism, Shock and Conversion in Middle English Drama'

12.30–1.30pm LUNCH

## PANEL: FEMINISM AND THE PHILOSOPHY OF LOVE Chair: Elizabeth Stephens (Southern Cross University)

- 1.30–2.30pm
- Karin Sellberg (The University of Queensland), 'Lovescapes: Angela Carter's Surrealism and the Cartography of Affect'
  - Sam Shpall (The University of Sydney), 'Friendship and the Neapolitan Novels'

2.30–3pm AFTERNOON TEA

## PANEL: THE AGENCY OF AFFECTS? Chair: Xanthe Ashburner (The University of Queensland)

- 3–4pm
- Anthony Uhlmann (The University of Western Sydney), 'Affect, Becoming, Ethology and Power: Spinoza, Deleuze and Guattari'
  - Sean Pryor (The University of New South Wales), 'Towards a Theory of Affect and Poetry'

4–6.30pm AFTERNOON TEA AND DRINKS

## KEYNOTE SPEAKERS:

## Savage Indignation

## HELEN DEUTSCH

UCLA

I begin with a question raised by Edward Said in his notes to an unfinished book on Jonathan Swift:

*mod. Intellectual supposedly moved by values not by animosity – was Swift too passionate to fit such a mould?*

'Animosity' fuels the great satirist's legendary 'savage indignation', an anger Swift could only fully own in his famously self-styled epitaph. By opposing animosity to 'values', Said links it to irrational and personal rage, seeming to posit an adversarial relationship between art (as practised by the Swift he read as a secular intellectual, in other words as a version of himself) and anger. Yet animosity, we might recall, has its roots in 'anima' or 'spirit'. A heroic word, its earlier meanings entailed both 'overt hostility toward another' and 'spiritedness, liveliness, courage, bravery'. If Swift was 'too passionate' to fit the mould of the 'modern intellectual', his animosity is the mark of his singular and enduring vitality. This lecture will explore the angry affinities enabled by Swift's satire and exemplified most powerfully by Swift's epitaph's posthumous demand to 'imitate him if you can'. Swift's desire to vex the world rather than divert it (his stated goal in *Gulliver's Travels*) is at once fully engaged in his historical present and proleptic, goading posterity to join him in exiled

opposition. This 'surplus kinship' (Claude Rawson's phrase) enabled by animosity, a kind of trans-historical fellowship in rage that includes both William Butler Yeats and Said himself, demonstrates how satire's most alienating of affects paradoxically inspires ethical community.

Tentatively titled *Swift in History*, Said's monograph would have followed his first book on Conrad. Rather than finish the book, Said began a conversation with Swift that shaped the rest of his career as a scholar, teacher and public intellectual. I insist that Said's unfinished second monograph on Swift was more important both for Said himself and for the field of literary studies than the finished book could ever have been. Said's career-long engagement with Swift took the form of a passionate amateurism that has a claim upon us at a moment when the humanities are being asked to justify themselves to opponents within and beyond the university, a moment when affect, particularly animosity in all its complex senses, is more necessary than ever.

HELEN DEUTSCH, Professor of English at UCLA and Director of UCLA's Center for Seventeenth- and Eighteenth-Century Studies and William Andrews Clark Memorial Library, teaches and researches at the crossroads of eighteenth-century studies, disability studies and medical humanities, with particular emphases on questions of authorship, originality and embodiment across a variety of genres. She is the author of *Resemblance and Disgrace: Alexander Pope and the Deformation of Culture* (Harvard University Press, 1996) and *Loving Dr. Johnson* (University of Chicago Press, 2005), as well as co-editor of *"Defects": Engendering the Modern Body* (University of Michigan Press, 2000) and *Vital Matters: Eighteenth-Century Views of Conception, Life and Death* (University of Toronto Press, 2012). Her current book

project, tentatively titled *The Last Amateur* and recently supported by an ACLS Fellowship, expands her interest in author love to include anger by reviving the unfinished conversation between Edward Said and Jonathan Swift.

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## The Poetics of Care in Seventeenth-Century England

**Joshua Scodel**

*The University of Chicago*

'Care' is a frequent and richly polysemous term in seventeenth-century English poetry, with a variety of related meanings and resonances ranging from 'sorrow, anxiety' and 'caution, heedfulness' to erotic 'love' to loving or protective 'concern' to being an object of such love or concern. Poets evoked 'care' to express the relationship of sorrow and anxiety to emotional, moral and spiritual wellbeing; the healthy and harmful aspects of self-concern and concern for others; the relative merits of different kinds and objects of 'care'; and poetry's crucial role in the management of 'care' in all its senses. Seventeenth-century lyric poems drew on longstanding celebrations of music and song's alleviation of otherwise debilitating care. But poets also deployed forms like epigram and epode to promote, with sententious brevity and pointed wordplay, positive kinds of care. Poets engaged with conflicting strands within their classical generic models concerning '*cura*', the multivalent Latin term most frequently translated as 'care', as well as with divergent treatments of notions of care in pagan philosophy, scripture and Christian tradition.

My talk will focus on a few major examples of the early to mid-seventeenth-century poetics of care. Around the turn of the century, Thomas Dekker creatively reimagined the lullaby, a paraliterary genre that exemplified song's alleviating of care, to articulate an ideal yet fragile relationship between relieving care and providing care. While praising song's ability to combat care, Ben Jonson in his early seventeenth-century poetry also revitalised classical didactic genres to champion 'care' as ethical vigilance and devoted love, and to warn against vicious 'security' or absence of care. Though a self-proclaimed disciple of Jonson, Robert Herrick in his *Hesperides* (1648) used some of the same forms as Jonson to celebrate poetry's dispelling of care and promoting of security through self-conscious mythmaking. In the 1650s, John Milton adapted the symposiastic ode to warn – with careful discriminations – against unnecessary care, creatively synthesising classical and Christian norms while engaging polemically with his English predecessors' and contemporaries' poetics of care.

JOSHUA SCODEL is Helen A. Regenstein Professor of English and Comparative Literature at The University of Chicago. His research focuses upon Renaissance English literature in relation to classical literature and philosophy, and to intellectual, cultural and political history. He is the author of *The English Poetic Epitaph* (Cornell University Press, 1991) and *Excess and the Mean in Early Modern English Literature* (Princeton University Press, 2002), and coeditor of *Elizabeth I: Translations* (2 vols; University of Chicago Press, 2009), which won the 2012 MLA Prize for Distinguished Scholarly Edition. He has published articles and book chapters on the history of elegy, ode, epigram; the early modern English essay; English Renaissance translation of lyrics; seventeenth-century English literary criticism; seventeenth-century retirement literature; Cavalier love poetry; Montaigne; Shakespeare; Donne; Jonson; and Milton.

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## Love Without Object: Courtly Annihilation

**D. Vance Smith**

*Princeton University*

Loving, much mystical theology seems to imply, would seem to be hindered by thinking. At the very least, loving and thinking seem to be incompatible: one might think about what one loves, but that is not the same as loving it. Negative theology takes this further: one cannot love *to the degree* that one is thinking about what one loves. Yet the poetry of *fin amor* offers a way of thinking about impossible love: its structure, indeed, is the form of thinking about a love that is not erased by thought. Regardless of what scholars have thought about so-called courtly love – and there have been completely contradictory opinions about it – it has been seen as a different *kind* of love altogether from mystical love. The brilliant French mystic Marguerite Porete, however, not only theorised the isomorphism of the two but devastatingly annihilated – quite literally – the difference between them in a practice that imagined love as a kind of thought that annulled its own object.

D. VANCE SMITH is Professor of English at Princeton University. He works primarily at the nexus of anthropology and philosophy in medieval literature, and has recently finished a book called *Arts of Dying*. He is the author of *The Book of the Incipit: Beginnings in the Fourteenth Century* (University of Minnesota Press, 2001) and *Arts of Possession: The Middle English Household Imaginary* (University of Minnesota Press, 2002). With Andrew Cole, he edited *The Legitimacy of the Middle Ages: On the Unwritten History of Theory* (Duke University Press, 2010).

## SPEAKERS

## The Philosophy of Philipp Mainländer: A Passion for Nothingness?

**Stephan Atzert**

*The University of Queensland*

Philipp Mainländer (1841–1876) is one of the most radical thinkers of modernity. He reached the height of his popularity in the late nineteenth century, when his main work *Philosophy of Redemption* was reprinted three times. Today he is probably best known for his shocking statement 'God is dead', popularised by Nietzsche, but his philosophy had a significant influence on C. G. Jung as well as on artists such as Alfred Kubin. In this paper, Mainländer's aesthetics will be discussed in relation to his commitment to 'absolute nothingness', which preempts most of Sigmund Freud's deliberations on the death drive in *Beyond the Pleasure Principle*.

STEPHAN ATZERT is Senior Lecturer in German Studies in the School of Languages and Cultures at The University of Queensland. His recent monograph *In Schopenhauer's Shadow* (K&N, 2015) investigates the reception of Schopenhauer's philosophy in the writings of Friedrich Nietzsche, Paul Deussen and Sigmund Freud. He also writes on Buddhism in relation to Schopenhauer, and about Philipp Mainländer. His recent publications can be found at <http://tinyurl.com/schlau17>.

## Unseeing Piety or the Vision of God? Tensions in Christian Aesthetics

**Michael Champion**

*Australian Catholic University*

One early Christian writer characterised Christianity as an *aoratos theosebeia* – an invisible or perhaps unseeing piety (*Ep. Diognetus* 6.4). This claim likens Christian life in the world to the invisible soul in the visible body, and it may be taken to epitomise still-common perceptions of early Christian aesthetics. In this mode, visual arts are associated with the passionate body over and against the rational spiritual life of the soul, and are consequently devalued. Examples can be multiplied of the early Christian association of the arts with passions, superstition, materiality, debased *mimesis*, and associated immorality and impiety. In these moves, Christians drew on well-established classical tropes and philosophical arguments especially indebted to Plato and the Stoics to make good their central claim that God is invisible – beyond the created realm. Yet Christians from the earliest centuries also held that the goal of Christian life is the vision of God, a vision associated with godlikeness and made possible by passionate devotion. I explore tensions between these claims in Greek-speaking Christianity, and different attempts to mediate between them, analysing relationships between the concepts of vision, knowledge, *theosis* and the passions in Christian thinking about art.

MICHAEL CHAMPION is Deputy Director of the Institute for Religion and Critical Inquiry at the Australian Catholic University, where he studies early Christianity and late-antique and Byzantine cultural and intellectual history. He is the author of

*Explaining the Cosmos: Creation and Cultural Interaction in Late-Antique Gaza* (Oxford University Press, 2014), and he co-edited *Understanding Emotions in Early Europe* (with Andrew Lynch, Brepols, 2015) and *Cultural Perceptions of Violence in the Hellenistic World* (with Lara O'Sullivan, Routledge, 2017).

## Inarticulate Signs: The Tears of Margery Kempe

**Kenneth Chong**

*The University of Queensland*

In this paper, I focus on the remarkable and excessive tears of Margery Kempe – or rather, of the 'creature' who is at the centre of the fifteenth-century treatise called *The Book of Margery Kempe*. As she wanders from place to place, Margery's uncontrollable weeping astounds everyone and brings notice to the authorities; she is repeatedly tried for heresy. Yet her 'well of tears', divinely given, perhaps, for the possible salvation of all, can also function as a test of faith: while some welcome her disruptive cries, many find her to be a nuisance or a threat, a rude intruder upon the ecclesiastical order. Here, I consider Margery's tears not only as affective, spiritual labour, but as communicative acts: inarticulate signs which expose and chasten lukewarm belief.

KENNETH CHONG is a Postdoctoral Research Fellow at the UQ node of the ARC Centre of Excellence for the History of Emotions. He primarily works on medieval literature and philosophy, and is currently completing a book on scholastic and poetic theologies, with an emphasis on fourteenth-century England.

## Erasmus on the Arts in Luther's Reformation: A Tragedy

**Kirk Essary**

*The University of Western Australia*

In 1520, Erasmus reminded an interlocutor of his lifelong passion for the arts: by a young age, he wrote, he 'had developed a hatred for anyone I knew to be an enemy of humane studies and a love for those who delighted in them'. His lifelong dedication to the humanities and his later dedication to religious reform would put him in a bind as the Luther movement gained steam. In the same year, Erasmus wrote to another friend, 'I am filled with forebodings about that wretched Luther; the conspiracy against him is strong everywhere, and everywhere the ruling princes are being provoked against him, especially Pope Leo... Hatred of liberal studies and the stupidity of monks – they were the prime sources from which the whole tragic story sprang'. We find Erasmus, in a series of letters from this period, striving to separate two movements that were increasingly seen by critics as occupying two sides of the same coin: the Luther cause and the defence of the *bonae litterae*. This paper will consider the role of emotions discourse in attitudes toward the arts in Erasmus' works, with a specific focus on the early years of the Reformation as Erasmus tries to preserve his brand of Christian humanism in the face of discord surrounding the question of the role of the arts in theology and biblical studies.

KIRK ESSARY is a Postdoctoral Research Fellow with the ARC Centre of Excellence for the History of Emotions. His research focuses on intellectual and religious history in sixteenth-century Europe, and his first book, *Erasmus and Calvin on the Foolishness of God: Reason and Emotion in the Christian Philosophy*, was published in April 2017 by the University of Toronto Press.

## The Art of Looking at the Court of Charles I and Henrietta Maria: Fancy, Desire and Decorum

**Erin Griffey**

*The University of Auckland*

The act of looking was taken very seriously in the early modern period. Contemporary observers meticulously reported countenances, body types, fashions, retinues and rituals – all as a way to understand health, character, social rank, wealth and discernment. Contemporary analyses of pictures are not as plentiful in surviving documents as ceremonial accounts or descriptions of people, but tantalising descriptions demonstrate that art, too, was understood to hold great power and merited not just careful placement but appropriate viewing. This paper will explore some of the main preoccupations with looking at people and their portraits at the court of Charles I and Henrietta Maria, highlighting the importance of the countenance or face as a mirror of overall bodily health and personal virtue, and signalling the concepts of fancy and desire that were used to explain the act of looking at portraits of a beloved. The paper will take in portraits, personal correspondence, medical treatises, cosmetic recipes, art treatises and conduct manuals, and consider gendered differences in looking as well as gendered approaches to beauty.

ERIN GRIFFEY is Associate Professor of Art History at The University of Auckland. Her research focuses primarily on visual and material culture at the Stuart court, but her interests extend more broadly to beauty and sexuality from the Renaissance to the present. Her publications include articles in the *Burlington*, the *Journal of the History of Collections*, *History Workshop Journal* and a monograph with Yale University Press, *On Display: Henrietta Maria and the Materials of Magnificence at the Stuart Court* (2016).

## The Passion of Lovers is for Death: Philippe Grandrieux, Strange Passions and Aggressive Philosophy

**Greg Hainge**

*The University of Queensland*

In this paper, I will examine some of the filmic output of controversial French filmmaker Philippe Grandrieux and, in particular, the ways in which a form of passion, that subverts the normative frames through which we understand desire, plays a role in the creation of an affective link to the spectator and an aggressive philosophy. Drawing on ideas found in Artaud's *Theatre of Cruelty*, I will contend that various elements of Grandrieux's work conspire to break down many kinds of interpretive frameworks in order to create a different kind of relation to the spectator. This is done, I will suggest,

not only as an aesthetic act, nor simply to shock – as some commentators would believe – but rather to enable us to entertain a different relation to the world outside of the filmic text. In this way, Grandrieux's films can be seen to deploy affect through an aesthetic expression that deliberately distances itself from the world as we know it in order to, somewhat paradoxically, articulate his work to a progressive political vision.

GREG HAINGE is Reader in French at The University of Queensland. He is the author of *Philippe Grandrieux: Sonic Cinema* (Bloomsbury Academic, 2017), *Noise Matters: Towards an Ontology of Noise* (Bloomsbury Academic, 2013), a monograph on Céline, and numerous articles on film, literature, philosophy and sound. He is Editor-in-Chief of *Culture, Theory and Critique*, co-editor of the Bloomsbury Academic series 'ex:centrics', and he serves on the editorial boards of *Studies in French Cinema*, *Contemporary French Civilization*, *Corps: revue interdisciplinaire* and *Etudes céliniennes*.

## Judgement and History in Arendt's Political Thought

**Nicholas Heron**

*The University of Queensland*

Despite having its formation in a Weimar Germany that Leo Strauss memorably described as caught 'in the grip of the theologico-political predicament', the political thought of Hannah Arendt has usually been considered peripheral to these debates. Yet a range of recent scholarship has persuasively argued that Arendt's project is in fact structured by a deep antipathy to political theology, which for her is paradoxically characterised by what she terms its *apolitia*. Advancing this position onto new terrain, this paper will argue that even Arendt's late, unfinished work on the ostensibly apolitical theme of aesthetic judgement can best be understood starting from the perspective of her critique of political theology.

NICHOLAS HERON is a Postdoctoral Research Fellow in the Institute for Advanced Studies in the Humanities at The University of Queensland. He is the author of *Liturgical Power: Between Economic and Political Theology* (Fordham University Press), which will be published in December of this year, and the translator of Giorgio Agamben's *Stasis: Civil War as a Political Paradigm* (Stanford University Press, 2015).

## The Ideal of Naturalness in *Macbeth*

**Peter Holbrook**

*The University of Queensland*

*Macbeth* was the Shakespeare play Nietzsche cited as confirming the attraction of all genuine poets to 'the passions as such, and not least ... their death-welcoming moods' (from 'On the morality of the stage' in *Daybreak: Thoughts on the Prejudices of Morality*). In this paper, I consider the adequacy of Nietzsche's antinomian or immoralist understanding of *Macbeth*. I do so via a discussion of what I take to be a fundamental commitment of Shakespeare's art, namely to the ideal of naturalness.

PETER HOLBROOK is Director of the UQ node of the ARC Centre of Excellence for the History of Emotions. His publications include *Shakespeare's Individualism* (Cambridge University Press,

2010) and *English Renaissance Tragedy: Ideas of Freedom* (Bloomsbury/Arden Shakespeare, 2015). He is currently writing a study of naturalness in English literature from the Middle Ages to the present day.

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## Tory Abolitionists in Early America: Phillis Wheatley's Republican Political Poetics

**Spencer Jackson**

*The University of Queensland*

In academic circles, it is still taken as a given that the abolitionist movement ended the European slave trade in the name of new, more modern economy. By valorising free labour, abolitionists innovated the terms of a new free-market capitalist economy, or so the story goes. This paper is the beginning of a project that will explore the counter narrative that abolitionism neither helped create nor reform capitalist modernity, but in fact was opposed to it. Michelle Alexander, in her modern-day classic *The New Jim Crow* (New Press, 2010), reminds us that slavery shaped the modern United States: its Constitutions, laws and political parties. Against this backdrop, should we not read abolitionism as a struggle to create a different kind of country, that is, one that is structurally different from our own? In this paper, I focus on one of the great early works of the abolitionist movement, Phillis Wheatley's *Poems on Various Subjects, Religious and Moral* (1773). The first African American to publish a book, Wheatley has long been disparaged, by eighteenth-century slave owners and twentieth-century black nationalists alike, as 'a third rate imitation of Alexander Pope'. However, no one seems to have taken very seriously what the obvious presence of Pope in Wheatley's poetry might mean, and this is the question I aim to explore. Pope belonged to a conservative neo-classical cultural movement that was united by its opposition to the capitalist modernity emerging in early eighteenth-century England, and Wheatley draws from the aesthetics and thought of this movement in order both to reiterate its republican values and illuminate their abolitionist and indeed socialist potential. Equality in politics and economics is the abolitionist basis for a republic that America never has been.

SPENCER JACKSON is a Postdoctoral Research Fellow in the ARC Centre of Excellence for the History of Emotions, based at The University of Queensland. He works on eighteenth-century literature and critical theory.

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## Reproduction, Affect and Pedagogy in Shakespeare's *Sonnets*

**Ross Knecht**

*Emory University*

Over the last decade, a number of critics have taken what might be loosely termed a neo-vitalist approach to Shakespeare's *Sonnets*, focusing on the poems' arresting engagement with the biological reproduction of life and the poetic preservation of life's memory. This essay will address the question of life in the *Sonnets* through a framework derived from Georges Canguilhem's

philosophy of medicine. According to Canguilhem, human life is characterised by an ongoing dialectic between 'vital normativity' and 'normative vitality': the living body guides cultural practices like hygiene and medicine, and such practices in turn serve to shape the living body. I will argue that a similar dialectic is at work in the *Sonnets*' representation of biological reproduction and poetic memorialisation. On the one hand, the sonnets suggest that biological life provides the conditions under which poetic memorialisation can function: the 'life' preserved in the poems persists only 'So long as men can breathe or eyes can see'. On the other, the poems actively contribute to the normative framework by which the living body is understood and experienced through their lessons to the young man on procreation, desire and age, engaging in a process of affective acculturation similar to what Canguilhem calls the 'pedagogy of healing'.

ROSS KNECHT is Assistant Professor of English at Emory University. His work, which has appeared in *Comparative Literature* and *ELH*, focuses on early modern literature, critical theory and the history of philosophy. His current book project, *The Grammar Rules of Affection: Language, Passion, and Pedagogy in Early Modern Literature*, concerns the intersection of emotion and education in sixteenth-century English literature.

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## The Animation of Evil: Demonic Life in *Macbeth*

**Nick Luke**

*The University of Queensland*

The paper starts with a simple proposition: that Shakespeare gives life to Macbeth but withholds it from the 'good' but ever belated Macduff. I show how the weird sisters are given the dramatic and imaginative force to convulse the deadness of Duncan's cyclical and subjectless realm and thereby conjure Macbeth's imaginative consciousness. Their origin-less, over-spilling quality not only defies teleology, it relates to the historical world of Duncan's Holinshedean Scotland in a manner that recalls Alain Badiou's 'evental site'. And in this, Macbeth and the audience coincide: we are both rapt and transported elsewhere. Macbeth on the road – a kind of dark Saint Paul – is born again. That Macbeth comes alive through an openness that leads to bloody violence, guilt and deadness makes *Macbeth* something of a problem play, however. It brings into play Kierkegaard's demonic but also raises questions about the relationship between art and evil. What does Macbeth's demonic vitality reveal about other forms of dramatic life and character? Philosophical and ethical categories, along with historical context, struggle in the face of Shakespeare's evental drama because its creation of presence – that Macbeth *lives* – becomes a cardinal virtue that overruns all others.

NICK LUKE is a Shakespeare scholar whose first book, *Shakespearean Arrivals: The Birth of Character*, is forthcoming with Cambridge University Press. He attended the University of Oxford as a Queensland Rhodes Scholar and there completed a DPhil and MSt in English Literature. After teaching at The University of Hong Kong, he has recently returned to The University of Queensland as a Postdoctoral Research Fellow in the ARC Centre of Excellence for the History of Emotions.

## Artifice and Affect in Renaissance Portraiture: Poses, Passions and Amorous Gazing at the Court of Francis I

**Lisa Mansfield**

*The University of Adelaide*

As one of the most popularly portrayed rulers in the first half of sixteenth-century Europe, and the first French monarch to look directly into the eyes of the viewer in his portraits, Francis I (r.1515–1547) was the dominant participant in a complex play of gazes. The potency of the king's gaze, modelled on the concept of the eye of Cupid, embodied his omnipresence by igniting the eyes, hearts and minds of his subjects. His portraits were not only imbued with a seductive capacity that incited political rivalries and allegiances, but also kindled erotic desire. This paper will investigate the influence of ancient and medieval discourses on the passions and notions of mutual amorous gazing as a way of rethinking the genre of Renaissance portraiture as a visually intimate and emotive experience that moves beyond effects of representation.

LISA MANSFIELD is Lecturer in Art History at The University of Adelaide. She specialises in northern European art of the Renaissance (1400–1600), especially portrait traditions in France and the Low Countries. Her book, *Representations of Renaissance Monarchy: Francis I and the Image-Makers*, was published by Manchester University Press in 2016. Lisa's current research examines the humanist discourse on ethics and strategies of affective engagement in the portrait practice of the Dutch artist, Jan van Scorel. Part of this project will be carried out at the Center for Reformation and Renaissance Studies, the University of Toronto, with the assistance of a Samuel H. Kress Fellowship in Art History, awarded by the Renaissance Society of America in 2017.

## Scepticism, Shock and Conversion in Middle English Drama

**Paul Megna**

*The University of Western Australia*

There is currently a robust critical conversation underway revolving around representations of conversion on the early modern English stage. Scholars of medieval drama, however, have paid substantially less attention to the myriad portrayals of conversion dispersed throughout the corpus of Middle English drama: from the Digby *Conversion of St Paul*, to the Croxton *Play of Sacrament*, which depicts sceptical Jews tormenting the Eucharist until a series of shocking miracles cause them to convert to Christianity. This paper explores the many portrayals of conversion in the Middle English drama, focusing particularly on initially sceptical characters who, like the Jews in the Croxton play, are shocked into belief. I argue that, by staging sequences of scepticism, shock and conversion, Middle English dramatists attempted to shock their audience into converting, not from one religious faith to another, but out of a complacent, ersatz posture of uncritical belief into a more genuine, emotionally invested belief in orthodox doctrine, including

Christ's virgin birth, miraculous deeds and resurrection. Since these fundamental elements of Christian belief were *not* contested in the medieval and early modern milieu in which the Middle English drama was originally performed, Middle English playwrights sought to remind audiences of their shock-value by showing initially sceptical characters shocked into believing in them.

PAUL MEGNA is a Postdoctoral Research Fellow with the ARC Centre of Excellence for the History of Emotions, based at The University of Western Australia. His work focuses on negative emotions in Middle English literature and drama, as well as enduring traditions of medievalist drama including Passion plays. He is also interested in existential philosophy's relation to critical theory, and is currently at work on a monograph entitled *Existential Emotion in Middle English Literature*. His work has been published in a variety of journals including *PMLA*, *Exemplaria*, *The Yearbook of Langland Studies* and *postmedieval*.

## Contingent Universals, Emotion and Motion Pictures

**Ted Nannicelli**

*The University of Queensland*

This presentation undertakes some ground-clearing work for a contribution to the 'Literary Universals Project' (<http://literary-universals.uconn.edu/>) led by Patrick Colm Hogan (University of Connecticut) Vito Evola (Universidade Nova de Lisboa) and Nigel Fabb (University of Strathclyde). My contribution is, like much of the overall project, partly an attempt to bridge sociohistorical understandings of literary art with a moderate form of universalism suggested by research in cognitive science. In film studies, David Bordwell has suggested a helpful model for this sort of conceptual project – 'contingent universals'. According to Bordwell, 'They are contingent because they did not, for any metaphysical reasons, have to be the way they are; and they are universal insofar as we can find them to be widely present in human societies. They consist of practices and propensities that arise in and through human activities'. In short, Bordwell claims, 'Neither wholly "natural" nor wholly "cultural", these sorts of contingent universals are good candidates for being at least partly responsible for the "naturalness" of artistic conventions'. Bordwell's focus in this essay is the shot/reverse-shot convention, which he argues draws heavily on contingent universals like face-to-face human interaction. But he also suggests that many more cinematic conventions might plausibly rely upon contingent universals. Taking my cue from this suggestion, I will, in this presentation, outline a number of cinematic conventions that plausibly elicit widely congruent emotional responses by relying on contingent universals or, at least, something like what Bordwell means by that term.

TED NANNICELLI teaches at The University of Queensland. He is the author of *A Philosophy of the Screenplay* (Routledge, 2013) and *Appreciating the Art of Television: A Philosophical Perspective* (Routledge, 2017), as well as the co-editor of *Cognitive Media Theory* (Routledge, 2014) and incoming editor of *Projections: The Journal for Movies and Mind*.

## Imagining and Describing Nature in *Paul et Virginie*

**Chiara O'Reilly**

*The University of Sydney*

Bernardin de Saint-Pierre's *Paul et Virginie* was first published in 1788 and quickly captivated readers with its moral tale of two youthful heroes set in the exotic landscape of Mauritius. The book ran to many editions and became part of popular culture: the inspiration for a comic opera and a ballet, as well as inspiration for paintings, prints on fabric, wallpaper and dinner sets. Bernardin de Saint-Pierre was a botanist who placed sentiment at the heart of his understanding of nature; a follower of Jean-Jacques Rousseau, he was also for a short time director of the Paris Jardin des Plantes.

One of the most lavish editions of the book was published by Crumer in 1838. It represents a high point in French contemporary book illustration, one that Charles Rosen and Henri Zerner single out as the 'ultimate Romantic book'. This paper critically examines this edition, exploring some of the intersections between art, literature and science that lie at the heart of the French Romantic movement and the encounter offered with nature and emotions.

CHIARA O'REILLY is Director of the Museum and Heritage Studies program at The University of Sydney. Her PhD thesis looked at the French landscape painter Paul Huet (1803–1869) and his ideas of history and place in the landscape. Her research into landscape continues to explore ideas of place and its significance for artists, most recently in the work of Camille Corot and Jean-François Millet. Her wider research projects have looked at the history of display and institutional collecting, and she is currently working on a book with Anna Lawrenson on blockbuster exhibitions in Australia.

## Architecture, Sensitive Bodies, Unconscious Phantasy and the Sources of Emotion in Catherine Blake's *Agnes* and William Blake's *The Four Zoas*

**Peter Otto**

*The University of Melbourne*

Catherine Blake is normally given only a minor role in accounts of William Blake's life and work, although she played an active part in the production of the illuminated books, as printer, printer's assistant and colourist. She also, like her husband, drew and painted her own designs, of which three are extant, including *Agnes from the Novel of the Monk*. This design was produced in 1800, when the earliest draft of her husband's *The Four Zoas* (1797–c.1807) was well advanced. It depicts a scene from Lewis's *The Monk* (1796), in which Agnes, imprisoned beneath the Convent of St Clare, is seen cradling her dead child. In *The Monk*, this scene is framed, on the one hand, by the monk Ambrosio's rape and murder of his sister Antonia and, on the other hand, by Lorenzo's rescue of his sister Agnes, with the second presented as cure for the cultural disaster represented by the first.

And yet, as we gaze at this painting, with Lewis's book in our mind, the intensity of Agnes's gaze draws the trajectories of ruination and emancipation into troubling proximity to each other, in relation to the intractable remainder – loss, suffering, death – that both are trying to sweep aside. As I will argue, this impasse is the starting point for a design that rehearses the shift from passions to emotions, and in so doing explores the sources of emotion in architecture, sensitive bodies and unconscious fantasy. These topics bring *Agnes* into provocative dialogue with *The Four Zoas* and, in particular, with the political and emotional crisis that would eventually leave that poem in ruins.

PETER OTTO is Professor of Literature at The University of Melbourne. His recent publications include *Multiplying Worlds: Romanticism, Modernity and the Emergence of Virtual Reality* (Oxford University Press, 2011), which uncovers a key stage in the development of modern discourses of virtual reality, and *21st Century Oxford Authors: William Blake* (forthcoming with Oxford University Press, 2017). He is completing a book on *Blake, Swedenborg, and the History of Imagination*.

## 'Caecilia's Mingled World of Sound': The Representation of the Passions in Musical Settings of Collins's *Ode for Music, 1750–1898*

**Samantha Owens**

*Victoria University of Wellington*

In Dickens' *Great Expectations* (1861), Pip recalls having heard the village church clerk, Mr Wopsle, reciting 'Collins' *Ode on the Passions*, wherein I particularly venerated . . . [him] as Revenge, throwing his bloodstained sword in thunder down, and taking the War-denouncing trumpet with a withering look'. William Collins' *The Passions. An Ode for Music* (first published in 1747) was one of the most admired and widely imitated poetical works of its time, although – as alluded to by Dickens – by the second half of the nineteenth century it suffered 'from the disadvantage of having been made a stock-exercise for elocutionists' (as noted by the critic Edmund Gosse).

An allegorical ode, Collins' poem portrays the Passions gathering around Music, 'snatching her Instruments of Sound' and each attempting, in turn, to 'prove his own expressive Pow'r' through the medium of music. Yet despite the text having frequently been the focus of critical enquiry, rather less attention has been paid to musical settings of Collins' *Ode* which, after all, was written specifically with music in mind. Between 1750 and 1898, several composers did, in fact, set Collins' text to music and, in doing so, sought to illustrate contemporary understandings of fear, anger, despair, hope, revenge, jealousy, melancholy, cheerfulness and joy. These include works by William Hayes (Oxford, 1750), Benjamin Cooke (London, 1784), Tommaso Giordani (Dublin, 1789), Charles Dibdin (London, 1806) and Frederic H. Cowen [for the Leeds Musical Festival, 1898]. This paper explores these five extant settings of Collins' *Ode* as a means of revealing the various (and changing) ways in which music was used to depict the passions during this period.

SAMANTHA OWENS is Associate Professor of Musicology at Victoria University of Wellington, and an International Investigator with the ARC Centre of Excellence for the History of Emotions. Her research centres on historical performance cultures, including early modern German and British court music, and the reception of German music and musicians in Australasia, 1850–1950. Recent publications have included a book chapter on eighteenth-century English ‘hunting songs’ in *Zerbst zur Zeit Faschs* (Ortus, 2016) and an entry on ‘Theatre and Stage’ in *Early Modern Emotions: An Introduction* (Routledge, 2017). A Fellow of the Australian Academy of the Humanities, she has held visiting fellowships at Clare Hall, University of Cambridge and at the Martin-Luther-Universität Halle-Wittenberg (as an Alexander von Humboldt Fellow).

## Towards a Theory of Affect and Poetry

**Sean Pryor**

*University of New South Wales*

This paper begins by considering again some of the oppositions which shape debate about affect and art: affect as bodily rather than conceptual, or both; affect as prior to language and thought, or not; affect as distinct from emotion and feeling, or synonymous with them. In this context, I want then to consider two recent and very different critical approaches to affect: Fredric Jameson’s theory of affect and the nineteenth-century novel in *The Antinomies of Realism* (Verso, 2013), and Eugenie Brinkema’s theory of affect and film in *The Forms of the Affects* (Duke University Press, 2014). For Jameson, affect is unnameable, beyond all but the most abstract kinds of critical capture. For Brinkema, affects can be named, and are best apprehended through criticism’s most concrete, particular method: close reading. What, we might ask, does this stalemate mean for poetry, the literary form with which close reading has long been so closely associated? In this paper, I want to speculate about ways in which criticism might think to read, closely, poetry’s unnameable affects.

SEAN PRYOR is a Senior Lecturer in English at UNSW, and recently published a new book, *Poetry, Modernism, and an Imperfect World* (Cambridge University Press, 2017).

## Lovescapes: Angela Carter’s Surrealism and the Cartography of Affect

**Karin Sellberg**

*The University of Queensland*

This paper will explore the late twentieth-century British feminist writer Angela Carter’s complex philosophy of love and sexual desire, and the surrealist and cartographical imagery involved in her ideas of time, embodiment and flows of affect. In *The Infernal Desire Machines of Doctor Hoffman* (Penguin, 1972) and *The Passion of New Eve* (Virago, 1977), Carter builds connective landscapes of sexual encounters, presented as generators and continual power sources of a new feminist reality. I will employ the philosophy of Georges Bataille, Gilles Deleuze and Félix Guattari, as well as the writing and art of Salvador Dalí, to decipher the ontological and ethical implications of these ‘lovescapes’.

I will argue that Carter’s feminist realities break down the general order of time and space, creating a surreal encounter with a vast and often disturbing network of affective flows.

KARIN SELBERG is a Lecturer in Humanities, based at the UQ Institute for Advanced Studies in the Humanities. She specialises in feminist and queer historiography, contemporary fiction and theories of gender, sexuality, embodiment and time. She is particularly interested in convergences and communication between feminist and queer fiction, Shakespearean drama, and the intellectual history of science and medicine. She has published extensively on these topics, and her forthcoming monograph *His/Herstories: The Textual Makings of Transgender Bodies* (Routledge, 2017) focuses on the use of Shakespearean and early modern medical conceptions of gender transgression in contemporary fiction and transgender theory.

## Friendship and the Neapolitan Novels

**Sam Shpall**

*The University of Sydney*

Contemporary philosophers of love often think primarily about romantic partnerships. This emphasis reflects widespread assumptions and norms that should be more probingly interrogated. In particular, it tends to support a dangerous conceptualisation of love as an irrational passion – and many associated ideas about control, responsibility and assessment that are too often accepted uncritically.

One way to usefully interrogate commonplace assumptions about romantic love is to compare them to assumptions about love of other kinds. The case of intimate friendship is particularly instructive. In this paper, I endeavour to substantiate my view that Elena Ferrante’s Neapolitan Novels contain, among many other important things, some insightful suggestions about the moral psychology of this phenomenon.

I explore two main ways in which Ferrante’s novels engage productively with central moral psychological issues. Firstly, I discuss the nature of deep friendship: how it is related to personal qualities, such as ‘brilliance’, and to what extent such qualities ought to be virtues; whether it is compatible with ambivalence, and of what sort; and how it is implicated in the construction and maintenance of a self. Secondly, I discuss ‘female friendship’: how it might be qualitatively distinctive; how its distinctiveness seems related to patriarchal social norms; and what we (perhaps men especially) might learn from better conceptualising it.

SAM SHPALL is a Lecturer in the Department of Philosophy at The University of Sydney. He specialises in ethics, moral psychology and the philosophy of art. He has previously taught at the University of Southern California and Yale University, and is a Faculty Member of the Bard Prison Initiative.

## Affect, Becoming, Ethology, and Power: Spinoza, Deleuze and Guattari

**Anthony Uhlmann**

*University of Western Sydney*

In *The Ethics*, Spinoza argues that affects mark the increase or decrease in a being's power to act. A multiplicity of affects is derived from the devious sets of causal chains that mix the three primary affects of joy, sadness and desire. Joy is 'that passion by which the Mind passes to a greater perfection'; sadness is 'that passion by which it passes to a lesser perfection'. For its part, desire is identified with our *conatus*, or our striving to maintain our thriving being – our striving to achieve perfection or our essence. As such joy signals aligning ourselves more closely to our true essence – as our power to thrive – and sadness, a movement away from this.

In *A Thousand Plateaus*, Deleuze and Guattari turn to affect when considering the process of becoming. Famously they contend that 'affects are becomings' in Plateau 10, '1730: Becoming-Intense, Becoming-Animal, Becoming-Imperceptible...' – where the idea of becoming also implicates how a being interacts with an environment. Here, drawing on concepts from biology and from the work of Jacob von Uexküll, beings themselves are understood as relations of affects within 'planes' of being, with the example of the tick described in terms of what Deleuze and Guattari call longitude and latitude. Elsewhere in *A Thousand Plateaus*, Deleuze and Guattari turn again to Spinoza and Bergson in linking ethos, ethology and ethics through a further understanding of the relation of the organism to its habitat.

This paper will examine the implications of these interrelations between affect, becoming, ethology and ethics in Spinoza, and Deleuze and Guattari, to show how this sheds light on the concept of affect and its relation to understanding, which for each of these thinkers is crucial to realising our power to act.

ANTHONY UHLMANN is the Director of the Writing and Society Research Centre at Western Sydney University. He is the author of three monographs: *Beckett and Poststructuralism* (Cambridge University Press, 1999); *Samuel Beckett and the Philosophical Image* (Cambridge University Press, 2006); and *Thinking in Literature: Joyce, Woolf, Nabokov* (Bloomsbury, 2011). He has recently completed a fourth monograph, *J. M. Coetzee, Truth, Meaning, Ethics*, which has just been sent to assessors with a view to being published in 2018. He is currently working on two ARC Discovery Grants: 'Other Worlds: Forms of World Literature' with J. M. Coetzee, Ben Etherington, Gail Jones, Nicholas Jose and Alexis Wright, and 'Spinoza and Literature for Life: A Practical Theory of Art' with Moira Gatens.

## 'To witness the drama of that passion swift as thought...': Embodying Emotion in Hector Berlioz's *Roméo et Juliette*

**Inge van Rij**

*Victoria University of Wellington*

Hector Berlioz's *Roméo et Juliette* (1839) represents a striking paradox in terms of the relationship between

body, emotion and music. The work was inspired by performances of an English company in Paris some 12 years earlier. Unable to understand English, Berlioz responded instead to what he described as 'the play of expression and voice and gesture'. Yet Berlioz chose the medium of a choral symphony rather than opera and, moreover, gave the parts of the lovers to the orchestra, seemingly depriving the audience of the visual depiction of passion that had been such a crucial part of his own seminal theatrical experience. It was the very 'imprecision' of instrumental language which, Berlioz suggested, made it best suited to the depiction of 'that passion swift as thought'. However, Berlioz's words – often cited by scholars – only offer a partial resolution of the contradiction inherent in his setting. In this paper, I explore the possibility that Berlioz's *Roméo et Juliette* might also respond to the physical gestures that so inspired him in 1827, not only in the sonic imitations of events from the play, but also in the gestures of the players and conductor visible on the stage. Drawing on early nineteenth-century literature about the relationship between emotions and the body, as well as analysis of the music in performance, I suggest that recent approaches to the relationship between body and emotion in solo instrumental and vocal music might be extended to the collective 'body' of the orchestra, opening up new ways in which to honour Berlioz's experience, and helping us to 'witness' the drama of that passion swift as 'thought'.

INGE VAN RIJ is a Senior Lecturer in Musicology at Victoria University of Wellington, New Zealand. Her two books with Cambridge University Press (*Brahms's Song Collections*, 2006 and *The Other Worlds of Hector Berlioz*, 2015) and articles for leading musicological journals explore nineteenth-century European art music from a combination of critical, historical and analytical perspectives. She is a recent President of the New Zealand Musicological Society, and a current member of the review committee for *Revue de Musicologie*.

## Keats, Hazlitt, and the Affectiveness of Pictorial Art

**Bob White**

*The University of Western Australia*

Among Keats's circle of friends were the artist Benjamin Haydon and Joseph Severn, and the painter manqué William Hazlitt. This paper briefly examines the intertextual links between these three in terms of what Hazlitt called *gusto*: 'Gusto in art is power or passion defining any object'. The main references will be Keats's comments on Benjamin West's painting 'Death on the Pale Horse': 'I spent Friday evening with Wells & went to see *Death on the Pale horse*. it is a wonderful picture, when West's age is considered; But there is nothing to be intense upon; no women [*sic*] one feels mad to kiss; no face swelling into reality. the [*sic*] excellence of every Art is its intensity, capable of making all disagreeables evaporate, from their being in close relationship with Beauty and Truth—...'; the sonnets for Haydon on the Elgin Marbles; the verse letter to Reynolds ('Dear Reynolds, as last night I lay in bed'); and 'Ode on a Grecian Urn'.

BOB WHITE is Winthrop Professor of English at The University of Western Australia and Leader of the Meanings Program for the ARC Centre of Excellence for the History of Emotions. He is author of *John Keats: A Literary Life* (Palgrave Macmillan, paperback 2012).

The University of Queensland Node of the Australian Research Council Centre of Excellence for the History of Emotions (Europe 1100–1800) presents:

Concert

# War of the Buffoons

## The Badinerie Players, on original instruments

**Date:** Wednesday 12 July 2017

**Time:** 5.30–6pm: Reception (Foyer)

6–7pm: Concert (Gallery D)

**Venue:** The University of Queensland Art Museum,  
The University of Queensland, St Lucia

**Free.** All welcome.

**Inquiries:** [uqche@uq.edu.au](mailto:uqche@uq.edu.au)



Image: Unknown artist, portrait of François Couperin (1668–1733), collection of the Château de Versailles.

In 1752, a performance of Pergolesi's comic *intermezzo*, *La serva padrona* at the prestigious Royal Academy of Music in Paris – an institution founded by Louis XIV and considered the purest sanctuary of French art – caused a heated debate about the merits of French and Italian music. This was known as the *Querelle des Bouffons*: 'quarrel of the buffoons', or comic actors. The two styles were very different: the Italian flashy and extrovert; the French restrained, relying on elegance and taste rather than overt virtuosity. Had the Baroque composer François Couperin still been alive, he would certainly have been a peacemaker: decades earlier, he had preached for understanding, and even reunification, of the styles.

This program contrasts French and Italian music of the period, illuminated by a commentary composed entirely of quotations from the polemic pamphlets of the time. The program features music by Marin Marais, Arcangelo Corelli and others, culminating in a rare performance of Couperin's homage *L'apothéose de Corelli* with the

composer's commentary.

### THE BADINERIE PLAYERS:

- Baroque violin: Wayne Brennan, Chen Yang
- Baroque viola: Margaret Caley
- Baroque cello: Dan Curro
- Viola da gamba, narration: Michael O'Loughlin
- Harpsichord: Juanita Simmonds

This concert runs in conjunction with the 2017 CHE Meanings Collaboratory, 'Art and Affect' (12–14 July, The University of Queensland).