

# Emotions in Middle English Literature

A Study Day organised by the Australian Research Council Centre of Excellence  
for the History of Emotions

July 9 2013

Old Arts, Room 205  
The University of Melbourne

9.15 Arrival and introductions

9.30 – 11.00

**James Simpson**, Harvard University

“Recognition in *Sir Orfeo*”

How do moments of recognition work in *Orfeo*?

Why should moments of recognition be so significant in this genre?

Reading:

- *Sir Orfeo*
- James Simpson, “Cognition is Recognition: Literary Knowledge and Textual ‘Face’”, *New Literary History* 44 (2013): 25-44.

11.00 Morning tea

11.30 – 1.00

**Stephen Knight**, University of Melbourne

“Emotional Dialectics: Otherworld Journeys in *Sir Orfeo* and *Sir Launfal*”

Reading:

- *Sir Orfeo*
- *Sir Launfal*
- Ruth Evans, “*Sir Orfeo* and Bare Life,” in *Medieval Cultural Studies: Essays in Honour of Stephen Knight*, ed. Ruth Evans, Helen Fulton and David Matthews. Cardiff: University of Wales Press, 2006. 198-212.

1.00 Lunch

2.00 – 3.15

**Stephanie Trigg**, University of Melbourne

“‘As she that ...’: Displaced Affect in *Troilus and Criseyde*”

Chaucer often describes Criseyde “as she that” felt in a particular way.

This trope suggests an expressive mode caught between several different understandings of feeling: a traditional typological or humoral model; and an emergent sense of emotion as itself caught between immanent feeling and performative practice.

Reading:

- Selected passages from *Troilus and Criseyde* (excerpts will be made available to participants)
- Susan Yager, "As She That...': Syntactical Ambiguity in Chaucer's *Troilus and Criseyde*," *Philological Quarterly* 73 (1994): 151-68.

3.15 Afternoon tea

3.45 – 5.15

**Sarah McNamer**, Georgetown University

'Making "Love" in *Troilus and Criseyde*'

This will be a more open session. Sarah will lead discussion, and invites participants to submit brief thought-pieces or questions about the expression and representation of love — perhaps a paragraph or so — focussing on particular lines or passages in the poem.

5.15 Mini-break; and drinks

5.30 – 6.00

**Stephanie Downes**, University of Melbourne

**Rebecca McNamara**, University of Sydney

Responses: What's Next?

7.00 Dinner in Carlton

Please note: attendance at the seminar is free, and lunch and morning tea will be provided, but you must register in advance to receive the reading pack.