



AUSTRALIAN RESEARCH COUNCIL CENTRE OF EXCELLENCE FOR THE
HISTORY OF EMOTIONS



ARC Centre of Excellence for the History of Emotions
Symposium: 'Past and Future Emotions', 28–29 November 2022
The University of Melbourne, Engineering C-428
Website: <https://www.historyofemotions.org.au/events/che-farewell-symposium-past-and-future-emotions>

Registration

Registration includes morning/afternoon tea, lunch for both days of the Symposium, as well as the evening reception on Monday 28 November.

Venue details

Symposium

The Symposium will be held at The University of Melbourne (Parkville Campus), in the Infrastructure Engineering Building (Building number 174, Block C). The room we will be using for the Symposium is C428 (located on the fourth floor).

Locate building number 174 on the map of The University of Melbourne campus:
<https://maps.unimelb.edu.au/parkville/building/174>.

Locate room C428 on the map of The University of Melbourne campus:
<https://maps.unimelb.edu.au/parkville/building/174/428>.

Internet

Most delegates who are university based will be able to access the internet through Eduroam. We are awaiting confirmation of general WIFI details from CHASS, and will circulate details once they are available.

Coffee and Meals

All drinks and meals are complimentary.

Coffee/morning/afternoon tea is available at the **House of Cards** coffee cart, located nearby the Symposium venue on Engineering lane at The University of Melbourne: <http://houseofcardsespresso.com/>.

Please make your way to House of Cards and present your voucher to the staff to receive your complimentary regular sized beverage and food item. You are entitled to two regular beverages (including extras such as soy milk, oat milk etc.) and two food items (max. value \$8 each) per day.

House of Cards has provided us with a menu of all food items which cost \$8 or less:

- Ham, Cheese, and Tomato Croissant (Things can be removed as per dietary requirements)
- Chilli Scramble Croissant
- Egg Bacon, and Cheese Brioche Roll
- Egg, Zucchini, and Pecorino Brioche Roll
- Muffins
- Banana Bread
- Brownies
- Cookies

Packed lunches and bottles of water and juice will be delivered to the Symposium venue. We encourage you to take your packed lunch and drinks and head outside and explore the beautiful campus of The University of Melbourne during your lunch break.

Reception

The Reception will be held at **The Mint**, 318 William Street Melbourne, on Monday 28 November 2022, from 6:30pm to 8:30pm: <https://www.themint.com.au/>.

Directions:

- **Walk:** The Mint is approximately a 25-30 minute walk from The University of Melbourne.
- **Public transport:** The Mint is approximately a 10-15 minute trip via tram. The 58 and 59 trams travel regularly down Peel Street (which becomes William Street at Flagstaff Gardens). The Mint is located on the corner of William Street and La Trobe Street.

- **Taxi/rideshare or drive:** The Mint is approximately 10-12 minute drive from The University of Melbourne. Parking is available nearby on La Trobe Street.

Abstracts and biographical statements

(in alphabetical order by presenter's surname)

A/Prof Katie Barclay, The University of Adelaide and Dr Kirk Essary, The University of Western Australia

'Education and Engagement: A MOOC for CHE'

"MOOCS have dramatically changed the way the world learns. Ready to get started?" This is the tagline for the 3,000+ courses that are now offered as 'Massive Online Open Courses'. MOOCS are free, cover every discipline, and have a global outreach; top universities from Harvard to Cambridge now offer such courses. CHE now joins this platform with a 'History of Emotions' MOOC. Join the Director and Deputy Director of CHE as they discuss the development of a CHE MOOC, and how this platform will contribute to emotions research beyond the life of the centre.

Katie Barclay is Deputy Director of CHE and Associate Professor and Head of Department in History at The University of Adelaide. Her most recent books are *Caritas: Neighbourly Love and the Early Modern Self* (Oxford, 2021), *Men on Trial: Performing Emotion, Embodiment and Identity, 1800-1845* (Manchester, 2019), and *A History of Emotions: A Student Guide to Sources and Methods* (Basingstoke, 2020).

Kirk Essary is the Director of CHE and a Senior Lecturer in Medieval and Early Modern History at The University of Western Australia. His most recent book is *Before Emotion: The Language of Feeling, 400-1800* (2019). Other books include *Erasmus and Calvin on the Foolishness of God: Reason and Emotion in the Christian Philosophy* (University of Toronto Press, 2017), which examines Erasmus' influence on the sixteenth-century Protestant exegetical tradition.

Dr Diana G. Barnes (University of New England) and Dr Anna Cordner (The University of Melbourne)

'The Stoic Queen: Elizabeth I's translation of Boethius'

During the late sixteenth stoic revival, stoicism was recognised as a philosophical approach to managing strong feelings, particularly useful in public life. Interestingly women's engagement with neo-stoic discourse involved considerable adaptation and adjustment to fit their individual circumstances. In this paper we consider Elizabeth I's translation of Boethius's *De consolazione philosophiae* (Consolation of Philosophy), a dialogical work that promotes the classic stoic idea of retreat from, even extirpation of, emotion. Over the course of about a month in October to November 1593, Elizabeth I translated Boethius's text. This translation situates Elizabeth in a long line of eminent translators of the text, including King Alfred I and Geoffrey Chaucer. Her earliest translations had taken the form of academic exercises completed within a curriculum designed to develop her proficiency in other languages. Her translation of Boethius in the beleaguered final decade of her reign, however, reveals a more complex and emotionally charged relationship to this particular text and to the act of translation itself. Our inquiry into how Elizabeth navigated her distress through the intellectual and technical work of translating *De consolazione* is framed

by questions of authority and authorship, the gendered status of translation and women's eclectic use of stoicism in this period.

Diana G. Barnes is a Senior Lecturer at the University of New England, with a specialization in early modern literature, particularly letters and emotions, and women's writing. She is currently researching the relationship between gender and early modern neostoicism in a collaborative ARC Discovery Project with A/Prof Jacqueline Broad (Monash) and Prof Lisa Hill (Adelaide).

Anna Cordner is an Early Career Researcher with a PhD in Early Modern Literature from the University of Melbourne. Her research focuses on the cultural, political and religious effects of Elizabethan and Jacobean libels. She recently completed an essay on Compassion in Jacobean libel accepted for publication in *Parergon*.

Dr Philippa Barr (Macquarie University, Sydney)

'The confines of the sky: abjection and the production of Milan's centre and periphery'

If disease spread by air, wrote Girolamo Fracastoro, then the best way to avoid plague was escape to better air. However, when cities, homes, and families could not be abandoned, he recommended trying to purify or transform the air instead. During the second plague pandemic Milan's local health boards began the work of controlling and regulating the atmosphere, excluding certain bodies and activities from the city centre. In 1577 one regulation ordered for the city to be purged, not only of mud and excrement, but also of people who are unclean in their bodies or clothing, who were deemed a source of infection because of the dirt they left behind and their stench. This paper argues that expulsion outside the city gates was a form of abjection which constituted the identity of Milan as a centre flanked by an extramural territory which eventually developed its own identity as an independent comune. While the two cities, Comune di Corpi Santi and Comune di Milano, reunified as the Metropolitan City of Milan in the 19th century, this paper will suggest that a strategy of abjection which reinforces the boundary between centre and periphery limits contemporary efforts to improve urban air quality.

While **Philippa Barr** is an anthropologist by trade, she has undertaken research in a number of fields, disciplines and industries, including history. Her first book has been approved to be published by Cambridge University Press in 2022.

Dr Katharina Bonzel (Australian National University), Dr Claire Hansen (Australian National University), Dr Brid Phillips (The University of Western Australia), and Dr Michael Stevens (University of New South Wales)

'The Heart of the Matter' Roundtable

This interdisciplinary 'Heart of the Matter' roundtable will centre on the nexus between hearts, emotions, literature and medicine. Participants from literary studies, health humanities, biomedical engineering and screen studies will discuss the representation of the heart in the humanities and healthcare and reflect on historical and contemporary interpretations of the heart as an emotional centre. The roundtable will consider representations of the heart in literature and

will include short readings and excerpts from texts including Shakespeare to facilitate discussion. These readings will be used to develop reflections and insights on the future of emotions in healthcare and medicine.

Katharina Bonzel is Lecturer in Screen Studies at the Australian National University with a particular interest in mainstream and genre films and how they interact with race, gender and sexuality. Her first book, *National Pastimes: Cinema, Sports, and Nation* (University of Nebraska Press, 2020) unravels the delicate matrix of national identity, sports, and emotion through the lens of popular sports films. Her current research investigates the intersection of crime television, conceptions of justice and gender.

Claire Hansen is a Lecturer in English at the Australian National University. She is a researcher on the *Shakespeare Reloaded* project and holds an honorary virtual Fellowship with the Centre for History of Emotions. She is a co-chair of the Blue Humanities Lab and a co-founder of the health humanities project, *The Heart of the Matter*. Her second book, *Shakespeare and Place-Based Learning* is forthcoming with Cambridge University Press Elements.

Dr Bríd Phillips is a Research Fellow at the Centre for Arts, Mental Health and Wellbeing WA at The University of Western Australia. She holds a PhD in English and Literary Studies and the History of Emotions, an MA in Medieval and Early Modern Studies, and a BA in English and Classics. She also has an extensive clinical background in emergency nursing. Her research is focused on arts and health with a special interest in Shakespeare studies, the history of emotions, literary arts and health, narrative medicine, health and medical humanities, and arts and wellbeing. Her monograph, *Shakespeare and Emotional Expression: Finding Feeling through Colour*, is published with Routledge Publishing

Michael Stevens is a Senior Lecturer in Biomedical Engineering at the University of New South Wales and a co-founder of the health humanities project, *The Heart of the Matter*. His research interests include heart assist devices, physiological control systems, computational modelling and signal processing. He consults with multiple industry partners to improve devices using simulations and benchtop testing.

Dr Andrea Bubenik, The University of Queensland **Curation as Creation as Care**

To what extent is curation an act of creation? or an act of care? How do art exhibitions sit amidst more traditional research outputs? Using the Melancholia and Ecstasy exhibitions as case studies, I will reflect on the risks and gains of exhibiting emotions in highly public venues. I will consider how we might read such exhibitions as highly collaborative acts of creation and care, not only for artists and their work, but for communities more broadly.

Andrea Bubenik is a Senior Lecturer in Art History at The University of Queensland and current Director of the UQ CHE Node. Her most recent book is *The Persistence of Melancholia* (2019); other publications include *Perspectives on Wenceslaus Hollar* (2016), and *Reframing Albrecht Dürer* (2013). She was the curator of the exhibitions *Ecstasy: Baroque and Beyond* (2017) and *Five Centuries of Melancholia* (2014), both held at the UQ Art Museum.

Emma Carson (The University of Adelaide)

'Sex Anxieties and Separation: Performing Fidelity and Trust in World War II'

This talk explores how Australian servicemembers and their partners responded to widespread 'sex anxieties' regarding adultery and marital breakdown during World War II. To achieve this, over 1,000 letters were analysed to see how couples expressed concerns about the sanctity of their relationships and performed reassurances of trust and fidelity to one another. Despite a regime of anxiety, that was touted by social commentators, military officials, and popular literature, which suggested that married couples could not rely on each other in the tumultuous realm of war, letter writers strived to assure one another of their loyalty and trust. Some correspondents directly addressed their concerns relating to infidelity through serious conversations or facetious comments about disloyalty. More often than offering blatant assurances, couples performed their loyalty to one another. They achieved this through methods such as reiterating their disinterest or disgust towards potential lovers and recounting the times where they became social outcasts among peers, so they could prioritise writing letters. The ongoing exchange of letters, which became emblems of devotion, and the survival of most of these relationships beyond the war, demonstrates that these methods of fostering loyalty reinforced trust, and ultimately strengthened intimacy between separated spouses.

Emma Carson is a doctoral candidate at The University of Adelaide, whose PhD research uses letters to analyse the emotional impact of separation and military service on married couples during World War II. She was the 2020 recipient of the Hugh Martin Weir Prize and an Australian Historical Association Bursary.

Dr Matthew Champion (The University of Melbourne)

'Fleeting Feelings: Emotion, Time and the Premodern Sandglass'

Following its appearance in Europe in the fourteenth century, the sandglass played important roles in shaping the experience and perception of time across the premodern world. What emotions did it engage and provoke? What affective experiences were assembled and imagined around the falling grains of sand and the turning of the hourglass? Taking as its starting point the elaborate hourglass that appears in Albrecht Dürer's famed engraving *Melencolia I* (1514), this paper seeks out an emotional, material and sensory history of the premodern sandglass. Touched, turned, contemplated and avoided (among other multiple possibilities of engagement), the sandglass can be used as a model for drawing together three critical domains for the future of an emotional practice of history: materiality, sensoriality, and temporality.

Dr **Matthew Champion** is Senior Lecturer in History at The University of Melbourne. He is the author of *The Fullness of Time: Temporalities of the Fifteenth-Century Low Countries* (2017), co-author of *Peter de Rivo on Chronology and the Calendar* (2020), and co-CI on the ARC-funded project 'Albrecht Dürer's Material World'.

A/Prof Michael Champion (Australian Catholic University)

‘Emotions of Education in Ancient and Modern Perspective’

What work do emotions do in different educational cultures from the Roman imperial period to the early middle ages, and how might reflection on the emotional regimes of ancient education intersect with live debates in contemporary pedagogy? This paper takes case studies from schools of rhetoric, philosophy, and asceticism in different urban contexts up to the sixth century to highlight ways emotions were harnessed and disciplined in the classroom, and how they helped to shape different educational contexts. Education is theorised through the lens of affectivism, such that cognition and behaviour are shaped by affective processes. The paper asks how emotions were used to shape subjectivities of students and teachers and how emotional norms and practices served to connect apparently very different educational forms. It then considers contemporary educational frameworks for emotional development through education and explores different frameworks for comparison between these historical contexts, with a view to enabling ancient theories and practices of emotions to inform contemporary pedagogy.

Michael Champion is Associate Professor in Early Christianity and Late-Antique Studies at the Australian Catholic University, Institute for Religion and Critical Inquiry. His most recent book is *Dorotheus of Gaza and Ascetic Education* (Oxford 2022).

Dr Jennifer Clement (The University of Queensland) ‘Joy’

For every work on joy in early modern English literature, you can probably find ten on grief and melancholy. Yet joy, as well as its lack, was essential to early modern understandings of religious experience. Just as joy was thought to be a marker of God’s presence and a sign of justification, many feared that the lack of joy might point to damnation. And if joy was a necessary accompaniment to the experience of God’s grace and presence in the soul, many people worried that, conversely, grief or melancholy must indicate the lack of justification. In this paper, I show how early modern Communion sermons represent the problem of grief as a communal rather than an individual problem. In this they share common ground with poetry by Amelia Lanyer, Henry Vaughan, and George Herbert, whose writing represents Communion as potentially grief-ridden but ultimately joyous for its promise of union with other believers and with God. Reading the Communion sermons of Richard Sibbes next to these poems, I show how both poets and preachers offer a pathway to joy that leads through grief, not around it. In the process, these writers suggest that grief and joy might be harder to tell apart than we often assume, and they take an often explicitly pedagogical stance to teach others what joy means and how it might be cultivated.

Jennifer Clement is a Senior Lecturer in Literature at The University of Queensland. Her book *Reading Humility in Early Modern English Literature* came out in 2015, and she’s also published numerous articles on religion and early modern literature, Shakespeare and film adaptation, and teaching. This talk is taken from her current book-length project on seventeenth-century English sermons and emotions, tentatively entitled *Godly Affections: Rhetoric, Persuasion, and Teaching the Emotions in the Early Modern English Sermon, 1600–1642*.

Dr Kirk Essary (The University of Western Australia)
‘Anger’

“I have never entered their churches, but I once saw a group of them returning from a sermon inspired, as it were, by an evil spirit. All their faces showed anger and astonishing ferocity... [but] who ever saw at their sermons anyone who wept, beat his breast, or groaned because of his sins?” Thus, Erasmus writes, in his treatise *Against the Pseudevangelicals*, echoing a common refrain in his writings that anger was an essential emotional feature of Protestantism. Martin Luther in particular was, to Erasmus, immoderately angry and violent in his writings, something which Erasmus argued was deleterious to his (otherwise potentially useful) cause. But the Swiss iconoclasts, who “vented their wrath” against images, created even more division and contributed less to piety in their angry outbursts. In this essay I’ll consider the ways in which Erasmus and his correspondents assessed the angry nature of the nascent Protestant movement; how Protestant passions were contrasted with the more virtuous and moderate emotions; and whether early critics of Protestantism maintained consistent distinctions between different Protestant groups from the perspective of how they expressed their emotions.

Kirk Essary is a Senior Lecturer in History and Classics at The University of Western Australia and Director of the ARC Centre for the History of Emotions. He is author of *Erasmus and Calvin on the Foolishness of God: Reason and Emotion in the Christian Philosophy* (Toronto, 2017) and, forthcoming, *The Renaissance of Feeling: Erasmus and Emotion* (Bloomsbury, 2023).

Dr Sushma Griffin, The University of Queensland
Emotional Lives of Cities: A Pedagogical Approach for Emotions Outreach

Emotional Lives of Cities was a Continuing Professional Development Seminar for Secondary School teachers organised by the UQ Node and held against all odds during the pandemic at Brisbane City Hall. Designed as both a public-facing forum and digital pedagogical resource, the project examines relations between urban space and affective experience. Topics include the intensification of the policing of civic space, increased surveillance, quarantining quandaries, and the upsurge of public protest against systemic inequities of race. This paper discusses the curatorial strategies and structural framework of the website, and how it explores transhistorical and cross-cultural creative responses to urban crises through the lens of emotions research: a new way of understanding the power of art to influence collective resilience.

Sushma Griffin is a Projects Curator and Public Outreach Officer at the UQ Node of CHE. She was a Postdoctoral Fellow in the 2021-22 Scholars Program at the Getty Research Institute. She has a book chapter in *Nazar: Vision, Belief, and Perception in Islamic Cultures* (Brill, 2022) and articles in *TAASA Review* and *Artlines journals*.

A/Prof Ayyaz Gull (Government College University, Pakistan)
‘Happiness and Identity: *Ahl-e Sunnat* Community’s Religious Institutions and Rituals in Colonial Punjab (1849-1947)’

This research paper aims to explore that the *Ahl-e Sunnat* community through religious institutions and rituals used happiness to construct and preserve Muslim identity in colonial Punjab. The suppression of happiness started after the loss of Muslim power and with the decline of Sufis culture in India. By introducing various piece of legislations, the colonial state tried to control Muslims religious emotions. As a response to this new situation, the *Ahl-e Sunnat* community religious institutions such as *Tounsa Sharif*, *Sial sharif*, and *Golra sharif* served as places of happiness. The shrine-based rituals such as *sama* (music) and *dhmal* (dance) at Chishti Sufis shrines and celebration of *milad un Nadi* (the birth of Prophet Muhammad) played an important role in invoking happiness. Happiness through *urs* (festive activities) rituals were performed when thousands of devotees used to come often as pilgrim in groups from urban and remote areas. The celebration of the birthday of Prophet Muhammad remained an important devotional ritual and a source of identity marker in colonial Punjab. Happiness added a unique feature to construct and preserve the Muslim identity and made festive activities more jubilant.

Ayyaz Gull is an Assistant Professor in History at the Institute of History, Government College University, Lahore, Pakistan, and teaches courses related to the History of Emotions and Religion and Emotions at undergraduate and graduate level. Their research focuses on Emotions, Islam, and Colonial India.

Dr Catherine-Rose Hailstone (University of York)

‘The Future of Emotions: Conversations Without Borders (A Reflection)’ [Poster presentation]

In 2018, the ARC Centre of Excellence for the History of Emotions (CHE) hosted a conference on ‘The Future of Emotions: Conversations Without Borders’ at The University of Western Australia. This conference, which also marked my introduction to CHE, attracted speakers from across the globe and from a wide range of disciplines. The concluding plenary, which asked ‘what do we want the future of emotions studies to be?’ questioned whether the label ‘History of Emotions’ was still useful and argued for an increasing drive towards interdisciplinary emotion studies with a greater focus on exploring political emotions in time and space. Four years on at this farewell symposium for CHE, this paper reflects on the key findings of this particular conference. Should the history of emotions continue to focus on political emotions? Where might future studies of the histories of emotions (and in particular the histories of fear) in time and space take us? Is it possible for the future of the History of Emotions to truly be a conversation without borders? And is the ‘History of Emotions’ still a valid label?

Dr Catherine-Rose Hailstone (presently a lecturer in Early Medieval History at University of York, UK) is a historian of fear in the late antique and early medieval world. She is also the Communications Officer for the Society for the History of Emotions (2019–2023).

Dr Fincina Hopgood (University of New England)

‘Reflections on the role of screen media in building a culture of empathy’

This paper reflects on my research journey with CHE exploring the relationship between empathy, screen media and social change. My research investigates how film, television and

digital media portray lived experiences of mental ill-health and the role of screen media in advocacy and activism.

Building on the traditions of literary and visual cultures, screen media harness the emotional appeal of storytelling to encourage an empathetic response from viewers towards diverse characters. At the same time, these contemporary media forms employ their own audio-visual codes and conventions to convey and aestheticise different perspectives and subjective experiences. Questions of representation and diversity have become increasingly prominent in the screen industry, with critical attention paid to issues of authorship and authenticity, collaboration and co-creation in relation to stories from marginalised voices and communities.

CHE's interdisciplinary research environment has been critical to my investigation of these issues. CHE provided opportunities to collaborate with and learn from not only scholars in other fields but also community organisations and subject matter experts outside academia. This paper reflects on what I have learned over the past eight years investigating how stories of mental ill-health are portrayed in Australian film and television, while also looking forward to identifying future pathways for researching screen media and empathy.

Fincina Hopgood is Senior Lecturer in Screen Studies and a member of the UNE Node of CHE. Fincina has been associated with CHE since 2014 when she co-convened the symposium 'Try Walking in My Shoes: Empathy and Portrayals of Mental illness on Screen' in partnership with The Dax Centre and SANE Australia at The University of Melbourne.

Madeline Jenkins (Macquarie University, Sydney)

“Sadness’ in Ancient Egypt? Studying Emotions in Ancient Egyptian Textual Sources’

Studies in linguistic anthropology have revealed that the words used to label emotions, such as ‘sadness’ are cross-culturally variable. As a consequence, emotion lexemes often do not have precise equivalents across languages. This insight has significant implications for studies of the ancient past, as it is not possible to explore questions such as “what made the ancient Egyptians ‘sad’?” without first determining whether such Anglophone emotion concepts existed in an ancient Egyptian context (and lexicon) in the first place. A significant obstruction to our understanding of ancient Egyptian emotions is that the Egyptian emotional lexicon is poorly understood.

Against this background, this paper presents a theoretically grounded method for studying emotion language in ancient Egyptian textual sources. It unites lexical-semantic analyses with key concepts from the History of Emotions approach. To demonstrate the usefulness of this approach, this paper provides a case study of Egyptian lexemes traditionally glossed as ‘to be sad’ and ‘sadness’. It first elucidates the precise meaning of the lexemes, before examining the contextual usage of the lexemes in the textual record. Such analyses illuminate the emotion concepts potentially represented by the lexemes, and how they differ from Anglophone ideas about emotion.

Madeline Jenkins is a PhD candidate in the Department of History and Archaeology, at Macquarie University, Sydney. Their research explores the linguistic and conceptual analysis of the ‘sadness’

semantic field in Egyptian textual sources. In doing so, their research innovatively combines lexical-semantic and lexicographic approaches with key concepts from the History of Emotions field.

Jennifer Jorm (The University of Queensland)

‘The Bird in the Air Pump: The emotional culture of the eighteenth-century anti-vivisection movement’

The scientific achievements of the seventeenth and eighteenth centuries did much to demonstrate the biological similarity between humans and animals; however, the notion of human superiority was buoyed by new science and philosophy that celebrated the abilities of humans to think and reason. Challenges to anthropocentrism did not come in the form of scientific discovery, but in the interference of human emotion. The development of sympathetic emotions towards and about animals as an emotional ideal was represented by an emotional community that exhibited distaste and mistrust for those who were able to bypass sympathetic emotions and engage in cruelty. This emerging emotional standard becomes clear when examining criticism of animal experimentation and the anatomists and physicians who practiced it. This paper will explore public responses and criticism of animal experimentation amongst an emerging concern about the emotions people experienced (or failed to experience) in their interactions with animals.

Jennifer Jorm is a PhD candidate in history at The University of Queensland.

Dr Saul Karnovsky (Curtin University)

‘A Foucauldian analysis of toxic positivity in education: Future directions to understand wellbeing in the teaching profession’

Using Foucauldian concepts, the presentation will explore the complex ways teachers learn to work upon their positive emotions in the modern neo-liberal context of schools in Australia. Neo-liberalising reform in education continues to erode the employment conditions of schoolteachers who face long hours, workplace stress, diminished support and intensified classroom conditions. The presentation will draw on a rich array of qualitative data such as interviews, diary entries, drawings and reddit forum posts from pre-service and practicing teachers to show the contradictory nature of positive wellbeing in education. The presentation will examine the idealised model of a positive, passionate, and happy teacher in control of their stress and negative emotions as being inextricably linked with normalising power. The presentation will critique positive emotional wellbeing, disseminated in schools by wellness consultants who teach self-care strategies, meditation, and mindfulness to argue this prevailing wellbeing culture in education has become “toxic” for teachers. The presentation will discuss the implications such toxic positivity will have for schools in the future. Namely if policy makers continue to deny the negative experiences of teacher’s emotional labour this will lead to further demoralisation and emotional fatigue, which worryingly contributes to increasing numbers of teachers leaving the profession.

Saul Karnovsky (Curtin University) is an experienced pre-service teacher educator and researcher, specialising in the field of teacher emotions. Saul uses post-structural theory to examine how emotions emerge within the modern neo-liberal contexts of schooling. He embraces alternative

research paradigms, seeking to deeply engage with new ideas and different theoretical perspectives of education.

**Emeritus Prof Andrew Lynch (The University of Western Australia)
'Literature and the History of Emotions'**

Studying emotions through literature leads us to read the history of emotions, and the broader course of history, in new ways. Literature, through the specific and contingent nature it has given emotions over place and time, foregrounds the “history” in emotional understanding and experience. Yet although literature reveals much of the historically situated terms of reference within which emotions have been expressed, there is no simple correlation between the representation of emotion in a text and its historical period. Rather, emotional performances in literature show a tendency to period “anachronism” and “mosaicism” (Rosenwein). Much past literature in the Western tradition is linked to overtly didactic views on emotions, but the aesthetic qualities of this literature retain the power to give later readers new and different kinds of emotional and cognitive experience. Similarly, emotional reactions to past literature and art may challenge modern intellectual traditions with alternate forms of cognition that demand new creative expression.

Andrew Lynch is a former Director and Chief Investigator in CHE. He works mainly on medieval literature and its post-medieval afterlives. He is currently co-editing the *Cambridge History of Arthurian Literature and Culture*.

**Dr Alan Maddox (The University of Sydney)
'Performing emotions in the operas of Antonio Caldara (1770–1736)'**

The leading Italian dramatic poet of the eighteenth century, Pietro Trapassi detto Metastasio, remains famous above all for his ability to distil the passions in dramatic verse. His libretti are rightly celebrated for their capacity to capture the essence of a character’s affective state, as shown by the literally hundreds of musical settings of them throughout the eighteenth and into the nineteenth century. But the musical notation of eighteenth-century opera does not make the connection between the poet’s affective intention and its musical expression explicit without active input from the performers, and above all from the singer/actor who must deliver the words on stage, embodying the connection between words, music and the expression of the passions in the act of delivery, through voice and gesture. To understand the power of Metastasio’s verse when set to music, a crucial starting point is the settings of the first composer to set many of his libretti to music for the imperial court in Vienna, Antonio Caldara (1670-1736). Drawing on insights from studies of rhetoric and the history of emotions, this paper offers an analysis of the affective power of scenes from Caldara’s Metastasio settings, taking into account the contributions of the librettist, composer, singers and audience.

Alan Maddox is Program Leader of Musicology at the Sydney Conservatorium of Music, University of Sydney. His research focuses primarily on Italian vocal music, particularly that of Antonio Caldara (1670–1736), music and rhetoric, and music and the history of emotions. He is University of Sydney Node Leader of CHE.

Dr Charlotte-Rose Millar (The University of Melbourne)
‘Despair’

Much has been written about the Puritans’ so-called “culture of despair”. Historians have warned that we should be careful of exaggerating Calvinism’s tendency to breed despair, but it is undeniable that it was a key element of Protestants’ rich emotional engagements with the demonic. As Blair Worden once observed, ‘the volume of despair engendered by Puritan teaching...is incalculable’. This partly stemmed from the doctrine of double predestination, as well as salvation’s ultimate unknowability, a state of mind that left many of the godly deeply anxious. This paper will explore the rich early modern culture of Protestant despair and highlight how, for many Protestants, their daily struggles with Satan left them in the depths of despair. The Devil’s apparent responsibility for this despair raised the concept to one of a spiritual battle, one in which one’s own faith was challenged by daily satanic assaults. In some extreme cases, this could even turn the afflicted’s thoughts to suicide. Through highlighting the importance of despair in Protestant doctrine, this paper highlights the impossibility of understanding the Protestant experience without using a history of emotions lens.

Charlotte-Rose Millar is a teaching specialist in History at The University of Melbourne. Her research focuses on supernatural beliefs and popular print in early modern England. She has previously held a research fellowship at the University of Queensland (2016–2020) and a visiting fellowship at the University of Cambridge (2018). She is the author of *Witchcraft, the Devil and Emotions in Early Modern England* (Routledge, 2017) and is currently working on a new, book-length project on ghosts in early modern England, as well as editing volume three of Bloomsbury’s six volume series ‘A Cultural History of Magic’.

Dr Hannah Murray (University of Liverpool)
‘Feeling Hopeful in Past Visions of the Future’

This paper considers the hopeful experience of writing and reading about a future that has yet to pass. Published in a radical Philadelphian magazine, John Lithgow’s *Equality – A Political Romance* (1802) is the first utopian fiction written in America. Describing a proto-communist, proto-feminist and anti-individualist future America at ‘some time or other’, *Equality* offers a world without class hierarchy, gender inequality, or slavery. This paper argues that the text’s imagination of a radically different world and its dissent against capitalism provides a much-needed hopeful forecast for both early national America and today, including a new vision of life after a pandemic.

In the second half of this paper I place *Equality* in its magazine context to show how magazine contributors wrote a practice of hope, arguing and planning for incremental changes to create a more equitable post-Revolutionary society alongside Lithgow’s imaginative work. Reading utopian writing provides a blueprint of the future – it is up to us to bridge the gap between the present and the future yet to pass, whether that future is written two centuries ago or today.

Hannah Murray is Lecturer in American Literature at University of Liverpool and currently lives in Melbourne. Her first book *Liminal Whiteness in Early US Fiction* (2021) examines precarious and anxious whiteness in American fiction 1798–1857. She is currently working on a literary and cultural history of early US utopian writing.

Dr Sarah Randles (The University of Melbourne)

‘Touching Heaven: Conclusions about religious materiality and emotions in Chartres Cathedral and beyond’

This paper presents an overview and conclusions of my research into the nexus between materiality and emotions in the context of medieval Christianity, using the Cathedral of Chartres as a case study. Although this work was originally conceived of as a focusing on a site of pilgrimage and its principal relic, it has developed to encompass broader ideas of materiality and emotions. In particular, considering religious objects and the practices which surrounded them has allowed for an enhanced understanding of the emotional resonances of medieval materials and of the ways in which medieval emotions could be materially enacted in devotional settings.

This study has revealed the central place of human-created objects —made of cloth, metal, glass and wax—in the navigation of the emotional lives of medieval Christians. It has also shown the way in which other forms of materiality viewed as part of God’s creation —fire and light— could be manipulated and interpreted for emotional effect. Importantly, too, the human body emerges, not just as a site for embodied emotions, but as a material object which is central to the medieval performance of devotion.

This paper will consider the implications of these findings for further research in the histories of emotions, materiality and religious studies.

Sarah Randles is an Honorary Research Fellow in the School of Historical and Philosophical Studies at The University of Melbourne and a former Postdoctoral Fellow in the ARC Centre for Excellence in the History of the Emotions. Her research focuses on medieval material culture and emotions.

Associate Prof Jenny Spinks (The University of Melbourne)

‘Materialising signs and shaping emotions: Albrecht Dürer and Katherine of Alexandria’

Saint Katherine of Alexandria was one of the fourteen “helper saints” of late medieval Germany and an unofficial patron saint of the city of Nuremberg. As Anne Simon has recently shown, the cult of the saint was embedded in Nuremberg by the fifteenth century, notably in the Katherinenkloster, but also through various artworks commissioned by Nuremberg’s patrician elite and their descriptions of pilgrimage visits connected to her fourth-century martyrdom by emperor Maxentius. Albrecht Dürer’s c. 1498 woodcut depicts Katherine kneeling by the spiked wheel intended for her torture, while an executioner stands by to behead her. The image is full of remarkable details – notably rich clothing – that show the ‘material Renaissance’ at work. But the drama of the image is most strongly set in motion by the flames sent from the sky by God to destroy the wheel, inciting a range of emotional responses in the martyrdom’s participants as well

as in the woodcut's viewers. This paper will explore how the complex materiality of a sign from the sky – a topic that interested Dürer repeatedly over his career and formed part of a larger growing culture of prodigious signs – intersects with other forms of materiality in the print, and the emotional layers of meaning that this moment of intersection creates.

Jenny Spinks is Hansen Associate Professor in History at The University of Melbourne. She researches northern Europe 1450–1700, with a focus on print culture. She is a Chief Investigator on the Australian Research Council Discovery team project 'Albrecht Dürer's Material World – in Melbourne, Manchester and Nuremberg' (2021–2024).

Dr Miranda Stanyon (The University of Melbourne)
'Mixed feelings'

This paper explores the possibility of a history of mixed feelings – various combinations, choreographies, blends, or assemblages of feelings – and the frameworks and forms of expression which have explained, dismissed, celebrated and rejected them. The history of mixed feelings is a predictably varied one, revealing complex evaluations of purity/impurity, immaturity/maturity, virtue/viciousness in particular social and cultural settings. Drawing on my current project on receptions of a classical paragon of mixed feeling, Andromache, and my work on sound and aesthetics, this paper thinks especially about the investments of music and literary studies in the category of mixed emotions. Whether imagined as hallmarks of premodern devotional life or of quintessentially modern subjectivities, as inexcusable, unavoidable (as in theories of maternal ambivalence) or impossible (according to some contemporary psychologists), mixed feelings are a category with an intriguing past, powerful presence, and, it would seem, a bright future.

Miranda Stanyon is an ARC DECRA research fellow at the University of Melbourne. Her publications include *Resounding the Sublime* (Penn 2021), the co-edited collection *Music and the Sonorous Sublime* (CUP 2020), and essays in *Modern Philology*, *Journal of the Royal Musical Association*, *Huntington Library Quarterly*, *Transactions of the Royal Historical Society*, and elsewhere.

Dr Claire Walker (The University of Adelaide)
'Artefacts and Exile: The Material Connections of English Nuns'

Scholarly understanding of early modern English nuns is grounded in textual sources. This is largely because most research has been conducted by historians keen to discover lost monastic archives and literature scholars interested in women's intellectual production. In addition, research into the material culture of the exiled cloisters is complicated by their history. Most nuns were forced to flee during the French Revolution and their convent buildings, furnishings and objects were confiscated, sold and lost. Using documentary plans of religious buildings, remaining evidence of devotional items, and written sources detailing artefacts, spaces and uses, this paper seeks to explore the 'lost' history of the exiled cloisters materiality. It argues that physical objects were significant in connecting the religious women to their vocation, God and each other, but they were crucial markers of exiled religious identity too. Nuns engagement with their material

culture – the things they possessed, the spaces these were located, and the ways women interacted with them – enrich our understanding of the exile experience and the emotional work of objects.

Claire Walker is Senior Lecturer in History at the University of Adelaide. She wrote the first modern analysis of post-reformation English religious houses for women and many articles on the nuns' intellectual, political and spiritual practices. Her current research explores emotions and the materiality of early modern exile and religious practice.

Professor Charles Zika (The University of Melbourne)
'Objects/ Words/ Emotions: The Case of Early Prints'

In the conclusion to their 2017 monograph, *What is the History of Emotions?*, Barbara Rosenwein and Riccardo Christiani claim that the general thrust of the field should be “to dethrone binaries.” One of those binaries is the distinction between written words and objects, texts and practices. This paper will attempt to explore the power of objects in the expression and understanding of past emotions and their entanglement with words and practices. It will focus on a particular object which appeared in European culture from the later fifteenth century, the print, and more specifically on prints created by southern German artists such as Albrecht Dürer. To what extent can we class 'objects' as a useful category in understanding how emotions are aroused? Do we need to differentiate between 'natural' objects, consciously wrought artefacts, objects containing implicit or articulated narratives, and those embellished with words or texts? And what of objects found within (or attached to) such objects? Do these different types of object arouse the emotions of actors and viewers in different ways? If so, are the practices associated with such objects, whether 'framing', ritual action or customary use, more critical to understanding emotional power than the particular qualities of objects?

Charles Zika is a Professorial Fellow in History, The University of Melbourne. He researches intersections between religion, emotion, visual culture and print and is CI on the ARC project 'Albrecht Dürer's Material World'. His latest book (as co-editor) is *Feeling Exclusion: Religious Conflict, Exile and Emotions in Early Modern Europe* (2019).