

## Tabling of the Australian Research Council's Centre of Excellence for the History of Emotions Annual Report and Financial Statement

At the Senate Estimates hearing in February 2012 Professor Margaret Sheil, former Chief Executive of the Australian Research Council (ARC) indicated that the ARC would be able to provide information on the funding allocated to each of the four research programs of the ARC Centre of Excellence for the History of Emotions when it had received the Centre's annual report.

The History of Emotions Annual report for 2011 does not list expenditure of funding.

Expenditure of funding is reported in the Centre Outputs and Detailed Income and Expenditure (CODIE) report under categories which reflect those required as part of the grant application process.

The CODIE is for ARC use only and is not published externally.

Along with the Centre's annual report, the University of Western Australia and the Centre are happy for the ARC to table a financial statement for 2011 (below).

<b>Income</b>	<b>2011</b>
ARC Centre Grant	\$3,809,063
Host Institutions cash support	\$950,798

<b>Expenditure</b>	<b>2011</b>
Salaries	\$454,504
Equipment	\$2,344
Travel	\$177,832
Scholarships	\$21,161
Other	\$106,479
<b>Total</b>	<b>\$762,320</b>



Australian Research Council  
Centre of Excellence for the  
**History of Emotions**  
Europe 1100-1800

performance

change

shaping the modern

meanings

HISTORY OF  
EMOTIONS  
Annual Report 2011



*Destruction of icons in Zurich (1524)*

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Emotions  
make  
history

OVERVIEW



EMOTIONS SHAPE  
INDIVIDUAL, COMMUNITY,  
AND NATIONAL IDENTITIES.

THE OVERARCHING  
AIM OF THE CENTRE  
IS TO USE HISTORICAL  
KNOWLEDGE TO IMPROVE  
OUR CONTEXTUAL  
UNDERSTANDING OF THE  
EMOTIONAL BEHAVIOUR  
AND HEALTH OF MODERN  
AUSTRALIANS.

## OUR VISION

Provide leadership in humanities research worldwide into how societies thought, felt and functioned in Europe, 1100-1800, and how this long history continues to impact on present-day Australia.

## OUR FUNDAMENTAL RESEARCH QUESTIONS

- How do understandings, expression and performance of individual and mass emotions change over time?
- How do we best understand the roles of nature and culture in the formation of emotions, both individual and communal?
- How do emotional understandings, expression and performance affect political, social and cultural developments even up to present-day Australia?

## OUR AIMS

- To understand long-term changes in emotional concepts, expressions and regulation in Europe, 1100-1800.
- To investigate mass emotions and their social, political and economic influences.
- To analyse and demonstrate how emotions were performed in music, art and drama.
- To show how this history underpins modern Australian emotional culture and heritage.
- To invigorate contemporary Australian performance practices through collaborative research findings.
- To understand and communicate modern audience reactions to these performances.
- To formulate policy suggestions for improving Australia's social and cultural well-being.



*The Scale of Love* by  
Jean-Antoine Watteau (1684-1721)  
© The National Gallery, London

## THE CENTRE AT A GLANCE

The Australian Research Council Centre of Excellence for the History of Emotions, Europe 1100-1800 (CHE) was established in 2011 under the ARC Centres of Excellence Program. Headquartered at the University of Western Australia, the Centre has nodes across the country at the universities of Adelaide, Melbourne, Queensland and Sydney. In its first year, the Centre has signed partnership agreements with five European universities, has developed collaborative research links with scholars from international institutions in 25 countries, and has established partnerships with the National Gallery of Victoria, the Australian Broadcasting Corporation and the West Australian Opera Company. Another seven partnerships are in the pipeline ranging from arts festivals to theatre companies and art galleries.

Our research aim is to produce a new, interdisciplinary, and comprehensive understanding of the long history of individual and communal emotions; and to apply this knowledge to improving the social, cultural and emotional welfare of modern Australians. We recover the history of emotions from Europe 1100-1800, and share it with the wider Australian public to enrich our personal lives, revitalize our culture, and empower us to make good political and social decisions for our future. Australians today show strong emotional attachment to their land, cultural heritage, and history. Our long-term European heritage remains one of our strongest cultural influences, shaping the world we live in today.

The Centre works to create and foster links between a team of pre-eminent Australian humanities researchers, a network of international experts and institutions, and a set of industry partners (performing arts institutions, art galleries, and media).

We develop innovative procedures and work spaces for inter-relating different research methods (e.g. cultural historiography, literary analysis, visual arts interpretations, and performance practice research), and to maximize fruitful synergies between different disciplines and methodologies.

Our Centre is a national entity with a host site at The University of Western Australia, and nodes at the Universities of Adelaide, Queensland, Melbourne and Sydney.

We have partners worldwide:  
Queen Mary College, University of London (UK)  
Université de Fribourg (Switzerland)  
Freie Universität, Berlin (Germany)  
University of Newcastle (UK)  
University of Umeå (Sweden).

### Our locations





## FROM THE DIRECTOR



Welcome to the inaugural Annual Report of the ARC Centre of Excellence for the History of Emotions (Europe 1100-1800).

The year 2011 for CHE has been both challenging and exciting. Much of our activity has focussed on the fundamental task of setting up the Centre's structure across the five universities that house our team of Chief Investigators. We have been busy recruiting an administrative team, ensuring that each Centre node is adequately housed at its university, setting up lines of academic and community communication, pursuing opportunities for strengthening our research team, fostering international collaborations, putting in train projects with our Arts Industries Partners, and starting negotiations for further partnerships. And that's apart from our research activities, which included, among other things, mounting six collaboratories, two symposia, two seminar series, and a major international conference.

### **Administrative structures**

The administrative and communication structures of the Centre are now well established. Centre-wide appointments – the Centre Manager, Communications Officer, Administrative Officer and a part-time International Liaison Officer – are located at UWA, the Centre's administering institution.

Education and Outreach Officers have been appointed at UWA, Adelaide and Melbourne. Adelaide and Melbourne have also appointed part-time Administrative Officers to support Centre nodes. Further appointments will shortly be made at the universities of Sydney and Queensland.

The Centre's world-wide communication, both to academic and non-academic communities, has been achieved through a large and successful email list service, by which the Centre e-newsletter is regularly distributed. By the end of 2011, the email-list comprised some 1700 addressees, with known readers from as far afield as the UK, the USA, Indonesia, Japan and Kenya.

### **Strengthening our research team**

During 2011, intensive planning took place to maximise research strengths in the Centre, and recruit top talents internationally to work in and with the Centre. Two immediate strategies emerged; firstly, the appointment of dedicated Postdoctoral Fellows to work in particular programs and projects; secondly the recruitment of Associate Investigators, to work on shorter-term projects that relate to Centre goals.

Eleven Postdoctoral Fellows have been appointed; five took up their appointments in 2011,

six more will arrive in 2012. In 2011 the Centre also recruited 26 new researchers under our Associate Investigators scheme.

### **Fostering International Collaborations**

Four of our five named Partner Investigators from distinguished European Institutions – Professor Peter Reynolds, Dr Claudia Jarzebowski, Professor Indira Ghose and Professor Jonas Liliequist – visited Australia in 2011 to contribute to Centre collaboratories and conferences, and pursue common research interests with Centre investigators. Twenty-four other international speakers were invited to address collaboratories and seminars, including such luminaries in the field of emotion studies as Professor Barbara Rosenwein (Loyola University, Chicago) and Professor Peter Stearns (George Mason University). We also succeeded in recruiting Dr Andrew Lawrence-King as a Senior Research Fellow in the Centre's Performance program. Dr Lawrence-King won a Grammy award in 2011, and is acknowledged as one of the world's best early modern music practitioners and performance practice researchers. The Chief Investigators also agreed on protocols for issuing a call for applications for a Distinguished International Visitors Program, to enable the best international researchers in the field to work with CHE researchers in

Australia for periods of up to three months. The first call will go out early in 2012.

The Centre also took part in a successful bid to the European Union Science Foundation (ESF) to mount a workshop at the Central European University, Budapest (September 2012) entitled "Re-inventions of Early-European Performing Arts and the Creative City, Civic Regeneration and Cultural Tourism" (14,000 euro). We are currently awaiting the outcome of another European-based application in which we are an Associate Partner, for a European Consortium In The History Of Emotions (MEDEA), lodged under the 7<sup>th</sup> EU Framework Program, People: Marie Curie Initial Training Networks (results to be announced in 2012).

Finally, the Centre was delighted to support an application from Associate Professor Anthony Colantuono (Art History, University of Maryland) for a Fulbright Fellowship. Associate Professor Colantuono's application – to research emotion and representations of child death in art from the fourteenth to the nineteenth centuries in conjunction with Centre Associate Investigator Professor Richard Read – successfully passed the first selection round. We are currently awaiting the results of the Australian selection process.

### **Arts Industries Partnerships**

Starting with our originally nominated Arts Industry Partners (the ABC, the National Gallery of Victoria and WA Opera) the Centre has promoted many joint research initiatives with Australian arts institutions. In particular, work began on a major public information and research project on the role of music and emotion in modern Australian life-cycles, hosted by the ABC, entitled 'My Life as a Playlist'. CHE continues to negotiate memoranda of agreement with other Australian arts institutions.

### **Research**

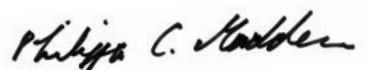
Nothing is more important to an ARC Centre of Excellence than its research. Though much of our attention in 2011 has necessarily focussed on confirming research priorities, establishing research projects, and locating them within the appropriate Programs, Centre researchers found time to pursue their research collaboratively and individually, to an admirably high level. Lead-times for publication outputs in the humanities are typically longer than a year. We therefore predicted that the number of publications in 2011 would form a baseline against which our progress in future years may be judged, rather than any outstanding achievement in itself. In fact, the figures are better than we expected. But the main sign of high levels of research

activity this year lies in the papers delivered—exactly 100 scholarly papers, including keynote addresses at major international events—and in the extraordinarily lively program of collaboratories, symposia, musical and dramatic performances and performance workshops. This activity augurs well for publications profiles over the next few years.

### **Conclusion**

I cannot conclude without registering some personal votes of thanks: to our Advisory Board, for its splendid encouragement and helpful advice; to our 2011 administrative team, Tanya Tuffrey, Erika von Kaschke, Pam Bond, Janet Hart and Jessica Scott, who work together with the harmony and zest of the Australian String Quartet, and the speed and precision of a jet-flying team; to our Education and Outreach Officers, Melissa Kirkham and Vikki Leone, who in a very short time have devised excellent outreach programs; and to our CI s, in particular Jane Davidson and Sue Broomhall, who, when I was taken ill in mid-2011, uncomplainingly took on the task of ensuring that the work of the Centre carried on without the smallest hiatus.

We look back on a good year in 2011; and anticipate an even better one in 2012!





THE ADVISORY BOARD IS COMPOSED OF INDIVIDUALS SELECTED FOR THEIR ACADEMIC EXPERTISE AND BREADTH OF KNOWLEDGE OF GOVERNMENT AND BUSINESS-RELATED ASPECTS OF THE CENTRE'S RESEARCH ACTIVITIES, BOTH IN AUSTRALIA AND WORLD-WIDE. THEY PROVIDE THE CENTRE WITH STRATEGIC ADVICE, ENABLING THE UNPARALLELED ADVANCEMENT OF RESEARCH IN THE HUMANITIES AND MAKING IT ACCESSIBLE TO THE WIDER COMMUNITY.

**Iain McCalman** (Chair) is a distinguished historian and ARC Federation Fellow. He has received numerous awards and honours, including an AO for services to history and humanities in 2007. He served on the Prime Minister's Science, Engineering and Innovation Council in 2005.

**German E. Berrios** is an internationally awarded Professor of Psychiatry at Cambridge University in the UK. In 2010 he was made Honorary Fellow of the Royal College of Psychiatrists of the UK.

**Ian Donaldson** is an Honorary Professorial Fellow in English with the University of Melbourne and Emeritus Professor of the Australian National University. He is also a Fellow of the Australian Academy of the Humanities, the British Academy, and the Royal Society of Edinburgh.

**Amanda Duthie** was Head of Arts and Entertainment at ABC TV in 2011, one of the Centre's industry partners. In 2012, she will become the Artistic Director of the Adelaide Film Festival.

**David Konstan** is the John Rowe Workman Distinguished Professor of Classics and Professor of Comparative Literature at Brown University. He has received numerous awards and achieved international recognition as a scholar in the Arts.



*Members of our Advisory Board at the CHE launch included: Prof David Konstan, Prof Fiona Stanley, Prof W. Gerrod Parrott, Prof Philippa Maddern (CHE Director), Prof Iain McCalman (Chair), Prof Jane Davidson (CHE Deputy Director), Prof Ian Donaldson, Prof Carmen Lawrence and Ms Amanda Duthie. Photo: Jean-Paul Horr *

**Carmen Lawrence**, former State Premier, brings her extensive political experience to the board. She is Chair of the Australian Heritage Council and is Professor in Psychology at UWA.

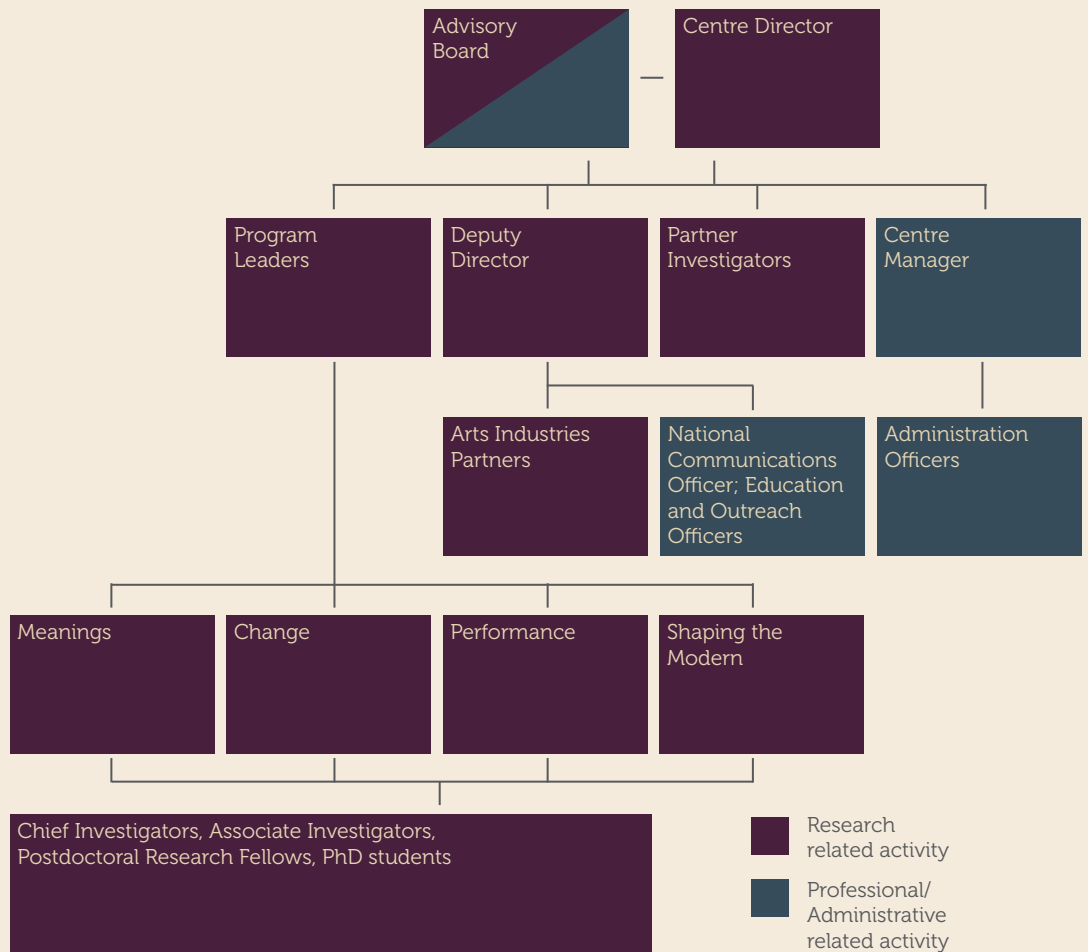
**W. Gerrod Parrott** is Professor of Psychology at Georgetown University. He was Editor of *Cognition and Emotion* from 1995-1999. He is President of the International Society for Research on Emotions.

**Lyndal Roper** is Fellow and Tutor in History at Balliol College, Oxford University. She conducts research in Early Modern Britain and Europe and is editor of the historical journal *Past and Present*.

**Fiona Stanley** was the Founder and Director of the Telethon Institute for Child Health Research, and a most eminent and distinguished health researcher. She was named Australian of the Year in 2003.

**Claudia Ulbrich** is a Professor of History at the Freie Universität (Berlin), partner institution of the Centre, specialising in the history of early modern emotions and self-narrative. She is on the editorial board of *Ego-documents and History* and co-editor of the *Encyclopaedia of the Modern Age*.





### Governance

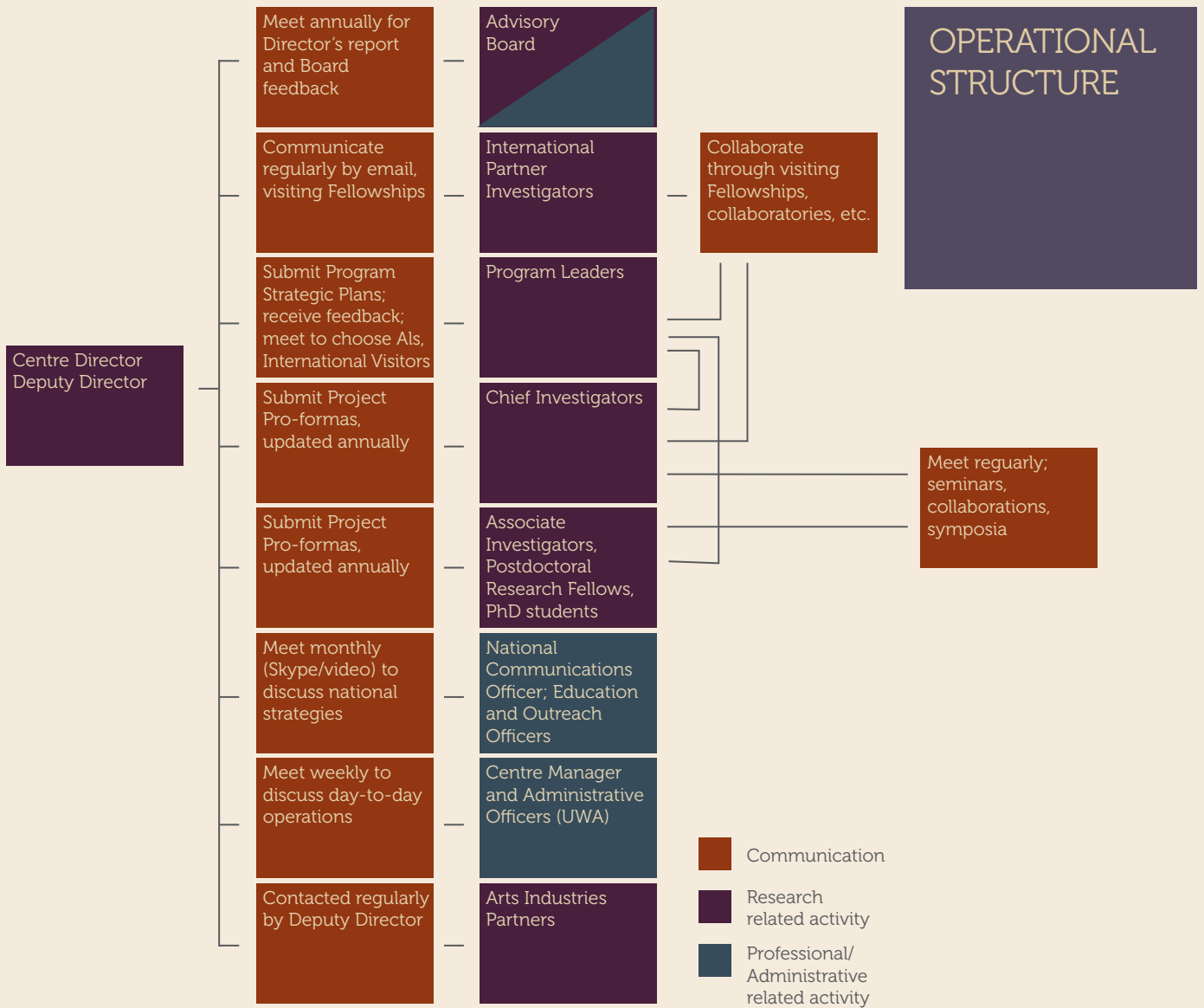
The Centre's administering organisation is the University of Western Australia; but a highly consultative structure enables all nodes to take part in most Centre decision-making. The Centre's Chief Investigators (CIs) are located at The University of Western Australia (UWA), and at the Universities of Adelaide, Melbourne, Sydney and Queensland.

At UWA, the Centre Director and Deputy Director report to the Deputy Vice-Chancellor (Research) and liaise with the Dean of the Faculty of Arts, Humanities and Social

Sciences. Executive direction of the Centre is undertaken by the Director (Professor Philippa Maddern) in conjunction with the Deputy Director (Professor Jane Davidson) and the Centre Manager (Dr Tanya Tuffrey). Financial management is the responsibility of the Centre Manager, in consultation with the Director and Deputy Director. Day-to-day operations are managed by the Centre Manager, in consultation with the Centre Director, the Deputy Director, and Administrative Officers. Day-to-day Centre operations at the Universities of Adelaide, Melbourne,

Sydney and Queensland are managed by the relevant CIs, in conjunction with their Administrative Officers, who report to the Centre Manager.

As can be seen from the Management Structure (above) Centre Research is overseen by the leaders of the four research programs of the Centre (Professor Bob White (UWA, Meanings Program), Professor David Lemmings (Adelaide, Change Program), Professor Jane Davidson (UWA, Performance Program) and Professor Stephanie Trigg (Melbourne, Shaping the Modern Program). The Centre Director is tasked with overall oversight of research



direction. However, as the Operational Structure shows, all CIs of the Centre meet regularly to discuss decisions relating to research and research direction. Research programs can be tracked from submissions by all CIs, Postdoctoral Fellows, and Associate Investigators of Research Project pro-formas, describing the nature, aims and expected outcomes of individual research programs. These pro-formas, updated annually, are submitted to, and signed off by, Program Leaders, and form the basis for the development of Program Strategic Plans. Plans and pro-formas are also viewed by the Director and Deputy Director.

As can be seen from the Operational Structure, it is the particular responsibility of the Director to maintain and develop these research connections.

CHE has always aimed to liaise, and carry out research projects, with relevant industry partners, mostly in the area of performing and visual arts.

The Centre aspires to convey its research results as widely as possible to school and community audiences, and where possible to involve those audiences in Centre activities. The Deputy Director is particularly responsible for maintaining and

extending relationships and collaborative activities with our Arts Industry Partners. She also oversees the work of the Education and Outreach Officers at each node.

The Centre's Advisory Board, including top scholars in the field (and in other cognate fields), representatives of Arts Industry Partners, and experienced public policy experts, meets annually with the Director and Centre Manager to provide high-level academic and strategic advice.

## MEET THE CHIEF INVESTIGATORS



### **Professor Philippa Maddern**

(Director), The University of Western Australia

Philippa Maddern's role is to oversee and promote the whole research program of the Centre, and to represent the Centre to the public. In particular her tasks include liaison with international research collaborators and partners. Philippa's own CHE-related research projects explore: how emotions were understood, expressed, and practised in late-medieval English society and culture, and how best can we understand the emotional responses to the early outbreaks of the Black Death in Europe (mid-14<sup>th</sup>-15<sup>th</sup> centuries).



### **Professor Jane W. Davidson**

(Deputy Director and Performance Program Leader), The University of Western Australia

Jane Davidson oversees industry partnerships, media and marketing, education and outreach and matters relating to intellectual property for CHE. She is also leader of the Performance Program, interrogating how emotions were performed and expressed in pre-modern dramatic, literary, artistic and musical performances. Jane's own CHE-related research projects explore how music was used historically and is used today for emotional regulation from personal through to collective ceremonial activities; and how emotional affect can be achieved through historically informed opera production practices, employing reflective practice techniques.



### **Professor Robert White**

(Meanings Program Leader), The University of Western Australia

Bob White is leader of the Meanings Program, which focusses on the ways in which emotions have been defined and understood in pre-modern European culture, in literature, history, science and medicine, the visual arts, music and drama. Bob's CHE-related projects explore how emotions were described in Shakespeare and how we interpret those emotions today, and how Shakespeare's plays have been adapted and used in modern Indian film.



### **Professor David Lemmings**

(Change Program Leader), The University of Adelaide

David Lemmings is leader of the Change Program and Director of the Adelaide Node of CHE. The Change Program focuses on the analysis of collective emotions and their impact on broader historical change. Studies in this program rest on the understanding that emotional discourses act as drivers of major cultural, social, political and economic changes. David's own CHE research projects include *Governing Emotion: the Affective Family, the Press and the Law in Early Modern Britain*; and *Emotion in the English Criminal Courts, 1700-1830*, which will consider the emotional styles of English criminal trials during a period when the incursion of counsel transformed their culture.



**Professor Stephanie Trigg**  
(Shaping the Modern Program Leader), The University of Melbourne

Stephanie Trigg is the Program Leader for the Shaping the Modern Program and Director of the Melbourne Node of CHE. The Shaping the Modern Program explores the legacy of emotions as they developed in Europe between 1100 and 1800, with a particular focus on: long-ranging effects of pre-modern European emotional regimes on modern Australia's cultural heritage. Stephanie's own work for the Centre focusses on the expression of emotion on the human face, in poetic, dramatic and narrative texts from Chaucer, Shakespeare and George Eliot through to contemporary writers like Oliver Sachs; and medieval, early modern and modern emotional and affective responses to two natural phenomena or forces, in two complementary studies of fire and rock.



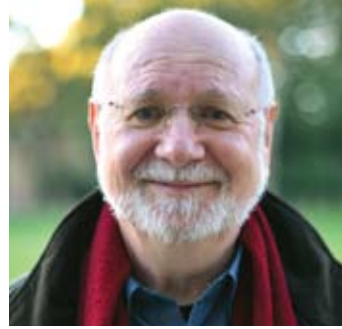
**Professor Peter Holbrook**  
The University of Queensland

Peter Holbrook is Director of the Queensland Node of CHE. Peter's work contributes to the Meanings Program in which his projects focus on two related themes in English literature of the sixteenth and seventeenth centuries: self-control, and the conflict between reason and the passions.



**Professor Susan Broomhall**  
The University of Western Australia

Susan Broomhall is a Chief Investigator working in The Shaping the Modern Program. Sue's project analyses medieval and early modern European colonialisms, objects and emotions, particularly as they are presented in modern museum environments.



**Professor Charles Zika**  
The University of Melbourne

Charles Zika is a Chief Investigator whose research projects in CHE contribute to the Change and Meanings Programs. Charles is involved in work on the changing relationship of emotions and religion through history, concentrating on the emotions of inclusion created in response to sacred space and especially in rituals of pilgrimage, and emotions of exclusion and demonisation invoked to counter perceived threats to communities and their integrity.



**Professor Yasmin Haskell**  
The University of Western Australia

Yasmin Haskell is a Chief Investigator working in the Meanings, Change and Performance Programs. Yasmin's project on the Jesuits explores theory, experience and performance of emotion in the early modern Society of Jesus. Part of the project will include producing one of the Jesuit plays in Australia. Her project on 'Passions for Learning' opens up the emotional worlds of scholars, scientists, teachers, and students from the Middle Ages through to the nineteenth century.



**Dr Juanita Ruys**  
The University of Sydney

Juanita Feros Ruys is Director of the Sydney Node of CHE. Juanita's work contributes to the Meanings Program, in which her projects focus on the emotions associated with the suicidal impulse in the Middle Ages; and the emotions attributed to demons in the High Middle Ages.



## MEET THE PARTNER INVESTIGATORS



*The Great Seal of the Common  
Wealth of England 1750-1800 (c.).  
© British Museum.*



### **Professor Indira Ghose** Université de Fribourg

Professor Indira Ghose's research deals with laughter and its function in early modern literature as a coping strategy in the face of emotions such as fear, pain and embarrassment. Indira's work within the Centre will contribute towards tracing a history of the emotions precisely by examining mechanisms (such as laughter) that serve to control the passions and create a sense of emotional detachment. Her work intersects with that of Bob White and Peter Holbrook.

### **Dr Claudia Jarzebowski** Freie Universität Berlin

Dr Claudia Jarzebowski works on the history of emotions in early modern Europe, pursuing questions of how emotions and political power were entwined with each other. Her own CHE-related research projects explore how childhood and emotion interrelate to each other from a perspective based on practices and agency rather than on normative thinking; and the history of love as the history of political power.

### **Professor Jonas Lilliequist** Umeå University

Professor Jonas Lilliequist is a founding member and administrator of the International Network for the Cultural History of Emotions in Premodern Europe (CHEP). His role within CHE is in part to provide a liaison point between CHE and the work of CHEP. His research focuses on love, sexuality, honour and shame in early modern Europe; and includes the dynamics of family emotions in 17<sup>th</sup>-18<sup>th</sup> century Sweden.

### **Professor Peter Reynolds** The University of Newcastle, UK

Professor Peter Reynolds is a Shakespearean scholar with extensive theatre experience. He works on projects that explore through theatre practice how Shakespearean directors/actors/playwrights sought to create/convey emotions on stage, what we can know about how that communication worked in its own time, and how modern audiences react to Shakespearean affect and affective production. Peter's role within the Centre will be

to contribute significantly to the performative elements of the research by supervising a production of a renaissance play or plays at the New Fortune Theatre at UWA.

### **Professor Evelyn Welch** Queen Mary College, The University of London

Professor Evelyn Welch is an art historian with a special interest in European visual and material culture between 1300 and 1800. Her current work focuses on early modern dress and material culture, and its social and cultural contexts. In 2012, she will take on the Directorship of the four million pound AHRC Knowledge Exchange Hub: Creativeworks London which will support research into London's creative economy and develop relationships between Arts and Humanities researchers and business.

## MEET THE POSTDOCTORAL RESEARCH FELLOWS



*The Magdalen Reading (before 1438) by Rogier van der Weyden.  
© The National Gallery, London.*

**Last year the Centre appointed eleven Postdoctoral Research Fellows, five of whom took up their appointments in 2011 (the others will arrive in 2012). Seven of the appointees come from premier international institutions such as Oxford, New York University, and The Pontifical Institute for Mediaeval Studies, Toronto. These appointments will greatly enrich the depth and range of expertise in the humanities in Australia.**

### **Dr Katie Barclay**

The University of Adelaide

Katie Barclay is a Postdoctoral Research Fellow in the Change Program of the Centre. With David Lemmings and Claire Walker, she is working on a project on how the eighteenth-century press shaped public opinion around law and governance through acting on people's emotional sensibilities, thinking about how emotions drove social and legislative change. In addition, she is working on emotions within the marriages of the Scottish lower orders across the long eighteenth century.

### **Dr Una McLivenna**

The University of Sydney

Una McLivenna is investigating emotional responses to public execution in the early modern period, looking in particular at the use of songs and verse in accounts of crime and execution across Europe. Crime reports were often printed in huge numbers on cheap pamphlets and set to the tune of well-known songs, enabling the reader to sing along to the account of the (often violent) crime and the public execution of the condemned. Exploring how the emotional resonances

of a familiar tune could be transferred or subverted in the new version of the song, this project reveals how music, balladry and performance played an integral role in the public's emotional perception of crime and punishment.

### **Dr Rebecca McNamara**

The University of Sydney

Rebecca McNamara is a Postdoctoral Research Fellow working on 'The Dying of the Light: Emotional Responses to Impending Death in the Medieval and Early Modern World' with Chief Investigator Juanita Ruys. She is exploring emotions related to the suicidal impulse in the medieval world. Her own research for this project focuses on emotions related to cases of suicide or attempted suicide found in chronicles and legal records from c. 1200-1550. In addition to the emotions of the self-murdered, she is interested in the affective nature of the judiciary's response to suicide cases and the emotional significance of those reporting on or petitioning on behalf of suicide victims.

### **Dr Sarah Randles**

The University of Melbourne

Sarah Randles is conducting a research project on emotions and sacred sites, focusing on the Cathedral of Notre Dame at Chartres, a significant centre for medieval pilgrimage and an outstanding example of gothic architecture and art. The project will investigate the emotional responses of worshippers to the built environment and visual programs of the Cathedral, to the relics and other holy material housed there, and to the performative aspects of the religious practices at this site.

### **Dr Spencer Young**

The University of Western Australia

Spencer Young is a specialist in the intellectual, educational and religious history of medieval Europe. His research interests include the history of universities, poverty and poor relief, and the social and cultural impact of the concept of the seven deadly sins. His project analyses sermons, theological treatises and confessional literature in order to understand how ideas about sin, penance and conversion influenced the emotional life of European Christians in the later Middle Ages.

## SPOTLIGHT ON ASSOCIATE INVESTIGATORS: AN INNOVATIVE PROGRAM



*Photo: Matt Galligan*

One of the Centre's most successful programs to date has been the establishment of the Associate Investigator status within the research structure.

This initiative grew from the realisation that many Australian humanities researchers, even if the history of emotions is not their primary research focus, are nevertheless working on high-quality projects that relate strongly to the Centre's research aims and goals. Clearly, the Centre will benefit from having access to their expertise and research findings (not least in collaboratories and symposia); but equally, these investigators deserve some support to help them achieve the best results from their work.

From the Centre's inception, a group of researchers were nominated to be Associate

Investigators; and in 2011 the program was widened by sending out a call for interested Australian academics to propose their research projects for inclusion in the Associate Investigators scheme. The response was stunning—literally dozens of excellent proposals arrived at the Centre. Making the choices was hard, even though many CIs very generously agreed to contribute their own research funds to supporting the program. But as a result, the Centre has forty Associate Investigators in 2012, working on projects as diverse and fundamental as a global history of the face; emotions and the plague in renaissance Italy; indignation in 18<sup>th</sup> century English satire; emotions in medieval musical theory; the bliss of solitude as represented in English poetry; and 16<sup>th</sup> century Europeans' views of emotions in southern Indian religious cultures. It is

particularly pleasing that six of the new AIs are early career researchers.

Each Associate Investigator is entitled to receive up to \$3,000 per year from the Centre in research support; for instance, to help pay for a research trip, to attend a major international conference, to buy some research assistance. It may seem very little, but the results speak for themselves. Australian research in the history of emotions is foregrounded at major international venues; scholars are enabled to travel to consult vital material held in overseas libraries; and the Centre's range and depth of research is exponentially enriched.



*Jack Cade, from designs for Shakespeare's Henry VI by Inigo Jones (1573 - 1652)*

## OUR RESEARCH: FOUR PROGRAMS

RESEARCH IN CHE TAKES PLACE WITHIN FOUR PROGRAMS: MEANINGS, CHANGE, PERFORMANCE, AND SHAPING THE MODERN. EACH PROGRAM FOSTERS A PARTICULAR LINE OF RESEARCH, BUT ALSO CONTRIBUTES TO, AND RECEIVES INSIGHTS FROM, THE RESEARCH OF OTHER PROGRAMS.

- **Meanings:** this program carries out foundational work in understanding what emotions were thought to be, and how they were understood in the relevant period in Europe.
- **Change:** this program analyses mass or communal emotions, in particular mass and communal events which were emotionally driven, but have major political and social causes and consequences.
- **Performance:** this program deals with what we can tell about how emotions were understood, expressed, displayed, transferred, and constructed through performing and visual arts i.e. music, opera, drama and art.
- **Shaping the Modern:** this program draws connections between what was happening in Europe in 1100 – 1800 and what is happening in modern Australia, both in terms of continuities between our European emotional heritage and Australia now, and in terms of current Australian knowledge of, and attachment to, our cultural histories.

*Blue Virgin - one of the oldest (11th-12th century) and most famous stained glass windows of Chartres Cathedral, France*



The Meanings Program incorporates the following CI projects:

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**Project title:** The Secret Life of Demons: The Emotional Capacity of Non-Corporeal Beings in Medieval Thought  
J. Ruys (CI)

The project explores the attribution of emotions to demons in the scholastic philosophy and theology of the High Middle Ages. This requires consideration of the ability of disembodied beings (angels, demons, separated souls, God) to experience emotions, which in turn begs the question of how to define and characterize emotions in the pre-modern world. Key here are the writings of Thomas Aquinas on the passions, and an understanding of how to theorize affect outside of the passions strictly defined, perhaps in terms of the passions of Classical and early Christian thinking or in terms of pseudo-passions. Key medieval writers under consideration for their exploration of demonic affect are William of Auvergne and Peter John Olivi. It will be necessary to take into account the emotions attributed to demons both before and after their Fall, as their different corporeal nature in each state theoretically affects their ability to feel emotions. Demonic emotions and affects under consideration will include pride, envy, joy, sadness, love, hatred, anger, fear, lust, and remorse. A significant outcome of the research will be a better understanding of how emotional capacity was considered to define the human state in the Middle Ages.

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**Project title:** Suicidal Emotions in the Middle Ages  
J. Ruys (CI)

This project examines the theoretical aspects of suicidal emotions in the Middle Ages (1100-1550). Beginning with a study of passion theory, especially as articulated by Thomas Aquinas, the project explores how medieval philosophers and theologians articulated the idea of suicidal emotions such as *tristitia/dolor* (sadness), *desperatio* (despair), and *ira* (anger), and the relation between suicidal emotions and mental health. The distinction between the apparently synonymous terms *tristitia* and *dolor* is proving significant in characterizing medieval understandings of the emotional pressures that could lead to a suicidal impulse. The project considers the role attributed to demons/the devil in the creation of such emotions and explores the uneasy tension in medieval Christianity between the approbation of what were essentially self-harming ascetic practices and the condemnation of the ultimate self-harm of suicide. It will also use the guides to preparation for death, the *artes moriendi*, an emerging genre in the late medieval period, as a means of interrogating the possible mental and emotional states experienced by the intending suicide. This research meshes with the work of the Postdoctoral Research Fellow Rebecca F. McNamara on the historical legal records relating to suicide and suicidal emotions.

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**Project title:** Meanings of Emotion in Discourse and Practice, Europe c1300-1500  
P. Maddern (CI)

This project aims to elucidate how emotions were described and understood in a range of non-literary genres in the late middle ages (encyclopaedic works, devotional and prescriptive literature) compare these to descriptions with recorded experience or enactment of emotions in social, legal and household contexts (using legal and administrative texts, historical accounts, letters, and so forth). Preliminary research already suggests some intriguing anomalies. For instance, one common trope in encyclopaedic and prescriptive literature is that children, lacking the developed wit and reason that would enable them to process emotional stimuli, were incapable of feeling true emotion; yet testimony in cases of disputed underage marriage in ecclesiastical courts suggest that the participants thought that 10-11 year-olds, at least, could display strong and sustained emotions (fear, anger, reluctance) which affected the outcomes of the cases.

A Postdoctoral Research Fellow, Dr Spencer Young has started working on emotions, sin and conversion narratives among the early French Dominicans.

## RESEARCH PROGRAMS AND PROJECTS: MEANINGS

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**Project title:** Passions for Learning  
Y. Haskell (CI)

The broad aims of this project are to explore the role of the emotions in European education and knowledge cultures, 1100-1800. How were the emotions harnessed in teaching by medieval and early modern educators? How did the emotional experience of the schoolchild/ intellectual/ scientist evolve over this long time period, and how were the emotions perceived at different times to impact upon, hinder, or perhaps even to further intellectual work?

The historical conceptualisation of cognitive states and processes understood by modern psychologists to be influenced by emotion, notably 'attention', will be investigated. What were the emotional preconditions for, payoffs and pathologies, of 'attention' in medieval and early modern education and knowledge cultures? Beginning to answer this question, Professor Haskell held a Fellowship at Christ Church College, Oxford, in the first half of 2011, and gave papers on the cognitive and emotional benefits of learning; the emotions of scholars; and the nexus between emotions, language and music.

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**Project title:** Interpreting and Understanding Emotions in Shakespeare  
R.S. White (CI)

This work comprises two aspects of the meaning of emotions in Shakespeare. The first is on False Friends and Affective Semantics in Shakespeare. This work looks at how a word denoting an emotion in Elizabethan English as used by Shakespeare holds a different meaning now. The challenge for us now is whether we 'understand' Elizabethan texts, even though they seem familiar enough for us to think that we understand them. For example, the word 'passion' in the 16<sup>th</sup>-17<sup>th</sup> centuries, could signify suffering in a religious context, or a carnal passion, or merely a passive quality or attribute - enabling early modern mathematicians to talk of the 'passions' of parallelograms.

The second aspect of the work is that of Mixed Emotions in Shakespeare. This work begins by suggesting that in all disciplines that deal with emotions, the concept of 'mixed emotions' is neglected or ignored in favour of unitary and discrete feeling-states. Where mixed emotions are recognised, they are regarded as the co-existence of two opposite emotions. However, Shakespeare recognises a far more complex state in which a range of emotions co-exist in complex dramatic circumstances. This work suggests a new kind of study that focuses on 'Discrepant Emotional Awareness' which becomes a hallmark of Shakespearean drama in particular.

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**Project title:** Jesuit Emotions  
Y. Haskell (CI)

The primary focus of this research is the emotional regime and literary and intellectual products of the Jesuits, the premier humanistic educators of early modern Catholic Europe and the New World. From the *Spiritual Exercises* of their founder, Ignatius of Loyola, Jesuits learned techniques for rousing and disciplining their own emotions, and, for two centuries, were at the vanguard of theorisation and hands-on shaping of mass and private emotion throughout Europe and its colonies. Jesuits produced key works on psychological self- and other-mastery; they excited and channelled emotion through their sacred oratory, poetry, plays, operas, art and architecture; they inflamed young men with holy desire to die for their faith in foreign missions; they initiated dialogue with, and accommodated to, non-European cultural and emotional regimes (notably in the Americas and East Asia).

Raphäele Garrod has been appointed as the Postdoctoral Research Fellow. She will join CHE in September 2012 and will bring wide-ranging expertise in French Jesuit literature, philosophy, and science to this project.

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**Project title:** A Literary and Intellectual History of Self-Government  
P. Holbrook (CI)

This project explores the antithesis between "Reason and the Passions" in literary, philosophical, theological and other discourses and art forms from the Middle Ages to the Eighteenth Century. The focus of the project is English literary and intellectual history, but attention will be paid also to European literature and thought, since many of the intellectual and literary movements to be considered are international in scope. The purpose of the project is to establish how the ancient Greek and Roman philosophical ideal of rational self-government, or control over one's own passions, was shaped by large-scale transformations in thought and discursive culture generally over the medieval and early modern epochs. The heart of the project will be a discussion of this problem in the context of the English poetry, prose, and drama of the sixteenth and seventeenth centuries.

**Associate Investigators' Projects in this Program:**

*The Emotions of War in Medieval Literature*, Andrew Lynch

*The Reversed Cross in Pseudo Giotto's 'Crib at Greccio' as a booster of Liturgical Drama (1297-1300)*, Richard Read

*The Sonnet Sequence before Early Modern Eyes: Printing Practices and Notions of the Genre in Italy 1450-1650*, Danijela Kambaskovic-Sawers

*The Sex of Adam in Early Modern Europe*, Marina Bollinger

*The Passions in Early Modern Art Theory (1400-1690)*, Andrea Bubenik

*Architectures of Debate in Several Seventeenth-Century Writers*, Heather Kerr

*Passionate Readers: Literary Responses to Stoicism and the Development of an Emotional Ethics of Reading, 1600-1700*, Alison Scott

*Governing Emotion: The Affective Family, the Press and the Law in Early Modern Britain*, Claire Walker

*Body and Mind from Plato to Descartes*, Danijela Kambaskovic-Sawers

*Melancholy Sympathies: Scaling up Beachy Head (Charlotte Turner Smith, 1749-1806)*, Heather Kerr

*Emotions in the Social Thought and Political Economy of the Scottish Enlightenment*, Lisa Hill

*Sentiment, Secularity and the Eighteenth-century British novel*, Lisa O'Connell

*The Family Diaries of Katherine Plymley (1758-1829)*, Deirdre Coleman

**Chief Investigator Projects which have links into this program are:**

*Fire, Rock, Affect: Shaping Modern Emotions*, S. Trigg

*Speaking Faces: Describing the Facial Expression of Emotion*, S. Trigg

*Emotions and Sacred Space, 1300-1750*, C. Zika





*Destruction of icons in Zurich 1524*

The Change Program incorporates the following CI projects:

**Project title:** Emotions and Sacred Space, 1300-1750  
C. Zika (CI)

The aim of the project is to explore the emotions created in response to sacred space through the late middle ages and early modern periods. This includes the sacred places and spaces in proximity to churches and shrines; the especially sacred altars, statues, objects and spaces within; as well as the churches and shrines themselves; places where sacred events or apparitions had occurred or were commemorated; or places where other forms of wondrous power were made manifest in overt or tacit ways. The major emphasis, however, will be on the those sites that became the object of group pilgrimage, together with the rituals, performances and objects which turned them into places of direct collective and personal emotional experience, as well as places able to elicit indirect emotion

on a local, regional or national scale through extended and constructed memory. Sites to be investigated include the Benedictine shrine of Mariazell in Austria, a medieval pilgrimage site founded in the twelfth century, which after declining in the sixteenth century, flourished again as part of the Counter Reformation in Austria in the seventeenth century to become a national Hapsburg and Austrian shrine. Mariazell will of course be explored in the broader context of other contemporary south German and Austrian shrines such as Andechs and Altötting.

Postdoctoral Research Fellow Sarah Randles will research Medieval Emotions and the Cathedral of Notre Dame at Chartres.

**Project title:** Governing Emotion: the Affective Family, the Press and the Law in Early Modern Britain  
D. Lemmings (CI)

It is clear from recent published work that highly emotional reporting of crime and the administration of criminal justice in eighteenth-century Britain manifested considerable sympathy ('compassion') for offenders, as well as victims, especially where the perpetrator of the crime was respectable and facing execution. Common elements here were touching stories about the corruption of respectable young men educated by hopeful parents, the temptations and dangers of the city's labyrinthine financial markets and pleasure-grounds, and the affecting misery of family and friends, capped off by the offender's pathetic end, often experienced with 'exquisite sensibility'. It is possible that supposedly rational 'reforms'



*Burning Of The Heretics Sentenced In Spanish Inquisition (1768)*

of criminal justice and other legislative and judicial changes were influenced by 'affecting narratives' like these, developed around ideals of family life, as much as by ideas about reconstructing the criminal mind, or adopting a more pragmatic approach towards crime and punishment. However the evidence of mid eighteenth-century judicial and legislative responses to emotional demands for freedom of choice in marriage, as well as the uniformly negative success of petitions for mercy in cases of forgery (where sentimental appeals were especially strong), together suggest that at this stage elite property interests usually trumped affective appeals. In these circumstances, rather than influencing government instrumentally, emotive accounts of materialistic or cruel marriages and harsh penal policy may have become general cultural markers

of a 'civilized' middle-class *m entalit e*, a discursive species of public opinion that confronted elite corruption, insensitivity and indifference with a shared appreciation of suffering.

This project is designed to investigate the rise of an 'emotional public' around anxieties about threats to the affective family, and to assess its influence in matters of law and governance in early modern Britain, especially the eighteenth century.

Postdoctoral Research Fellow Katie Barclay started work in September 2011. Since then she and Lemmings have been searching newspaper and pamphlet accounts to compile a list of relevant cases for intensive research.

Postdoctoral Research Fellow Una McIlvenna is researching the emotions expressed through ballads and dances that took place in Early Modern public executions.

#### **Associate Investigators' Projects in this Program:**

*The Emotions of War in Medieval Literature*, Andrew Lynch

*Governing Emotion: The Affective Family, the Press and the Law in Early Modern Britain*, Claire Walker

*Sentiment, Secularity and the Eighteenth-century British novel*, Lisa O'Connell

*Emotions in the Social Thought and Political Economy of the Scottish Enlightenment*, Lisa Hill

*Emotional Styles and Historical Change*, Ann Brooks

#### **Chief Investigator Projects which have links into this program are:**

*Meanings of Emotion in Discourse and Practice, Europe c1300-1500*, P.M. Maddern

*Fire, Rock, Affect: Shaping Modern Emotions*, S. Trigg

*Jesuit Emotions*, Y. Haskell

The Performance Program incorporates the following CI projects:

**Project title:** Rhythm, Text, Gesture: Exploring emotional meaning and communication in sacred and theatrical musical performance settings working through a reflective historically-informed performance-practice approach  
J. Davidson (CI)

The aim of this project is to re-assess 'authentic' performance practices for the achievement of emotional communication of the repertoire (sacred and theatrical) spanning the period. Assessment will be in the light of new insights from readings of historical documents on philosophy, the science of music, gesture and poetry. Practical work will take place in collaboratories, workshops and rehearsals and will be documented as reflective practice research, often culminating in performances. These performances will be both professional and educational enterprises, including work with students. These practical explorations will take place in both Europe and Australia at different points in the calendar each year.

The project will use historical research to experiment in performance production and to analyse results achieved. Both historically informed psychological and practical approaches will be used to devise ways to convey emotional meaning. There will be a main focus on the key works of the early seventeenth century which form the core of what we now recognize as the Early Operas.

The project allows for analysis of different works as potential opportunities for modern interpretation of emotions of the past. The project aims to contribute to analyses under the Performance but also Meanings and Shaping the Modern Programs. Key partners include:

The Harp Consort; The Royal Danish Academy of Music, Copenhagen; The Guildhall School of Music and Drama, London; West Australian Opera; Shakespeare WA.

Senior Research Fellow Andrew Lawrence-King is contributing practical and scholarly input to this work, experimenting with historical music performance practices, including the use of tactus; the gestures of singers, actors and dancers; and the etiquette of swordsmanship of the 17<sup>th</sup> century.

Postdoctoral Research Fellow Una McIlvenna is researching the emotions expressed through ballads and dances that took place in Early Modern public executions.

Penelope Woods has been appointed as Postdoctoral Research Fellow, and will join CHE in July 2012. Her work will examine audience and affect at the New Fortune Theatre.

**Project title:** My Life as a Playlist  
J. Davidson (CI)

This project includes a partnership with the ABC, as well as involvement with research consultants William Forde Thompson, Macquarie University and Emery Schubert, University of New South Wales; and research officer Sandra Garrido. This project aims to involve the Australian population with a website that offers new knowledge to participants, as well as collecting beliefs and attitudinal data from them. The central focus of the project is how we have used and continued to use music as a means of emotional regulation at individual and communal levels. Through this opportunity for mass engagement we shall be able to inform the population of 'facts' relating to the long history of emotions and the use of music; collect extra historical data from the public who will be able to post their own historical information; and collect new data about current interactions with music and associated beliefs and attitudes surrounding those musical behaviours. In addition to information about individual emotion regulation, specific questions will be asked relating to the music

of choice associated with rituals of dating/courtship, partnership/marriage; significant birthdays; funerals. This project contributes strongly to the Shaping the Modern Program.

**Project Title:** Performing Emotions in Shakespeare, R. White (CI)

Shakespeare has, if anything, more iconic status in India than in the West, and his plays are regularly adapted into films on the sub-continent. Inevitably, the different culture gives the plays a different emotional colouring, and this is partly because of an ancient and extraordinarily detailed traditional theory of rasas or representations of emotional states in drama, dance and other forms of theatre, which are still practised. For example, our genres like tragedy and comedy, derived from Aristotle, do not exist – there are instead eight recognised aesthetic/emotional states (roughly attractiveness, mirth, fury, compassion, disgust, horror, heroism and wonder) which drama draws upon to create a play's overall emotional effect.

**Associate Investigators' Projects in this Program:**

*The Reversed Cross in Pseudo Giotto's 'Crib at Greccio' as a booster of Liturgical Drama (1297-1300), Richard Read*

*The Passions in Early Modern Art Theory (1400-1690), Andrea Bubenic*

*The Use of Instrumentation to Represent Emotions in Theatrical Music of the German Baroque (1600-1800), Samantha Owens*

**Chief Investigator Projects which have links into this program are:**

*Jesuit Emotions, Y. Haskell. As part of this project, CI Haskell is developing a project in conjunction with a top Sydney secondary school to produce a Jesuit play.*



*Historically-informed performance of Monteverdi's Orfeo; a collaboration between Andrew Lawrence-King, The Royal Danish Academy of Music and CHE. Photo: Katerina Antonenko*



RESEARCH  
PROGRAMS  
AND PROJECTS:  
SHAPING  
THE MODERN

The Shaping the Modern Program incorporates the following CI projects:

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**Project title: Medieval and Early Modern Colonialisms, Objects and Emotions**  
S. Broomhall (CI)

The aim of this project is to assess modern curatorial strategies of interpreting and conveying emotions of medieval and/or early modern colonialisms, objects and emotions. Focussing on modern museological environments, the project includes a wide range of sites for studies but also allows for effective comparative analyses between case studies. These studies include early modern emotions and colonialism; analysing emotions in interpretation of curation of European colonial collections; an analysis of National Trust of Australia (WA) sites, collections and programs as the heritage of a post-colonial society, using the lens of emotions.

This project offers rich opportunity for community outreach, including:

i) The Coral Coast Zest Festivals, WA, (2012-2016) comprising art exhibitions, dramatic performances, chamber of rhetoric and public lectures commemorating early modern Dutch contacts on the coast of Western Australia. Extensive external funding applications have been submitted and are in progress;

ii) The Rivers of Emotion: An affective history of the Swan and Canning Rivers. A River Symposium is proposed, including international speakers coordinated by UWA, which will develop and make available to the community a new media platform that supports the exploration of this internationally and historically significant river corridor.

There are links to three external partners in this project: WA Museums, Art Gallery WA, and the National Library of Australia.

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**Project title: Fire, Rock, Affect: Shaping Modern Emotions**  
S. Trigg (CI)

The aim of this project is to investigate medieval, early modern and modern emotional and affective responses to two natural phenomena or forces - fire and rock. In emotional responses to fire, the project aims to examine changes in Europe between 1100 and 1800. Whether in the form of a natural disaster or an urban accident like the Great Fire of London of 1666, fire inspires a range of emotions, but their expression depends on other factors such as social and cultural context. This part of the project will focus on medieval and early modern Europe, but will also make comparisons and contrasts with the history of emotional response to fire (and especially bushfire) in Australia since settlement.

The second phenomenon, rock, is more diverse. It includes elements of the natural and the built environment. This part of the project will focus more on Australian phenomena such as landscapes, buildings, and the use of rock and stone in indigenous and settler culture. This will enable the investigation of the complex interplay of time, history, timelessness and modernity in emotional response to the material world and the built and decorated environment. Contrasts and comparisons will be made with the emotional affect of rock and stone (as buildings, as landscape, as natural formation) in medieval and early modern Europe.

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**Project title: Speaking Faces: Describing the Facial Expression of Emotion**  
S. Trigg (CI)

This project is about language and representation. It examines the verbal description and representation of emotion in facial expression and ranges over literary and non-literary sources, in English and other European languages. The central research question here is: How do the ways we represent and describe the expression of human facial

emotion change? This work will be particularly concerned to track changes in the ways we describe the facial expression of emotion, leading up to the analysis of the first contact between European settlers and non-European races, with a particular focus on Australian contact narratives. A secondary strand will be the representation of facial emotion in the visual arts, and the verbal descriptions of such representation.

Trigg is focusing on late medieval and early modern English literature, and will co-ordinate the study of texts in other languages and later periods, in particular, Chaucer, Shakespeare, George Eliot and other writers, concluding with contemporary writers on face-blindness and recognition such as Brad Duchaine and Oliver Sachs.

Postdoctoral Research Fellow Stephanie Downes will start work in 2012, focusing on the reception of French literature in England between 1300 and 1600, with a special thematic interest on emotion and the face in these forms of cultural exchange.

**Associate Investigators' Projects in this Program:**

*Medieval and Early Modern Emotions and Modern Exhibition Spaces*, Jacqueline Van Gent

*Melancholy Sympathies: Scaling up Beachy Head (Charlotte Turner Smith, 1749-1806)*, Heather Kerr

*The Family Diaries of Katherine Plymley (1758-1829)*, Deirdre Coleman

**Chief Investigator Projects which have links into this program are:**

*Rhythm, text, gesture: Exploring emotional meaning and communication in sacred and theatrical musical performance settings working through a reflective historically-informed performance-practice approach*, Jane Davidson

*My Life as a Playlist*, Jane Davidson

*Performing Emotions in Shakespeare*, Robert White

## History 1100-1800

Passions for learning: emotion, education, and knowledge cultures (1100-1800), Yasmin Haskell, CI, UWA

## History 1100-1500

Sin and emotion in late medieval Europe, Spencer Young, Postdoctoral Research Fellow, UWA

The secret life of demons: the emotional capacity of non-corporeal beings in medieval thought, Juanita Ruys, CI, Sydney

Suicidal emotions in the middle ages, Juanita Ruys, CI, Sydney,

Emotions and the suicidal impulse in the medieval world, Rebecca McNamara, Postdoctoral Research Fellow, Sydney

## Literature 1100-1500

The emotions of war in medieval literature, Andrew Lynch, AI, UWA

Fire, rock, affect: shaping modern emotions, Stephanie Trigg, CI, Melbourne

## Literature, History & Art History 1100-1700

Body and mind from Plato to Descartes, Danijela Kambaskovic-Sawers, AI, UWA

## Literature 1450-1650

The sonnet sequence before early modern eyes: printing practices and notions of the genre in Italy 1450-1650, Danijela Kambaskovic-Sawers, AI, UWA

## Literature 1500-1700

Architectures of debate in several seventeenth century writers, Heather Kerr, AI, Adelaide

Interpreting and understanding emotions in Shakespeare, Robert White, CI, UWA

Gothic elements in Shakespeare, Colin Yeo, PhD student, UWA

## Literature & History 1500-1700

Politics and emotion in Shakespeare, Elizabeth Beaton, PhD student, Melbourne

A literary and intellectual history of self-government, Peter Holbrook, CI, UQ

Jesuit emotions, Yasmin Haskell, CI, UWA

## Art History 1400-1769

The passions in early modern art theory 1400-1690, Andrea Bubenik, AI, UQ

## Art History 1297-1300

The reversed cross in Pseudo Giotto's 'Crib at Greccio' as a booster of liturgical drama (1297-1300), Richard Read, AI, UWA

## History 1300-1500

Meanings of emotion in discourse and practice, Europe c1300-1500, Philippa Maddern, CI, UWA

## History 1300-1750

Emotions and sacred space, 1300-1750, Charles Zika, CI, Melbourne

## Literature, History & Art History 1400-2012

Speaking faces: describing the facial expression of emotion (1400-2012), Stephanie Trigg, CI, Melbourne

## Literature 1600-1700

Passionate readers: literary responses to stoicism and the development of an emotional ethics of reading, 1600-1700, Alison Scott, AI, UQ

## Literature 1700-1800

Sentiment, secularity and the eighteenth-century British novel, Lisa O'Connell, AI, UQ

## History 1700-1800

Emotions in the social thought and political economy of the Scottish enlightenment, Lisa Hill, AI, Adelaide

## Literature 1749-1806

Melancholy sympathies: scaling up Beachy Head (Charlotte Turner Smith, 1749-1806), Heather Kerr, AI, Adelaide

## Literature 1758-1829

The family diaries of Katherine Plymley (1758-1829), Deirdre Coleman, AI, Melbourne

**History**  
1300-1500

Meanings of emotion in discourse and practice, Europe c1300-1500, Philippa Maddern, CI, UWA

**History**  
1300-1750

Emotions and sacred space, 1300-1750, Charles Zika, CI, Melbourne

**Literature & History**  
1500-1700

Jesuit emotions, Yasmin Haskell, CI, UWA  
Governing emotion: the affective family, the press and the law in early modern Britain, Claire Walker, AI, Adelaide

**History & Literature**  
1500-1800

"A heart of stone would melt to hear:" playing on emotions in early modern public executions, Una McIlvenna, Postdoctoral Research Fellow, Sydney

**History**  
1700-1800

Emotions in the social thought and political economy of the Scottish enlightenment, Lisa Hill, AI, Adelaide

**Literature**  
1700-1800

Sentiment, secularity and the eighteenth-century British novel, Lisa O'Connell, AI, UQ

**Literature**  
1100-1800

The emotions of war in medieval literature, Andrew Lynch, AI, UWA  
Fire, rock, affect: shaping modern emotions, Stephanie Trigg, CI, Melbourne

**History**  
1660-1800

Governing emotions 1660-1800, David Lemmings, CI, Adelaide; Katie Barclay, Postdoctoral Research Fellow, Adelaide; Claire Walker, AI, Adelaide

Justice and the Passions in English Treason Trials, 1660-1714, Elsa Reuter, PhD student, Adelaide

**History**  
1100-1500

Emotions and sacred sites; the cathedral of Notre Dame at Chartres, Sarah Randles, Postdoctoral Research Fellow, Melbourne

**History**  
1700-1830

Emotions in the English criminal courts, 1700-1830, David Lemmings, CI, Adelaide

**Historical Sociology**  
1700-1800

Emotional styles and historical change, Ann Brooks, AI, Adelaide



**Art  
1297-1300**

The reversed cross in Pseudo Giotto's 'Crib at Greccio' as a booster of liturgical drama (1297-1300), Richard Read, AI, UWA

**Art  
1400-1690**

The passions in early modern art theory (1400-1690), Andrea Bubenik, AI, UQ

**Drama  
1600-1800**

Jesuit emotions, Yasmin Haskell, CI, UWA  
Performing Emotions In Shakespeare, Robert White, CI, UWA

**Music  
1500-1800**

"A heart of stone would melt to hear:" playing on emotions in early modern public executions, Una McIlvenna, Postdoctoral Research Fellow, Sydney

**Music & Opera  
1600-1800**

Rhythm, text, gesture: exploring emotional meaning and communication in sacred and theatrical musical performance settings working through a reflective historically-informed performance-practice approach, Jane Davidson, CI, UWA, Andrew Lawrence-King, Senior Research Fellow, UWA.  
Partnership with WA Opera  
The use of instrumentation to represent emotions in theatrical music of the German Baroque (1600-1800), Samantha Owens, AI, UQ

**Music  
Contemporary Reception**

My life as a playlist, Jane Davidson, CI, UWA, Emery Schubert, Senior Investigator, UNSW, and Bill Thompson, Senior Investigator, Mq, Sandra Garrido, Research Officer, UWA.  
Partnership with the ABC

**Drama  
Contemporary Reception**

Performing emotions in Shakespeare in modern Indian film, Robert White, CI, UWA

**Literature**

1100-1800

Fire, rock, affect: shaping modern emotions, Stephanie Trigg, CI, Melbourne

**Literature**

1745-1850

Melancholy sympathies: scaling up Beachy Head (Charlotte Turner Smith, 1749-1806), Heather Kerr, AI, Adelaide

**Literature & History**

1400-2012

Speaking faces: describing the facial expression of emotion (1400-2012), Stephanie Trigg, CI, Melbourne; Vikki Leone, Education Officer, Melbourne

The family diaries of Katherine Plymley (1758-1829), Deirdre Coleman, AI, Melbourne

**History & Museology**

1400-2012

Medieval and early modern colonialisms, objects and emotions, Susan Broomhall, CI, UWA and Jacqueline Van Gent, AI, UWA  
Partnership with WA Opera  
Partnership with the ABC

**Music, Performance & Audience**

1600-2012

Rhythm, text, gesture: exploring emotional meaning and communication in sacred and theatrical musical performance settings working through a reflective historically-informed performance-practice approach, Jane Davidson, CI, UWA, Andrew Lawrence-King, Senior Research Fellow, UWA.

My life as a playlist, Jane Davidson, CI, UWA, Emery Schubert, Senior Investigator, UNSW, and Bill Thompson, Senior Investigator, Mq, Sandra Garrido, Research Officer, UWA.

**History & Museology**

1800-2012

Medieval and early modern emotions and modern exhibition spaces, Jacqueline Van Gent, AI, UWA

SPOTLIGHT  
ON CHE  
CONFERENCE



*International visitors Indira Ghose and Barbara Rosenwein take part in discussion at the CHE Conference, June 2011. Photo: Jean-Paul Horré*



EMOTIONS IN THE  
MIEVEAL AND  
EARLY MODERN  
WORLD

9-11 JUNE 2011

On 9 June 2011, 150 scholars, from 13 Australian universities, 18 international universities and 11 different countries, arrived at the University of Western Australia for CHE's inaugural conference, held in conjunction with UWA's Centre for Medieval and Early Modern Studies, and the Perth Medieval and Renaissance Group.

Conference highlights included the brilliant series of plenary papers delivered by Professor Peter Stearns (George Mason University), Professor Barbara Rosenwein (Loyola University), Professor Susan Karant-Nunn (University of Arizona) and Professor Indira Ghose (Université de Fribourg).

Two outstanding attributes characterised the meeting.

Firstly, it was truly interdisciplinary. Not only were there papers by historians, students of literature (in several languages), musicians, musicologists, art historians, organisational psychologists, classicists, and archaeologists; but, more importantly, these groups did not huddle together in disciplinary cliques, but generously shared their expertise across the disciplines. At this conference it was no surprise to see a psychologist pose a good question to a scholar of medieval religion; a classicist commenting on art history; historians listening to papers on performance practice research; or musicians attending papers on literary theory. Granted that one of the Centre's main aims is to promote and foster innovative interdisciplinary research in the humanities, this conference provided both an example of how it can be done, and a springboard for future research exchange and collaboration.

Secondly, the conference highlighted the range, depth, and quality of research into the history of emotions in Australian

universities. As one participant said 'It's almost as if every pre-modernist in Australia is studying the history of emotions.' From honours and postgraduate students to professors, Australians are working at the forefront of their disciplines - researching everything from the emotional connections between the living and the dead, deducible from ancient burial practices, to the use of eighteenth-century broadsheets to create communities of shame in early modern England, from Enlightenment philosophies of reason and passion to techniques of performing emotions in Baroque opera, from intimate private emotions depicted in pre-modern family letters and portraits, to mass emotions evoked by religious broadsheets and early modern criminal reporting. Together with stellar papers from our international delegates, this conference represented well the richness of current research on the emotions in pre-modern Europe.

The resulting enthusiasm and impetus for further collaborative research was impressive. You can tell it's a successful conference when the venue has to keep its bar open an hour later than usual on the last day of the conference to accommodate delegates who, after three solid days of intellectual work, are still excitedly discussing the latest research questions! A two-volume refereed conference publication is in plan. Several Australian conference presenters successfully applied for places as Associate Investigators with the Centre in 2012.

For all in attendance the conference was an exciting, mind-expanding event. More than that, it has proved an instrument and impetus of future research and research collaboration.

SPOTLIGHT ON  
PERFORMANCE  
PRACTICE  
RESEARCH



A VISION OF  
SEVENTEENTH-  
CENTURY ITALIAN  
MUSIC-DRAMA

In ancient mythology, even stony rocks responded to the emotions in Orpheus' singing. Trees came down from mountains to hear him, rivers slowed in their course. Monteverdi, Peri, Caccini and other seventeenth-century composers intended audiences to be similarly moved by the passions of their music-dramas.

As these early 'operas' were rediscovered, twentieth-century musicians had to recover forgotten instruments – harpsichord, cornetto, theorbo, double-harp – and learn how to play them from period treatises. Gradually, the aim was extended beyond mere antiquarian interest in quaint museum-pieces: singers and instrumentalists looked for the ancient power to move the listener to tears or laughter.

*Andrew Lawrence-King working with performers. Photos: Katerina Antonenko.*



Since the 1980s, the challenge has been to escape the outdated assumptions of post-romantic musical aesthetics. How can twenty-first-century performers convey such powerful emotions without recourse to nineteenth-century habits of seamless legato, constant vibrato, or vacillating rubato? Caccini's 'new music', now four hundred years old, demands new approaches to emotion in performance, new priorities in today's rehearsals.

CHE is at the forefront of current international research into early seventeenth-century practice in modern performance. Working with Senior Research Fellow, Dr Andrew Lawrence-King, scholarly investigation and innovative rehearsal methodologies are combined with Reflective Practice analysis of performance results.

Andrew is an internationally renowned musical director, harp soloist and continuo player, who has led performances on the world's greatest stages, from the Sydney Opera House to La Scala, Milan. He also works in long-standing partnerships with such fellow practitioner-scholars as Jordi Savall and Paul Hillier. Andrew has won the USA's top early music award, the Noah Greenberg prize for scholar-practitioner investigation of Hispanic opera; the Dutch Edison prize for Medieval music; the American Handel Society award for his recording of Handel's first opera, *Almira*; and the German Echo prize for Bach's "Italian Concerto". Andrew's talents as harp soloist were celebrated in 2011 with the high accolades of a Grammy (the most prestigious honour of the US Academy of

Recording Arts and Sciences) for *Dinastia Borgia* (Ensemble Hesperion XXI) and, for the second year in succession, Spain's premier music award, the Premio de Música for Celtic Viol with Jordi Savall.

Throughout 2011, Andrew has been working with scholarly sources – historical treatises and current specialist writings on theatre history, seventeenth-century medicine, Baroque swordsmanship, early dance, historical acting, period philosophy, poetics, rhetoric and oratory. He has also engaged with systematic Reflective Practice techniques both in rehearsal and performance. The aim is to optimise the communication of emotions in historical music-drama by performances that are both stylistically appropriate and personally authentic.

The results of these endeavors have been presented in performances in Australia and overseas, including:

- A production of Monteverdi's *Orfeo* in association with the Royal Danish Academy of Music in January 2011 at the Christians Kirke, Copenhagen;
- A production of Peri's *Euridice* in association with the Guildhall School of Music & Drama in July 2011 at the Lumen Centre, London;
- A production of the medieval 'opera' *Ludus Danielis* in association with *Ars Nova*, in October 2011 at the Marmor Kirke, Copenhagen.;
- Monteverdi's *Madrigals of Love and War* in association with the Early Music Studio at the University of Melbourne in November 2011 at the Wyselaskie Auditorium,

Melbourne.

Excitingly for the Centre, the specific process and outcomes of one of the main strands of this research have been captured in a film created by Katerina Antonenko: *The 'first opera': a creative experiment in seven days*.

The film traces how scholarly research knowledge is translated through experimental rehearsal methodology into artistic practice, over the course of a production period of seven days.

The results are both visible and audible, demonstrating how singers and instrumentalists grapple with, and eventually grasp, the concept of seventeenth-century *tactus*; how this *tactus* then guides the whole performance, without the anachronism of a modern conductor; how the continuo section of harps, theorbos and keyboards provides the musical pulse, the heartbeat of dramatic timing.

Antonenko also follows the staging, as production team and actors seek to bring emotional authenticity to the historical theory of action: how must Baroque gestures be supported by period posture and detailed understanding of the text; how can poetic images be matched with personal vision; how may mythological characters embodied by seventeenth-century courtiers be presented to a modern audience through the minds, voices and bodies of twenty-first-century opera singers?

This exciting film can be found on the CHE website.

## ARTS INDUSTRIES PARTNERSHIPS



Since its establishment CHE has been committed to forging long-term industry partnerships. In 2011, the Centre has already established partnerships with three major arts institutions: The National Gallery of Victoria (NGV), The West Australian Opera Company and the Australian Broadcasting Corporation (ABC). Additional partnerships were initiated with Shakespeare WA and the Zest Festival.

The National Gallery of Victoria is Australia's oldest art gallery, and holds the country's largest and most significant collection of pre-modern European art works. In collaboration with the NGV, the Centre is planning to mount a major art exhibition in 2017 on Emotions

and European Art (1100-1800). This exhibition will draw on the Gallery's treasure trove of artworks, as well as key loans from national and international art collections, to provide insight into the emotional lives and régimes of our European ancestors. The development of the exhibition will involve residencies for international and Australian scholars and curatorial practitioners; masterclasses with international and Australian experts; a major international symposium; and the production of an exhibition catalogue, audio-guide and floor talks. The exhibition will highlight CHE's fundamental research focus: the history of emotional communication, experience and meaning.



Big things are also planned for the partnership with the West Australian Opera Company. It is anticipated that CHE and the WA Opera will mount a production of a Baroque opera (i.e. an opera composed between 1600-1750) in conjunction with the Perth International Arts Festival in 2015. The Centre will foster linkages between its chief investigators and leading Australian and international practitioners and scholars; including experts in historical music, stage direction, dance and visual spectacle, to co-ordinate the production work. The Baroque opera will be recreated, with all its emotional impact, for modern Australian audiences, thereby reinforcing the ties that connect us to our ancestors.

In anticipation of this production, work has begun with the WA Opera Company, offering masterclasses and performance opportunities to the Young Artist program. In 2011, CHE focussed on Shakespearean text and song, examining how composers across four centuries and innumerable countries have been inspired and moved by the Bard's great works. The final product was a recital entitled Shakespeare and Song. This was co-created and directed by Jane Davidson (Performance Program Leader) and Paige Newmark (Artistic Director of Shakespeare WA).

As a result of this collaboration with Paige Newmark, a link was established with Shakespeare WA, an independent commercial theatre company in Western Australia. In 2011, CHE offered outreach and research opportunities by employing researchers to work alongside WA Deaf Association's AUSLAN interpreters, during Shakespeare WA's rehearsals and performances of Romeo and Juliet. Several research

outputs are currently being developed from this collaboration, examining the role that sign, gesture and action play in underpinning (or undermining) the affect of Shakespeare's text.

CHE's third main partnership is with the ABC. It is our hope that this relationship will help the Centre to invest in Australia's creative arts development, whilst offering a distinctively Australian voice to our historic research.

CHE's first project with the ABC, My Life As a Playlist, looks at how we have used (and continued to use) music as a means of emotional regulation at both an individual and communal level. Directed by Jane Davidson and including involvement with research consultants, My Life As a Playlist will engage with the Australian population via a website that offers interaction and knowledge to participants, whilst collecting belief and attitudinal data. Through this opportunity for mass engagement we shall be able to:

- i) inform the population about the long history of emotions and the use of music;
- ii) collect extra historical data from the public who will be able to post their own historical information;
- and iii) collect new data about current interactions with music and associated beliefs and attitudes surrounding those musical behaviours.

The Centre has also developed a link with the Coral Coast Zest Festivals, which will run from 2012-2016, and will offer annual 2-day festivals celebrating cultural contact from seventeenth-century Dutch contact to the present. The 2012 launch has been triggered by the 300-year anniversary of the Zuytdorp shipwreck. The Festival will ignite a new interpretation of history and explore connections

between Australia, South Africa and Indonesia, as they were influenced by The Netherlands through interaction with the Dutch East India Company. The role of CHE is to bring authenticity, scholarly expertise and connections with universities, museums and art organisations. CHE will develop lively and engaging interpretations of pre-modern cultural contact in the Indian Ocean region. It will also provide associated education programs for local schools. CHE will work with the Kalbarri Development Association, the Shire of Northampton, the Kalbarri Visitor Centre and the local community to create this new and dynamic Festival. The Zest Festival will link with the Dirk Hartog anniversary in 2016.

CHE is constantly developing arts industries connections. In 2012, we aim to secure a further seven partnerships, including, among others, the University of Queensland Art Gallery and the re-development and employment of the New Fortune Theatre at The University of Western Australia. The New Fortune Theatre is important because it is the only replica Jacobean Theatre in the Southern Hemisphere, modeled on the Fortune Playhouse in London. From its construction in 1600 until its demise by fire in 1621, the Fortune Playhouse was the Globe Theatre's major rival, and shared the same builder, Peter Street. It is hoped that with university, governmental and industry partnership, CHE will be able to mount a historical performance of a Shakespearean drama on the New Fortune Theatre in 2016, and be part of the development of a key piece of Australian artistic infrastructure.





In addition to the work of our Education and Outreach Officers, our academics also present their research in public forums. These events have included:

May 2011, Jane Davidson (Deputy Director), in a lecture, entitled *'The Power of Music'*, for National Making Music Being Well Week, at State Library of Western Australia.

September 2011 Susan Broomhall (CI), in a presentation: *'Objects of emotional and cultural power'*, at the Art Gallery of Western Australia, as part of Gallery Guide for *'Princely Treasures'* exhibition.

September 2011 Jane Davidson gave a talk, entitled *'Paintings and Emotion: The stuff of mind and spirit'*, at the Lawrence Wilson Art Gallery, University of Western Australia.

September 2011 Bob White (CI), convened a public meeting entitled *'Towards a*

*2012 Shakespeare Festival'*, held at The New Fortune Theatre, University of Western Australia. The discussion forum was attended by a range of stakeholder representatives and members of the public. It is CHE's goal to develop the New Fortune Theatre as a site for contemporary engagement across a broad range of groups in order to be able to research the emotional communication of Early Modern performance works on a replica stage.

October 2011 Susan Broomhall delivered a presentation entitled *'Objects of beauty, objects of war'*, for the *'Princely Treasures'* Exhibition, at the Art Gallery of Western Australia.

November 2011 Richard Read (AI), gave a lecture on *'The evolution of Baroque Rome and the Heritage of the Circulation City Plan'*, at the Art Gallery of Western Australia.

CHE was present at Research Week at the University of Adelaide and had displays at UWA Open Day and the UWA Postgraduate Expo.

Jane Davidson presented on the Centre at the Australian Consortium of Humanities Research Centres, Flinders University.

Susan Broomhall spoke on the Centre and *'Encouraging Connections in the Arts'* at the Council for the Humanities and Social Sciences' workshop on *'Communicating Big Ideas: Connecting the Arts'*, held in Fremantle, WA.

Both Jane Davidson and Peter Holbrook (CI) also spoke on the ABC's Radio National, Jane talked about the physical and emotional benefits of musical engagement in the past and present; whilst Peter Holbrook, was principal consultant and interviewee on the Encounter Program on Renaissance Devotional Poetry.

Professor David Lemmings and Dr Claire Walker at the Adelaide Research Week presentation  
Photo: Erika von Kaschke

## ACADEMIC TRAINING AND DEVELOPMENT



The Centre explicitly aims to offer educational opportunities for graduate students and scholars across the sector. In doing this, CHE helps to provide the best research training for Australia's current and forthcoming generation of Arts, Humanities and Social Sciences scholars.

In 2011, the Centre's postgraduate scholarship funds were used to top up APA scholarships to attract the highest quality graduates. Three PhD students commenced their studies in 2011. In 2012 we shall expand this program to build capacity in a wide range of theoretical, methodological and practical research skills.

Six masterclasses were held in 2011 for honours students, postgraduates and early career researchers. Intensive Postgraduate Advanced Training (PAT) was experienced by students of Early Music in Melbourne and Sydney, enjoying the expertise of Senior Research Fellow, Dr Andrew Lawrence-King. The events were as follows:

### MASTERCLASSES:

#### **Title: Guildhall School of Music and Drama's Annual Early Harp Day**

Date: 15<sup>th</sup> May 2011  
Venue: Lecture Recital Room, Guildhall School of Music and Drama, London, UK,  
Convenor and Lecturer: Andrew Lawrence-King  
Participants: c40

#### **Title: Medievalism, Historicism, Temporalities**

Date: 31 July 2011  
Venue: University of Melbourne  
Convenor: Stephanie Trigg  
Co-host: Medievalism in Australian Cultural Memory  
Participants: c25

#### **Title: Interpreting Early Modern Ego-Documents**

Date: 11 November 2011  
Venue: University of Western Australia  
Convenor: Philippa Maddern  
Participants: 6

#### **Title: Interpreting Early Modern Objects: Academic and Curatorial Perspectives**

Date: 16 November 2011  
Venue: University of Western Australia  
Convenor: Susan Broomhall  
Co-host: Institute of Advanced Studies, University of Western Australia  
Participants: c25

#### **Title: Emotional communication in Monteverdi's Madrigals**

Date: 22 November 2011  
Venue: University of Melbourne  
Convenor: Jane Davidson  
Artistic Direction: Andrew Lawrence-King  
Artistic Preparation: Stephen Grant  
Participants: c30, including postgraduate training

#### **Title: Emotional communication in Purcell's Dido and Aeneas**

Date: 24 November 2011  
Venue: Sydney Conservatory of Music  
Convenor: Jane Davidson  
Artistic Direction: Andrew Lawrence-King  
Artistic Preparation: Alan Maddox  
Participants: c40, including postgraduate training

For professionals in arts industries, our Performance Program offered several opportunities for advanced work. International performers and teachers who participated in the Monteverdi and Purcell events benefitted from Dr Andrew Lawrence-King's expertise. In London, on 15<sup>th</sup> May Dr Lawrence-King ran training for Early Harpists at the Guildhall School of Music and Drama. Jane Davidson, in association with Paige Newmark of Shakespeare WA, ran workshops between July and September leading to a performance with WA Opera, training their Young Artists on the skills of delivering emotional content in Shakespearean text and song. A similar project was undertaken by the same team with the Voice Department at the School of Music, UWA, which resulted in two performances at the end of October.

SCHOOL AND  
COMMUNITY  
OUTREACH



“THANK YOU FOR THE EXCELLENT WORKSHOP YOU PRESENTED AT SCOTCH COLLEGE YESTERDAY. THE ACTIVITIES WERE VERY WELL DESIGNED AND FIT IN WITH MY ENGLISH COURSE PERFECTLY. THE INFORMATION YOU GAVE THEM WILL REALLY HELP WITH THEIR ASSESSMENTS NEXT WEEK.”

Ms Kerrigan, Scotch College, Perth WA  
English Teacher

This year saw the commencement of the School and Community Outreach program. Two Education and Outreach Officers were employed during 2011, with a further three joining the Centre in 2012.

Melissa Kirkham began work at The University of Western Australia node in September 2011. This node will focus on face-to-face educational opportunities including classroom workshops, professional development for teachers, community seminars and workshops and supplementary activities to enhance Centre-supported performance activities. Workshops in Term 4, 2011,

were organised and presented for 11 public and private Perth secondary schools, reaching over 300 students, and for an AspireUWA program camp for Year 9 students from remote and regional WA schools.

Vikki Leone joined the University of Melbourne node in October 2011. Her initial focus is to engage Victorian schools through the development of online resources that link the work of CHE with the Australian Curriculum. In building partnerships with the National Year of Reading 2012, the National Gallery of Victoria and Master of Teaching students, both secondary teachers and students will

be provided with diverse opportunities for exploring and understanding Centre research on the connections between reading and emotion.

In early 2012, the Adelaide node will make their Education and Outreach Officer appointment, and the nodes at Sydney and Queensland will advertise their positions. These appointments will complete a national team that will work collaboratively towards delivering a program that raises awareness of the Centre’s research and engagement with its projects, events and website.

## COLLABORATORIES

Collaboratories are the hallmark of the Centre's research strategy. Traditional research in the humanities is carried out by individual scholars, working in one discipline. We hope to transform our research into a collaborative and interdisciplinary style. Each program holds at least one collaboratory a year. The ground-rules are that every collaboratory must include participants from a range of disciplines, and every meeting must allow ample time for members to thrash out the issues and problems raised by the presenters.

And it works! Our collaboratories have seen psychologists challenged to understand the many kinds of fear identified by medieval thinkers (some hardly known to modern understandings); computer scientists explaining how computers may be trained to recognise facial expressions of emotion (but only if cultural variance can be taken into account); historians putting a long-range context to anthropologists' analysis of the power of music to produce emotion in non-European societies; actors demonstrating, in live performance, the affective qualities of 17<sup>th</sup>-century dramatic practices analysed by theatre historians.

Our 2011 collaboratories have widened our conceptual range, sharpened our sense of the huge differences in the understanding and expression of emotions over centuries and between cultures, and provided forums for lively and productive debate. We look forward to many more of them.





*The Tennis Court Oath by  
Jacques Louis David (1792).  
© British Museum.*

This collaboratory, entitled 'Norbert Elias, Emotional Styles, and Historical Change' explored the historical development of emotional styles in Europe, North America and Australia from medieval times to the present. The meeting focussed on the seminal ideas of the sociologist Norbert Elias. It was organized by the Change program, whose remit is to take a fresh look at the role of collective emotions in history, and was hosted at the University of Adelaide on 14-15 June 2011.

Norbert Elias' work has been attractive to historians, mainly because he articulated a trajectory of cultural development from early

medieval to modern times that built upon the insights of Freudian psychoanalysis to suggest the gradual social repression of anger and advance of shame over time.

Besides making substantive contributions to historical knowledge, the Norbert Elias collaboratory addressed two important research questions: What are the drivers of change in western societies' emotional regimes? What is the role of collective emotions in socio-historical change? These questions, which place emotions at the heart of historical development in many different areas, were chosen because of their intrinsic importance and for their salience for sociologists

and anthropologists, as well as historians and students of law, media, politics and religion.

The meeting included presentations on emotional communities; emotions and empire; passions, politics and citizenship; feminine shame, transgression and public sympathy; as well as trajectories of civilization and de-civilization. Key papers were given by Prof. Nicole Eustace (History, New York University), Prof. Barbara Rosenwein (Medieval History, Loyola University of Chicago), and Prof. Helmut Kuzmics (Sociology, Graz University, Austria).



One critical research stream in the Centre's Shaping the Modern program investigates the emotional investment of modern-day Australians and Europeans in their pre-modern history and heritage. Heritage may take many forms; but is often associated with stone buildings (such as the 19<sup>th</sup>-century Gothic-style churches erected by nostalgic Europeans in their new Australian homeland), stone memorials, and landscape features (such as the rocks which hold Aboriginal art).

The range of human responses to stone, landscape, and memorials at different periods and in different cultures, make it a prime object of study. In July 2011, experts from a variety of disciplines attended *'Hearts and Stones: A Collaboratory on Emotion, Stone and Temporality'* at the University of Melbourne where the enduring and continued relationships different human cultures have made with stone across time and places were at the heart of the analysis.

This Collaboratory challenged all the participants to range across artistic, sociological, philosophical, architectural and historical analyses of stone heritage and monuments. Participants discussed how we invest stone, and particular stones, with meanings about ourselves, our societies, and our past, and accredit them with emotional states. Jeffrey Cohen (George Washington University) opened the collaboratory with a public lecture, *'Feeling Stone'*, bringing together new

theoretical developments in the field of sociology with his work on early stone monuments such as Stonehenge, which have powerful emotional charges across many centuries. Professor Tom Prendergast (College of Wooster, Ohio; Chair of English) and Professor Susan Broomhall (UWA) traced the very different emotional resonances generated for medieval and modern populations by the Stone of Scone, the coronation stone of Scottish kings, and London Stone, commonly held to be the 'heart of London'.

Mark Burry (Royal Melbourne Institute of Technology University; Professor of Innovation, Spatial Information Architecture), an architect who has been working on Gaudi's Sagrada Familia basilica in Barcelona for the last thirty years, spoke of the Catalanian architect as an example of someone who employed pre-modern emotional meanings of stone architecture as well as conveyed his religious passion through stone.

Other contributors discussed the seemingly age-old desire for humans to place their mark on stone. Speakers explored the range of emotions that governed the act of engraving initials, graffiti, or supplementary artwork onto the stone monuments of pre-modern Europe and indigenous rock art. The collaboratory raised the lively issue of the very different emotional investments in the built and natural environment

made by white and Indigenous Australians. Speakers asked what these differences tell us about the way different societies respond to the natural landscape, and what varied emotional responses modern populations have to interventions in the stone environment?

Contributors noted that "It has been a fascinating experience to bring together so many people from different disciplines. There is a real sense of sharing and learning together. This collaboratory will hopefully lead to an even greater multi-disciplinary approach." (Paul Taçon, Chair, Rock Art Research, School of Humanities, Griffith University).

Professor Burry (Royal Melbourne Institute of Technology University; Professor of Innovation, Spatial Information Architecture) said "It's been an extremely enriching experience for me to be here as an architect. Of course we always consider the emotional impact of our buildings, but I don't think we can claim the expertise of the cultural take".

As Professor Stephanie Trigg summed up: "We are thinking in abstract and analytical ways about emotions, but also about how we actually can give voice to the way that we feel about temporality, time, memory and the past; how stone can act as a conduit of emotion. I feel really happy and pleased with the way that things have gone. There is still so much work to be done".

## MANUFACTURING EMOTIONS COLLABORATORY



Was Hamlet depressed? Would Rosalind be happier or more social in a less solitary environment? From loneliness to anger, fear to love, emotions shape our lives and our worlds. But are emotions also shaped by social, cultural and historical forces, to suit us?

These were some of the questions explored at the 'Manufacturing Emotions' Collaboratory hosted by the CHE Meanings Program at the University of Sydney from 7-9 September, 2011. This collaboratory investigated the history of manufacturing emotions from the classrooms of medieval Europe through to Indigenous song and the TV screens of contemporary Australia, from disciplinary viewpoints as diverse as computer science, medieval history, psychology, musicology, and literature. 'I found it very useful to have feedback from our colleagues in other disciplines, and hearing such accomplished and interesting papers from such a variety of perspectives was wonderfully stimulating,' said organizer Dr Juanita Ruys.

The keynote talk by Marjorie Curry Woods (University of Texas at Austin) on 'Training Pre-Modern Schoolboys in the Rhetoric of Female Emotions' was the perfect start to this Collaboratory. She showed how schoolboys were trained in the 'masculine' practice of rhetoric by ventriloquizing the emotional language of great female characters of literature. According to Woods,

women were seen as the perfect vehicle for rehearsing abject and excessive emotions; but the practice, intriguingly, resulted in men being trained to feel emotions not normatively associated with their gender.

Maryrose Casey (Theatre and Performance, Monash University) showed how emotions were manufactured in colonial Australia through Indigenous performance. In 'Colonists and War Cries: Manufacturing Racialised and "Masculine" Emotions and Rhetoric in the Australian Colonies' Casey revealed how views about Aboriginal dances have changed from them being seen as fearsome and savage 'war dances' into pre-match entertainment.

Raphael Calvo (Electrical and Information Engineering, University of Sydney) delivered a paper on current projects designed to program computers to be able to recognize and understand the emotional states of users from their facial expressions, which raised vital questions of how cultural variance can be built into such a system.

Glen Pettigrove (Philosophy, University of Auckland) put collective emotions under the microscope. In 'Collective Shame and the Politics of Anger' he spoke about the difficulty of solving conflict in the Middle East given generations of engrained social and emotional regimes.

Barry Spurr (English, University of Sydney) brought a different angle to manufacturing emotions in his talk on 'Solitude in Seventeenth-Century Poetry', showing how the apparently 'personal' voice of the poet could manufacture two different competing emotional states.

That the power of images to evoke emotion still operates intensively today was shown by Jane Roscoe (Network Programmer, SBS Television), who spoke about her work on the SBS television program, 'Go Back to Where You Came From', and questioned whether we should necessarily dismiss 'reality TV' as artificially manufacturing emotions, or whether it was also possible for it to evoke authentic emotions.

Other presenters considered how emotions were manufactured and deployed in medieval and early modern literature and society, medieval and Indigenous song, the practice of psychology, and the politics of entertainment.

As one participant said, 'The range of papers and disciplines was really exciting and the sessions were so aptly composed. The synergies were apparent to everyone. It was a genuine achievement to get such effective cross-disciplinarity.' As such, this collaboratory strongly supports CHE's aims of promoting future cross-disciplinary collaborations.



## PERFORMING OLD EMOTIONS COLLABORATORY



In early modern England (16<sup>th</sup>-18<sup>th</sup> centuries) theatre was a prime site for expressing, creating, and conveying, emotions. How it did so, and how Shakespearean-era plays continue to exercise such an emotional pull with modern audiences, remain vital matters of debate.

This collaboratory investigated the potential of a replica Jacobean Theatre to stimulate historical performance practice research and create opportunities to research the emotional engagement and understandings of audiences, modern and pre-modern, as well as other issues related to the staging of early modern theatrical works. The collaboratory ran from 15-17 September 2011 and was directed by Meanings Program Leader, Professor Bob White.

The New Fortune Theatre—based on The Fortune Theatre of London (1600)—is located at the heart of the Arts Building at The University of Western Australia. The collaboratory was launched on the stage of the theatre itself and the full support of The University of Western Australia was expressed by the Dean of Arts, Humanities and Social Sciences who explained current schemes to regenerate the fabric of the theatre.

At the collaboratory, the history of the stage and the project to build it in 1964 was outlined, as well as its subsequent history of performances between 1964 and the early 1980s. In recent years use has declined,

but an explicit aim of the collaboratory was to explore a research-driven agenda to re-invigorate work in the space. As the only replica Jacobean theatre in the Southern Hemisphere, The New Fortune aroused international interest – representatives from Singapore, Europe and the US were keen to discuss its research and performance potential.

International speakers included Professor Andrew Gurr, a leading historian of early modern theatre and chief consultant to the project to rebuild Shakespeare's Globe in London and to excavate the recently rediscovered Rose Theatre; and Professor Ralph Cohen, the driving force behind the building of the replica of the Blackfriars Theatre in Staunton, Virginia, and the development of its highly successful theatre program. Throughout all sessions these two scholars provided invaluable feedback on early modern staging, plus practical advice on modern ways of replicating and adapting it. Other speakers included Professor Peter Reynolds (University of Newcastle, UK), Professor Li Lan Yong (University of Singapore), Professor Joanne Tompkins (UQ), Dr Penelope Woods (The Globe Theatre and King's College, London) and Professor Alison Findlay (Lancaster University).

Professor Bob White (Program Leader, Meanings Program) said that the culmination of the collaboratory was

"without exaggeration an historic occasion; the first time the New Fortune stage has been used to demonstrate, in a research-based way, an actual play – I Henry IV, using conventions from Shakespeare's time".

The staging was directed by Dr Rob Conkie of La Trobe University, and vividly demonstrated to its modern audience the emotional effects predicted by scholars studying early modern dramatic performances.

In addition, as part of CHE's Arts Industry Partnership with the West Australian Opera Company, their young artists worked with Deputy Director, Jane Davidson and Paige Newmark (Artistic Director of Shakespeare WA) in their co-devised project entitled '*Shakespeare and Song: Depictions of Shakespearean Emotions in Arias and Song Artistry*'.

As the Collaboratory evolved, it became increasingly clear that the New Fortune potentially has a great future of healthy expansion of usage as a venue for performance, research activity based on original practice early modern acting, and community outreach. The Collaboratory provided strong support for the project of necessary refurbishment by UWA in collaboration with other funding providers. In this sense the Collaboratory may well prove to be a cultural turning point for Western Australian and Australian drama, and performance research.

## THE POWER OF MUSIC COLLABORATORY



The Performance Program of CHE aims to interrogate how emotions were performed and expressed in pre-modern dramatic, literary, artistic and musical performances and explores how we may mediate this information nowadays to produce audience-relevant works. The Performance Collaboratory focused on music, profiting from being able to link the sessions to one of the biggest international music conferences to be held in Australia for many years.

In all, around 300 delegates from 29 countries attended the 'Power of Music' conference, a collaborative venture of The International Conference on Music and Emotion, The Musicological Society of Australia (MSA) and CHE.

The ARC Centre of Excellence for the History of Emotions (CHE) sponsored two half-day Collaboratory sessions. The first session was entitled 'Music and mourning' and examined the nature of music rituals across the period 1100-1800 from Europe and further afield, including South America, Africa as well

as considering Indigenous Australian uses of music in mourning contexts. In the second session, *'Text, rhythm, gesture: emotional meaning and communication in sacred and theatrical European music, 1600-1750'*, traditions from England, Italy, France and Germany were considered. These sessions were well attended and featured formal contributions from top international researchers and practitioners: Emeritus Professor David Tunley; Dr Andrew Lawrence-King; Dr Rosalind Halton; Dr Janice Stockigt; Dr Alan Maddox and Dr Samantha Owens.

Held over four days at The University of Western Australia (UWA) from 30 November – 3 December 2011, international experts in fields including musicology, music therapy, music theory, ethno-musicology, psychology, anthropology, neuroscience, aesthetics and evolutionary biology presented their research.

Talks in the conference included an examination of the impact of music on

the brain for cognitive and intellectual development and improvement; music's powerful role in rituals like mourning and wedding celebrations; the role of music in social and political movements; an examination of specific musical techniques and forms from the past which continue to have a powerful effect on modern audiences.

Professor Jane Davidson, Callaway/Tunley Chair of Music and Deputy Director of CHE, said that the conference and collaboratory events demonstrated the growing interest in research into music's immense socio-emotional role: "It is a well known fact that music is powerful, pervasive and a crucial form of human communication and expression", Professor Davidson said. "We need to know much more about how it operates, on whom, in different societies and cultures, at different points in time. This collaboratory provided a great starting point for such vital research".

## SELECTED CENTRE EVENTS



### CONFERENCES:

Title: Emotions in the Medieval and Early Modern World

Date: 9 – 11 June 2011

Venue: University of Western Australia,

Co-hosted with: Centre for Medieval and Early Modern Studies (UWA) and the Perth Medieval and Renaissance Group

Convened by: Philippa Maddern, Andrew Lynch, Joanne McEwan and Michael Champion

Participants: c150

Title: 'Power of Music' (the 34<sup>th</sup> National Conference of the Musicological Society of Australia and the 2<sup>nd</sup> International Conference on Music and Emotion)

Date: 30 November – 3 December 2011

Venue: University of Western Australia,

Co-hosted with: SEMPRE (Society for Education, Music and Psychology Research)

Convened by: Jane Davidson

Participant numbers: c330

### COLLABORATORIES:

Title: Norbert Elias, Emotional Styles and Historical Change.

Date: 14 – 15 June 2011

Venue: University of Adelaide

Convened by: David Lemmings, Ann Brooks

Participants: c25

Title: Hearts and Stones: A Collaboratory on Emotion, Stone and Temporality

Date: 28 – 30 July 2011

Venue: University of Melbourne

Convened by: Stephanie Trigg

Participants: c25

Title: Manufacturing Emotions

Date: 8 – 9 September 2011

Venue: University of Sydney

Convened by: Juanita Feros Ruys

Participants: c30

Title: Performing Old Emotions on the New Fortune Stage

Date: 15 – 17 September 2011

Venue: University of Western Australia

Convened by: Bob White

Participants: c45

Title: Music and Mourning

Date: 1 December 2011

Venue: University of Western Australia

Convened by: Jane Davidson

Participants: c60

Title: Text, rhythm, gesture: emotional meaning and communication in sacred and theatrical European music, 1600 – 1750

Date: 2 December 2011

Venue: University of Western Australia

Convened by: Jane Davidson

Participants: c60

### SYMPOSIA:

Title: The Power of Music

Dates: 28-30 November 2011

Venue: University of Western Australia

Convenor: Jane Davidson

Co-host: Institute of Advanced Studies, The University of Western Australia

Participants: 42, including postgraduate training

Title: Emotions and Historical Change in Pre-Modern Europe (1100 – 1800)

Date: 14 December 2011

Venue: University of Melbourne

Convenor: Charles Zika

Participants: c25

### HEARTS AND STONES COLLABORATORY



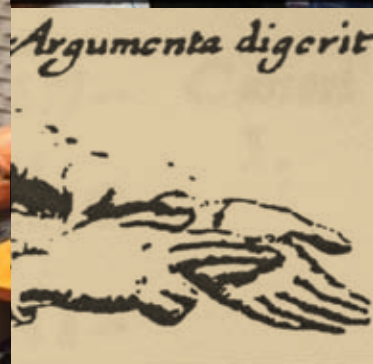
### SHAKESPEARE AND SONG



SHAKESPEARE  
COLLABORATORY



POWER OF MUSIC  
CONFERENCE



EMOTIONS AND  
HISTORICAL  
CHANGE IN  
PRE-MODERN  
EUROPE





### MASTERCLASSES:

Title: Guildhall School of Music and Drama's Annual Early Harp Day  
Date: 15<sup>th</sup> May 2011  
Venue: Lecture Recital Room, Guildhall School of Music and Drama, London, UK  
Convenor and Lecturer: Andrew Lawrence-King  
Participants: c40

Title: Medievalism, Historicism, Temporalities  
Date: 31 July 2011  
Venue: University of Melbourne  
Convenor: Stephanie Trigg  
Co-host: Medievalism in Australia Cultural Memory  
Participants: c25

Title: Interpreting Early Modern Ego-Documents  
Date: 11 November 2011  
Venue: University of Western Australia  
Convenors: Philippa Maddern and Claudia Jarzebowski  
Participants: 6

Title: Interpreting Early Modern Objects: Academic and Curatorial Perspectives  
Date: 16 November 2011  
Venue: University of Western Australia  
Convenor: Susan Broomhall  
Co-host: Institute of Advanced Studies, University of Western Australia  
Participants: c25

Title: Emotional communication in Monteverdi's Madrigals  
Date: 22 November 2011  
Venue: University of Melbourne  
Convenor: Jane Davidson  
Artistic Direction: Andrew Lawrence-King  
Participants: c30, including postgraduate training

Title: Emotional communication in Purcell's Dido and Aeneas  
Date: 24 November 2011  
Venue: Sydney Conservatory of Music  
Convenor: Jane Davidson (Performance)  
Artistic Direction: Andrew Lawrence-King  
Participant numbers: c40, including postgraduate training

### SEMINAR SERIES:

Title: 'Reason and the Passions' Seminar Series  
Venue: University of Queensland (UQ)  
Convenors: Peter Holbrook, Marina Bollinger  
Co-hosts: Centre for History of European Discourses, UQ  
Program:

o 10 March 2011, 'Lyric and Bondage', Professor Richard Strier (University of Chicago)

o 24 March 2011, 'Sensibility and Metaphysics: Hume and Herder', Professor Stephen Gaukroger (University of Sydney)

o 7 April 2011, 'Changing Religion in Early Modern England: Ben Jonson, Father Thomas Wright, and the Role of the Passions' Professor Ian Donaldson (University of Melbourne)

o 21 April 2011, 'Passion, Monstrosity, and Reason in the Sciblerian Satire of Philosophy', Professor Conal Condren (University of Queensland)

o 12 May 2011, 'Mastering Bestial Passions: Self-Dominion and Dominion over Nature in Early Modern Thought', Professor Peter Harrison (University of Queensland)

o 2 June 2011, 'Shakespeare's Sex', Professor Valerie Traub (University of Michigan)

o 11 August 2011, 'The Wonder Cure: Reintegrating Passion and Reason in Seventeenth-Century Philosophy', Dr Deborah Brown (University of Queensland)

o 1 September 2011, 'Passions for Learning and of the Unreasonably Learned in the Eighteenth Century', Professor Yasmin Haskell (University of Western Australia)

o 15 September 2011, 'Mount Parnassus, in which lovely music is hidden: Instrumentation and the Passions in Early Modern European Theatrical Music', Dr Samantha Owens (University of Queensland)

o 6 October 2011, 'Given Life: Abstraction and Affect in French Phenomenology', Dr Knox Peden (University of Queensland)

o 20 October 2011, 'Unease', Professor Simon During (University of Queensland)

Title: ARC Centre of Excellence for the History of Emotions Seminar Series

Venue: University of Adelaide  
Convenor: David Lemmings

Program:

o 17 October 2011, 'Conciliation, Trust and Violence: Empire's Humanitarian Handshake and the Anatomy of a Transcolonial Idea', Dr Penelope Edmonds, (University of Melbourne)

o 24 October 2011, 'Naturally Fearful: Emotion Race and French-Papuan Contact 1818-1830', Dr Nicole Starbuck, (University of Adelaide)

## OUTREACH EVENTS:

### January 2011

CHE support for AUSLAN sign language translation of Shakespeare WA's production of 'Romeo and Juliet', King's Park, WA.

### May 2011

Jane Davidson, Public Lecture, 'The Power of Music', National Making Music Being Week, State Library of Western Australia.

### July 2011

Susan Broomhall, Presentation on CHE, University of Newcastle's Centre of Excellence Development team.

Jane Davidson, Presentation on CHE, Australian Consortium of Humanities Research Centres, Flinders University.

Claire McIlroy, Invited Presentation on 'The History of Emotions: Preserving Europe's Cultural Heritage through Interdisciplinary Research Collaboration' at COST Strategic Workshop 'Safeguard Of Cultural Heritage: a Challenge from the Past for the Europe of Tomorrow', Florence, Italy.

### August 2011

Erika von Kaschke, Organiser, ARC Centre of Excellence for the History of Emotions Information Stand, Open Day, University of Western Australia.

### September 2011

Susan Broomhall, Presentation: 'Objects of emotional and cultural power', Art Gallery of Western Australia, Gallery Guide Training for 'Princely Treasures' exhibition.

Jane Davidson, Presentation, 'Paintings and Emotion: The stuff of mind and spirit', Lawrence Wilson Art Gallery, University of Western Australia.

Bob White, Convenor, Public Meeting, 'Towards a 2012 Shakespeare Festival', New Fortune Theatre, University of Western Australia.

Claire McIlroy, Research Exchange Meeting: Spanish research project on the 'History and Philosophy of Emotions' working under the directorship of Javier Moscoso, Research Professor of History and Philosophy of Science at the Spanish National Research Council, (CSIC), Madrid.

Claire McIlroy, CARMEN Annual Meeting: Centro de Ciencias Humanas y Sociales-CSIC (Madrid) and the Universidad Instituto Empresa (Segovia), Spain.

Claire McIlroy, Research Exchange Meeting: Centre for the History of Emotions at the Max Planck Institute of Human Development, Berlin.

### October 2011

Susan Broomhall, Presentation, 'Objects of beauty, objects of war', public Master Class for 'Princely Treasures' Exhibition, Art Gallery of Western Australia.

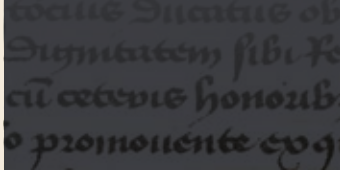
### November 2011

Susan Broomhall, Presentation, 'Encouraging Connections in the Arts' Council for the Humanities and Social Science workshop, 'Communicating Big Ideas: Connecting the Arts, Fremantle, WA.

David Lemmings, Organiser, ARC Centre of Excellence for the History of Emotions Information Stand, Research Week, University of Adelaide.

Richard Read, Public Lecture, 'The evolution of Baroque Rome and the Heritage of the Circulation City Plan', Art Gallery of Western Australia.

Juanita Feros Ruys, 'The Demons Made Me Do It', ArtSS in the City, Sydney University Alumni Association Event, Museum of Sydney.



## BOOKS

### *In Press*

A. Brooks, R. Simpson, *Emotions in Transmigration: Transformation, Movement and Identity* (Basingstoke: Palgrave-Macmillan, 2012).

### *Published*

D. Lemmings, *Law and government in England during the Long eighteenth century: from consent to command* (Basingstoke, Palgrave-Macmillan, 2011), pp. x + 269.

## EDITED BOOKS

### *In Press*

Y. Haskell (Ed.), *Diseases of the Imagination and Imaginary Disease in the Early Modern Period*, (Turnhout: Brepols, 2012).

### *Published*

I. Deliège, J.W. Davidson (Eds), *Music and the Mind: Essays in honour of John Sloboda* (Oxford: Oxford University Press, 2011).

## BOOK CHAPTERS

### *In Press*

J.W. Davidson, 'The role of bodily movement in making music and understanding musical experience: exploration of theoretical contextualisation and case study observation', in *The Oxford Handbook of Music Education*, (Eds) G. Welch & G.E. McPherson (Oxford: Oxford University Press).

J.W. Davidson & R. Faulkner, 'Music in our Lives: Syzygistic influences for achievement in music'. In *Beyond Talent or Practice?: The Complexity of Greatness*, (Ed.) S.B Kaufman (New York: Oxford University Press).

J.W. Davidson & A. Emberly, 'Singing, dancing and embodied communication: Research perspectives', in *Music, Health and Wellbeing*, (Eds) R. MacDonald, L. Michell and G. Kreutz (Oxford: Oxford University Press).

R.E.E. Read, 'Hazlitt as a Gateway to Nineteenth Century Ekphrasis: The Quarrel with Reynolds Revisited', invited chapter, *Romantic Legacies*, (Ed.) Carmen Casalligi (London: Routledge, 2012).

Y. Haskell, 'When is a Disease Not a Disease? Seeming and Suffering in Early Modern Europe (Introduction)', in *Diseases of the Imagination and Imaginary Disease in the Early Modern Period* (Turnhout: Brepols, 2012), pp. 1-17.

Y. Haskell, 'The Anatomy of Hypochondria: Malachias Geiger's *Microcosmus Hypochondriacus* (Munich, 1652)', in *Diseases of the Imagination and Imaginary Disease in the Early Modern Period* (Turnhout: Brepols, 2012), pp.271-295.

P. Maddern, 'Oppressed by utter poverty': survival strategies for single mothers and their children in late-medieval England, in *Experiences of Poverty in Late Medieval and Early Modern England and France* (Farnham: Ashgate, 2012)

### *Published*

J.W. Davidson, 'Musical participation: expectations, experiences and outcomes', in *Music and the Mind*, (Eds) I. Deliège and J.W. Davidson (Oxford: Oxford University Press, 2011), pp. 65-87.

Y. Haskell, 'Let the Mountain (Vesuvius) Come to Mahomet: The Healing Powers of Travel and Neapolitan Simpatia in Niccolò Giannettasio's *Herculanean Spring* (1704)', in *Neapolitan Affairs (Variantology 5)*, (Eds) S. Zielinski and E. Furlus (Cologne: Walther Konig, 2011).

P. Holbrook, 'Thomas Hardy'. In *Scott, Dickens, Eliot, Hardy: Great Shakespeareans*, (Ed.) A. Poole (London: Continuum, 2011), pp. 139-183.

P. Holbrook, 'Shakespeare and Poetry', in *The Edinburgh Companion to Shakespeare and the Arts*, (Eds) M. Thornton Burnett, A. Streete and R. Wray (Edinburgh: Edinburgh University Press, 2011), Part 2.

A. Lynch, 'Genre, Bodies and Power in Oxford, Bodleian Library, MS Laud Misc. 108: King Horn, Havelok, and the South English Legendary', in *The Texts and Contexts of Oxford, Bodleian Library, MS Laud Misc. 108. The Shaping of English Vernacular Narrative*, (Eds) K.K. Bell and J.N. Couch (Leiden: Brill, 2011), pp. 177-196.

R. S. White, 'Survival and Change: The Sonnet from Milton to the Romantics', in *The Cambridge Companion to the Sonnet*, (Eds) A.D. Cousins and P. Howarth (Cambridge University Press, 2011), pp. 125 - 144.

R. S. White, 'Shakespeare's Scholars as Postmodernists', in *Scholars in Shakespeare: A Postmodern Scrutiny*, (Eds) B.S. Dahiya and M. Sharma (Kurekshetra: The Shakespeare Association of India, 2011), pp. 77-96.

C. Zika, 'The Baillieu Library's Etching of André Laurent, "Saul and the Witch of Endor", after Salvator Rosa', in *Print Matters at the Baillieu*, (Eds) S. Jaehrling & K. Stone (Melbourne: Cussonia Press, 2011).

## JOURNALS

### Edited Journal Issue

#### Published

H. Dell, L. D'Arcens and A. Lynch, (Eds) *postmedieval: a journal of medieval cultural studies*, 2.2, 2011: 'The Medievalism of Nostalgia'.

## JOURNAL ARTICLES

#### In press

A.Lynch, 'Marvellous Melbourne's Middle Ages: The Burlesque Extravaganzas of W.M. Akhurst', in *Australian Literary Studies*, 26:3-4 (2011), pp. 36-54.

L.D'Arcens, A.Lynch and S.Trigg, (Eds) 'Medievalism, Nationalism, Colonialism: Introduction', in *Australian Literary Studies*, 26:3-4 (2011), pp. 1-5.

#### Published

J.W. Davidson & J. Fedele, 'Investigating group singing activity with people with dementia and their caregivers: Problems and positive prospects', in *Musicae Scientiae* 15, 3 (2011), pp. 402-422.

Y. Haskell, 'Lieven de Meyere and Early Modern Anger Management: Seneca, Ovid, and Lieven de Meyere's *De ira libri tres* (Antwerp, 1694)', in *International Journal of the Classical Tradition* 18. 1 (2011), pp 36-65.

Y.Haskell, 'Cymbalum Electricum – Mental Notes: Mazzolari's Poetic Exphrasis of Jean-Baptiste de la Borde's *Clavessin Électrique*', in *Objects of Knowledge, of Art and of Friendship – A small technical encyclopaedia for Siegfried Zielinski*, (Eds) D.Link and N.Röller (Leipzig: Institut für Buchkunst, 2011). ISBN 978-3-932865-64-0

L.Hill, 'Social Distance and the New Strangership in Adam Smith', in *Adam Smith Review*, Volume 6 (2011), pp. 166-183.

P.Holbrook, "'Endless Mornings on Endless Faces": Shakespeare and Philip Larkin', in *Shakespeare Survey* 64 (2011), (Cambridge University Press, UK), pp. 328-339.

A. Lynch, 'Nostalgia and Critique: Walter Scott's "secret power"', in *postmedieval: a journal of medieval cultural studies*, 2.2 (2011), pp. 201-215.

A. Lynch, "'I have so many truths to tell": Randolph Stow's *Visitants and The Girl Green as Elderflower*', in *Australian Literary Studies*, 26.1. (2011), pp. 20-32.

## LIVE PERFORMANCE OF CREATIVE WORKS

### Major Projects 2011

A. Lawrence-King (Artistic Director), J.W. Davidson (Assistant Director), J. Savall (Conductor/Composer), 29<sup>th</sup> January 2011; 4<sup>th</sup> September 2011, Jerusalem, City of Two Peaces, Hespèrion XXI, Bâtiment des Forces Motrices, Geneva, Switzerland; Helsinki Music Centre, Helsinki, Finland (Festival Agapé, Helsinki Festival).

J.W. Davidson, 20<sup>th</sup> - 21<sup>st</sup> January 2011, Orfeo (Monteverdi 1607) Christians Kirke, Copenhagen, Denmark, in association with the Royal Danish Academy of Music.

J.W. Davidson, P. Newmark, E. Rocha, 31<sup>st</sup> January 2011, *Romeo and Juliet* (Shakespeare, 1597), Kings Park, Perth, Australia, collaboration with Shakespeare WA, evening with live-signing interpreters for a deaf and hearing audience.

A. Lawrence-King, 12<sup>th</sup> February 2011; 15<sup>th</sup> May 2011; 8<sup>th</sup> September 2011, Raoul Auger Feuillet's *Chorégraphie* (solo recital), Kunsthaus, Müzzuschlag, Austria; Guildhall School of Music and Drama, London, UK; St Petersburg Early Music Festival, Russia.

A. Lawrence-King, 3<sup>rd</sup> - 4<sup>th</sup> March 2011, Bach's *Brandenburg III* (J.S. Bach, 1721), Kymi Sinfonietta, Kotka Concert Hall and Kouvola Town Hall, Finland.

A. Lawrence-King, 3<sup>rd</sup>, 4<sup>th</sup> and 10<sup>th</sup> March 2011, *Harp Concerto in A minor* (Handel, world première), Kymi Sinfonietta, Kotka Concert Hall and Kouvola Town Hall, Finland and Derzhavin Manor Museum, St Petersburg, Russia.

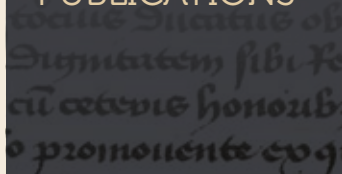
A. Lawrence-King (Harp Soloist), J. Savall (Conductor), 14<sup>th</sup> March 2011; 21<sup>st</sup> July 2011; 25<sup>th</sup> July 2011; 26<sup>th</sup> August 2011, *Folias Criollas: Musical dialogue from Old Spain*, the Mexican Baroque, and the living *Husteca* and *Jarocho* traditions, Hespèrion XXI, Lincoln Centre, New York; Helmut List Halle, Graz, Austria (Festival Styriarte 2011); Theatre Grec, Barcelona, Spain; Centre Culturelle, Sablé, France; Schloss Grafenegg.

A. Lawrence-King (Harp Soloist), J. Savall (Conductor), 24<sup>th</sup> March 2011, *Vespres de Sant Jordi*, Hespèrion XXI, Basílica de Santa Maria del Mar, Barcelona.

A. Lawrence-King (Harp Soloist), J. Savall (Conductor), 1<sup>st</sup> April 2011; 20<sup>th</sup> April 2011, *Le Royaume oublié : La Croisade contre les Albigeois - La Tragédie Cathare*, Hespèrion XXI, Cité de la Musique, Paris; *Kościół św. Katarzyny* (Church of St. Catherine), Krakow, Poland.



SELECTED  
CENTRE  
PUBLICATIONS



A. Lawrence-King (Harp Soloist), J. Savall (Conductor), 12th April 2011, 13th April 2011 and 15th April 2011, Vespro della Beata Vergine, Le Concert des Nations, Hespèrion XXI and La Capella Reial de Catalunya, Concert Hall, KKL Luzern, Switzerland (Lucerne Festival 2011); Teater am Kirchplatz, Vaduz, Lichtenstein; Festspielhaus, Baden-Baden, Germany.

A. Lawrence-King (Harp Soloist), J. Savall (Conductor/Composer), 28th April 2011; 30th April 2011; 3rd May 2011, Mare Nostrum, Hespèrion XXI, Contemporary Arts Centre, Ankara; Is Sanat, Istanbul, Turkey; Wigmore Hall, London.

A. Lawrence-King (Irish Harp Soloist), J. Savall (Conductor), 4th May 2011; 8th June 2011; 21st October 2011; 13th November 2011, The Celtic Viol (The Irish Harp), Hespèrion XXI, Les Drassanes Reials, Barcelona, Spain; Gran Kursaal, Besançon, France; Théâtre du Champ au Royal, Guingamp, France; Théâtre d'Albi, Albi, France.

A. Lawrence-King (Irish Harp Soloist), C.O'Leary (Singer), 18th June 2011, Irish Ballads (duo recital), Stadtkirche St Marien, Montalbâne, Germany (Montalbâne Festival 2011)

A. Lawrence-King (Irish Harp Soloist) J. Savall (Conductor), 19th June 2011, Chants d'amour et de desamour, Hespèrion XXI, Abbaye de Sait-Michel, Thiérache, France

A. Lawrence-King, 9th July, 2011, Choréographie: The Court Music of Louis XIV (ensemble recital), Sinfonietta Riga White Hall of Rundāle Palace, Riga, Latvia. Programme included music by Jean-Henri d'Anglebert, Andre Campra, Jean Baptiste Lully, Jean-Fery Rebel

A. Lawrence-King, 13th July 2011, The Boatmen: Ballads, dances and high art music brought across the 17th century seas, The Harp Consort, Sir Jack Lyons Concert Hall, University of York, York Early Music Festival 2011.

A. Lawrence-King, 20th July 2011, Euridice (Peri, 1600; Abridged Version by A. Lawrence-King 2011), Guildhall Lutes and Voices, The Lumen Centre, London, UK.

A. Lawrence-King, 24th July 2011, Fiesta Mexicana (Padilla), Utopia Choir (Finnish early Music Choir), Sastamala Old Church, Finland (Mexican Baroque Sacred Choral Music).

A. Lawrence-King, A. Heymann, S. Armstrong, G. Labhuidh, 19th and 20th August 2011, Irish Harp and Psaltery, Holy Trinity Church, Fethard, Ireland; St Patrick Church, Kilkenny, Ireland, Historical Harp Society of Ireland Summer Concert Series 2011.

A. Lawrence-King, 24th August 2011, Flores de Musica (Manuel Rodrigues Coelho, 1620), Cultural Conference Centre, Elzenveld, Antwerp, Belgium, Festival van Vlaanderen Antwerpen.

A. Lawrence-King, 26th August 2011, Fiesta!, The Harp Consort, St Augustine Church, Antwerp, Belgium, Laus Polyphoniae 2011 (AMUZ, Antwerp)

A. Lawrence-King (Harp Soloist), J. Savall (Conductor), 28th August 2011, Music at the Royal Courts of Manuel I to João IV, Hespèrion XXI, St. Pauluskerk, Antwerp, Belgium (Laus Polyphoniae 2011).

A. Lawrence-King (Harp Soloist), J. Savall (Conductor), 13th September; 17th November 2011, La Dinastia Borgia, Hespèrion XXI, La Cité de la Musique, Paris, France; Auditorio Nacional, Madrid, Spain.

R. White, R. McConkie, 16th September 2011, Henry the Fourth Part One, The New Fortune Theatre, The University of Western Australia, Perth, Australia.

J. W. Davidson, P. Newmark, 16th September 2011, The Power of Music Shakespeare and Song: Depictions of Shakespearean Emotions in Arias and Song, West Australian Opera, Young Artist Program, Callaway Music Auditorium, The University of Western Australia.

A. Lawrence-King (Harp Soloist), D. Reuss (Conductor), 23rd and 24th September 2011, Saul (Handel, 1739), Estonia Estonian State Symphony Orchestra and Estonian Philharmonic Chamber Choir, Estonia Concert Hall, Tallinn and St. John's Church of Tartu

A. Lawrence-King (Harp Soloist), J. Savall (Conductor), 25th September 2011, Orient-Occident: Dialogue of the Souls, Hespèrion XXI, Sala Gran, Kursall, Manresa, Spain.

A. Lawrence-King, 16th October 2011, Ludus Danielis - The Play of Daniel (Anonymous, 13th Century), The Harp Consort and Ars Nova, Marmorkirken, Copenhagen, Denmark.

J. W. Davidson, P. Newmark, 28th and 29th October 2011, 'Brush up Your Shakespeare', excerpts from plays with accompanying songs and arias based on Shakespeare's plays, Vocal Studies Department, School of Music, Callaway Music Auditorium, The University of Western Australia.

A. Lawrence-King, 31st October 2011, Vite e voci, L'Homme Armé, Cenacolo di Andrea del Sarto, Florence, Italy.

A. Lawrence-King (Harp Soloist), 2nd November 2011, Ars Musicae, Cenacolo di Andrea del Sarto, Florence, Italy.

A. Lawrence-King (Harp Soloist), J. Savall (Conductor), 3<sup>rd</sup> November 2011; 6<sup>th</sup> November 2011, Las Musicas del Quijote (Miguel de Cervantes), Hespèrion XXI, Teatro Olimpico, Rome, Italy; Teatro della Pergola, Florence, Italy.

A. Lawrence-King (Harp Soloist), J. Savall (Conductor), 16<sup>th</sup> November 2011, Jeanne la Pucelle, Hespèrion XXI and La Capella Reial de Catalunya, Salle Grande, La Cité de la Musique, Paris, France.

A. Lawrence-King, 9<sup>th</sup> December 2011, El Arte de Fantasia, The Harp Consort and Insula Magica, Philharmonic Concert Hall, Novosibirsk, Russia, IX International Christmas Festival of Arts, Siberia.

A. Lawrence-King (Harp Soloist), J. Savall (Conductor), 11<sup>th</sup> December 2011, Éloge de la Folie: Erasmus de Rotterdam et son temps, Hespèrion XXI and La Capella Reial de Catalunya, Salle des Concerts, La Cité de la Musique, Paris, France.

#### *Recorded/Rendered Creative Works*

A. Lawrence-King, Dinastia Borja, Alia Vox, ASIN: B003YTKWXY, 2011 (3 discs).

A. Lawrence-King (Director of The Harp Consort), Ludus Danielis, broadcast on Danish Radio Klassik, 19<sup>th</sup> October 2011.

A. Lawrence-King, A. Parrott, Handel's Harp Concerto in A minor, broadcast on BBC Radio 3, November 11<sup>th</sup> 2011.

#### *Created or Produced Substantial Public Exhibitions or Events*

J. W. Davidson, S. Grant, A. Lawrence-King, Emotional Communication in Monteverdi's Madrigals: Workshop and Concert, Wyselaskie Auditorium, Conservatorium of Music, The University of Melbourne, 22<sup>nd</sup> November 2011, (Open to the Public).

J. W. Davidson, A. Lawrence-King, A. Maddox. Emotional Communication in Purcell's Dido and Aeneas, Sydney Conservatorium of Music, 24<sup>th</sup> November 2011, (Open to the Public).

A. Lawrence-King, Il palpitar del core: Experiments with tactus & emotions in early 17<sup>th</sup> century monody, Experimentation in the Context of Performance Practice at the Orpheus Research Centre in Music, Ghent, Belgium, 27<sup>th</sup> April 2011, (Open to the Public).

A. Lawrence-King, Guildhall School of Music and Drama's Early Harp Day, Lecture Recital Room, Guildhall School of Music and Drama, London, UK, 15<sup>th</sup> May 2011, (Open to the Public).

## OTHER

### *Encyclopedia Entries In press*

C. Zika, 'Demons, Demonology, Christianity, Medieval Times and Reformation Era'; 'Demons, Demonology in Visual Arts'; 'Devil in Visual Arts', in The Encyclopedia of the Bible and Its Reception (EBR), Vol. 5, Berlin & New York: De Gruyter, to be published June 2012.

### *Conference Proceedings Published*

L. Hill, 'Changing Conceptions of Political Corruption in the Eighteenth Century', (with A. Bugeja) Proceedings of the Australasian Political Studies Association Conference 2011.

### *Unpublished Music Scores*

A. Lawrence-King, Orfeo, New Edition of the opera, on the basis of the 1609 and 1615 prints.

A. Lawrence-King, Harp Concert in A Minor, First edition based on rediscovered fragments of the work.



## PAPERS PRESENTED BY CHE INVESTIGATORS

### January 2011

Charles Zika, 'The new ARC Centre for the History of Emotions', History Fellows' Group Seminar, School of Historical and Philosophical Studies, University of Melbourne.

### February 2011

Jane Davidson, 'Music, Emotion and Reflective Research Practice', Creativity and Collaboration Seminar, School of Music, University of Queensland.

Andrew Lynch, 'Nostalgia and critique: Walter Scott's secret power', Australian and New Zealand Association of Medieval and Early Modern Studies Conference, University of Otago.

Philippa Maddern, 'Playing emotions: children and emotions in late-medieval English plays and processions', Australian and New Zealand Association of Medieval and Early Modern Studies Conference, University of Otago.

Una McIlvenna, 'Sharing the Cabal of Cuckoldry: the Parlement de Paris and Catherine de Medici's ladies-in-waiting', Australian and New Zealand Association of Medieval and Early Modern Studies Conference, University of Otago.

Richard Read, 'Distance, Recognition and Synaesthesia: the Afterlife of Molyneux's Question in the Art Criticism of William Hazlitt and John Ruskin', Romanticism and the Tyrannies of Distance, Inaugural Conference, Romantic Studies Association of Australasia, University of Sydney.

Stephanie Trigg, 'Faces that Talk: Chaucer, Nature and Female Beauty', Australian and New Zealand Association of Medieval and Early Modern Studies Conference, University of Otago.

Charles Zika, 'Images, Signs and Natural Disasters in the Wonder Book of Johann Jakob Wick', Visual Studies Seminar in Comparative Social and Cultural History, Caisu College, University of Cambridge.

Charles Zika, 'Images of the Witch of Endor and the Virgin Mary in the Religious Culture of early modern Europe: two projects', Religious Visual Culture Workshops, Trinity College, University of Cambridge.

### March 2011

Jane Davidson, 'Music and Emotion: Views from Psychology and History'. Launch of School of Music International Seminar Series, University of Western Australia.

Jane Davidson, 'Socio-Emotional Effects of Music as an Intervention for the Wellbeing', International Guest Seminar Presentation, Institute of Advanced Studies, University of Western Australia.

Yasmin Haskell, 'Cognitive and Emotional Benefits of Learning', Discussion paper presented to Balzan Project Workshop on 'Thinking with Literature', St John's College, Oxford University.

Yasmin Haskell, Seminar Leader, Interdisciplinary Seminar, Laboratoire de Philosophie et Histoire des Sciences, Centre National de la Recherche Scientifique.

### April 2011

*Keynote Presentations:*

Lisa Hill, 'Adam Ferguson's Sociology of Emotions', Keynote Address, British Sociological Association Annual Conference, London School of Economics, London.

Stephanie Trigg, 'Langland's Tears: Piers Plowman and the History of Emotion', Keynote Address, Oxford University.

*Presentations:*

Andrew Lawrence-King, 'Il palpitar del core: Experiments with tactus & emotions in early 17<sup>th</sup> century monody'. Experimentation in the Context of Performance Practice at the Orpheus Research Centre in Music, Ghent, Belgium.

Philippa Maddern, 'Emotion and Expression: emotion terminology and ecclesiastical courts in late medieval England', Graduate Seminar, Freie Universität, Berlin.

Juanita Feros Ruys, 'Wraths and Hatreds and Envy: Conceptualising Demonic Emotions in Medieval Europe' MEDEMS (Centre for Medieval and Early Modern European Studies), Devotion and Emotion Conference, University of Auckland.

### June 2011

*Keynote Presentations:*

Indira Ghose, 'Laughter and Emotions in the Early Modern World', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Susan Karant-Nunn (International Associate), 'Luther's Heart', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

*Presentations:*

Jane Davidson and Andrew Lawrence-King, 'Rehearsing Recitative in Monteverdi's Orfeo (1607): Generating Authentic Emotional Meaning in Twenty-first Century Interpretation', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Indira Ghose, 'Women and Jestbook Literature', ARC Centre of Excellence for the History of Emotions Seminar, University of Western Australia.

Indira Ghose, 'A Funny Thing Happened on the Way to the Globe', ARC Centre of Excellence for the History of Emotions Workshop, University of Queensland

Yasmin Haskell, 'The cognitive and emotional benefits of life-long learning; some views from the eighteenth century', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Lisa Hill, 'Emotions in Adam Ferguson's System of Thought' Norbert Elias, Emotional Styles and Historical Change, ARC Centre for the History of Emotions Collaboratory, University of Adelaide.

Peter Holbrook, 'The Renaissance Tragic Self and Self-Government', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Danijela Kambaskovic-Sawers, 'Male sexual jealousy and domestic violence in Shakespeare's world and ours', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Heather Kerr, 'Figuring Sympathy: Charlotte Turner Smith's Beachy Head', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

David Lemmings, 'Emotional justice in the new public sphere: crime, the courts and the press in early eighteenth-century Britain', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Jonas Liliequist, 'Ambivalent emotions and conflicts between parent and child generations in early modern Sweden and Finland', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Andrew Lynch, 'Brennyng ful hote in his malencolye: war as emotional pathology in medieval literature', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Philippa Maddern, 'Terms of (Un)endearment, or what kind of thing was 'cordis dolor' in late medieval English marital causes?', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Una McLivenna, 'Sermons in Praise of Cuckoldry: Shame and Ridicule at the Early Modern Court', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Richard Read, 'Boosting the Emotional Power of New Liturgy: the Hidden Sides of Things in Pseudo Giotto's Crib at Greccio', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Juanita Feros Ruys, 'Passions of the Spirits: Demonic Emotions in Medieval Europe', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Alison Scott, 'Bacon's 'Of Studies'; towards an emotional ethics of reading?', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Stephanie Trigg, 'Langland's Tears: Piers Plowman and the History of Emotions', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Jacqueline Van Gent and Susan Broomhall, 'Affective Power and subordinated dynastic relationships after religious conversion', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Colin Yeo, 'From Petrarch's 134 to Popular Culture: A History of Ambivalence', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Robert White, 'Emotions in Illustrations of Shakespeare: a brief history', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Charles Zika, 'Disordered Nature, disordered bodies; emotional responses to religious crisis in the later sixteenth-century Wick archive', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

## SELECTED CENTRE PRESENTATIONS



### July 2011

#### *Keynote Presentations:*

Andrew Lynch, 'What cheer: Action and Emotion in the Arthurian World', Keynote Address, XXIII Triennial Congress of the International Arthurian Society, University of Bristol

Philippa Maddern, 'Managing Anger and Fear, medieval style; England 1300-1500', Keynote Address, President's Plenary Forum, International Society for Research on the Emotions, Kyoto Japan.

(Paper delivered by Susan Broomhall)

#### *Presentations:*

Susan Broomhall, Respondent to paper by Tom Prendegast, Hearts and Stones: A Collaboratory on Emotion, Stone and Temporality, ARC Centre of Excellence for the History of Emotions, University of Melbourne.

Jane Davidson and Sharon Chung 'Taking shape over time: a case study approach to the development and use of facial gesture and bodily expression in performance', Performance Studies Network International Conference, AHRC Research Centre for Musical Performance as Creative Practice, University of Cambridge, UK.

Andrew Lawrence-King, Jane Davidson, Steven Player and Katerina Antonenko, 'Il corso del ragionare [Italy, circa 1607]: reflections on rhythm, recitative and rehearsals', Performance Studies Network International Conference, AHRC Research Centre for Musical Performance as Creative Practice, University of Cambridge, UK.

Bob White, 'Mixed Emotions', Closing session, Shakespeare and Emotions Conference, University of Hull.

Bob White, 'The Sonnets', Seminar Session, International Shakespeare Association Conference, Prague.

Bob White, 'A Centre for Emotions in Australia', Shakespeare and Emotions Conference, University of Hull.

### August 2011

Jane Davidson, 'Facial and bodily expression in classical solo piano works', West Australian Academy of the Performing Arts, Edith Cowan University.

Jane Davidson, 'Two comparative case studies of facial gesture and bodily expression in contemporary interpretations of Liebestraum by Franz Liszt', International Symposium on Performance Science, Toronto.

Andrew Lawrence-King, "'When Love on Time and Measure makes his Ground" Rhythm in 17<sup>th</sup>-Century music', Scoil na gCláirseach 2011 (Summer School of Early Irish Harp), Convened by the Irish Harp School and Historical Harp Society of Ireland.

Andrew Lawrence-King, "'The Harper's Humours" Authentic Passions in Early Music', Scoil na gCláirseach 2011 (Summer School of Early Irish Harp), Convened by the Irish Harp School and Historical Harp Society of Ireland.

Charles Zika, 'Demons or cheating priests? Antonie van Dale and the Pythia of Endor in debates over the origins of ancient oracles in the later seventeenth century', History and Antiquarianism Conference, University of Sydney.

### September 2011

#### *Keynote Presentations:*

Jane Davidson, 'Social Proxemics, Musical Dynamics', Distinguished Lecture, The Centre for Interdisciplinary Research in Music Media and Technology, McGill University, Montreal.

#### *Presentations:*

Jane Davidson, 'Making musical expression', Workshop, Centre for Interdisciplinary Research in Music Media and Technology, Montreal.

Yasmin Haskell, 'Passions for Learning and of the Unreasonably Learned in the Eighteenth Century', Reasons and Passions Seminar Series, University of Queensland.

Una McLivenna, 'Sermons in Praise of Cuckoldry: How to Manufacture Shame in Early Modern France', Manufacturing Emotions Collaboratory, ARC Centre of Excellence for the History of Emotions, University of Sydney.

Samantha Owens, 'Mount Parnassus, in which lovely music is hidden: Instrumentation and the Passions in Early Modern European Theatrical Music', Reasons and Passions Seminar Series, University of Queensland.

Richard Read, 'The Reversed Painting in Colonial Art', World Art Research Seminar, University of East Anglia.

Peter Reynolds, Session Leader, 'Theatre Websites', Performing Old Emotions on the New Fortune Stage Collaboratory, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Charles Zika, 'The Baillieu Library's engraving of Saul and the Witch of Endor by Andrew Lawrence: A curious example of Salvator Rosa's influence in the 17<sup>th</sup> and 18<sup>th</sup> centuries', Print Matters Symposium, University of Melbourne.

Charles Zika, 'Inculcating Fear and/or Anger: Emotional Layering in the Multimedia Archive of Johann Jakob Wick (1560 – 1587)', Manufacturing Emotions Collaboratory, ARC Centre of Excellence for the History of Emotions, University of Sydney.

### October 2011

Andrew Lawrence-King, 'L'affetto e la somiglianza delle parole: Experiments with Emotions & Continuo in a Tactus-led Environment' Conference: 3<sup>rd</sup> Annual Research Festival for the Orpheus Research Centre in Music, Ghent, Belgium (in collaboration with Pentacon, UK).

Richard Read, 'Reynolds, Hazlitt and Ekphrasis', MA Group, World Art and Museology, University of East Anglia.

Alison Scott, 'Representing London's 'fat-fed luxury': desire, disgust and the early Modern Metropolis', ARC Centre of Excellence for the History of Emotions Seminar Series, University of Adelaide.

Jacqueline Van Gent, 'Early modern emotions and colonialism – perspectives from East and West', Emotions East and West, Cultural History of Emotions 2011 Conference, Istanbul.

#### **November 2011**

Ann Brooks, 'The 'Affective Society': Theorizing Emotions in the Social Sciences in the US and Europe from 1800 to the Present', North American Conference on British Studies, Denver.

Susan Broomhall et al, 'Materialising Emotions: Early Modern Objects, Contemporary Spaces', At the Frontier 2011 Conference, Exploring the Possibilities, Museums Australia in Perth WA.

Susan Broomhall, Response Paper, Interdisciplinary Perspectives on the Meanings and Mechanisms Underlying Musical Affect Symposium, Institute of Advanced Studies, University of Western Australia.

Jane Davidson, 'Musical Arts as Embodied Communicative Experiences', Interdisciplinary Perspectives on the Meanings and Mechanisms Underlying Musical Affect Symposium, Institute of Advanced Studies, University of Western Australia.

Yasmin Haskell, Response Paper, Interdisciplinary Perspectives on the Meanings and Mechanisms Underlying Musical Affect Symposium, Institute of Advanced Studies, University of Western Australia.

Claudia Jarzebowski 'Magical Worlds, Real Fears: child suspects in seventeenth-century German trials of witchcraft', History of Childhood Symposium, UWA.

Claudia Jarzebowski 'Emotion and Narration: the legitimation of power in the memoirs of Queen Christina of Sweden (1626-1689), CMEMS/PMRG seminar series, UWA.

Andrew Lawrence-King, Response Paper, Interdisciplinary Perspectives on the Meanings and Mechanisms Underlying Musical Affect Symposium, Institute of Advanced Studies, University of Western Australia.

David Lemmings, 'Negotiating justice in the new public sphere: crime, the courts and the press in late eighteenth-century Britain', North American Conference on British Studies, Denver, Colorado.

David Lemmings, 'Henry Fielding, moralist, justice and journalist: narratives of panic, authority and emotion in English newspaper crime and justice reportage, 1748-52', Department of History, The Open University, Milton Keynes, UK.

Philippa Maddern, 'Death and the Children; children's experiences of the death of peers, siblings and parents in late-medieval England', History of Childhood Symposium, University of Western Australia.

Philippa Maddern, Response Paper, Interdisciplinary Perspectives on the Meanings and Mechanisms Underlying Musical Affect Symposium, Institute of Advanced Studies, University of Western Australia.

Richard Read, 'Distance, Recognition and Synaesthesia', Architecture, Landscape and Visual Art Conference 9, University of Western Australia.

Jacqueline Van Gent et al, 'Materialising Emotions: Early Modern Objects, Contemporary Spaces', At the Frontier 2011 Conference, Exploring the Possibilities, Museums Australia in Perth WA.

#### **December 2011**

##### *Keynote Presentations:*

Andrew Lawrence-King, 'Play this passionate: gestures of emotion circa 1600' Keynote Speech. Power of Music, The 34<sup>th</sup> National Conference of the Musicological Society of Australia and the 2<sup>nd</sup> International Conference on Music and Emotion, University of Western Australia.

##### *Presentations:*

Katie Barclay, 'Intimacy and the Lower-Class Family in the Long Eighteenth Century: Oral Cultures and Spatial Dramas', Emotions and Historical Change in Pre-Modern Europe (1100-1800) Symposium, ARC Centre of Excellence for the History of Emotions, University of Melbourne.

Susan Broomhall, 'Curating pre-modern emotions in modern spaces: a focus on religious objects', Emotions and Historical Change in Pre-Modern Europe (1100-1800) Symposium, ARC Centre of Excellence for the History of Emotions, University of Melbourne.

Jane Davidson, Session leader, Music and Mourning Collaboratory, ARC Centre of Excellence for the History of Emotions, University of Western Australia

Jane Davidson and Robert Faulkner, 'The power of syzygistic influences on musical engagement', Power of Music, The 34<sup>th</sup> National Conference of the Musicological Society of Australia and the 2<sup>nd</sup> International Conference on Music and Emotion, University of Western Australia.

## SELECTED CENTRE PRESENTATIONS



Sandra Garrido, 'Music and Grief: A Case Study from Chile', Power of Music, The 34<sup>th</sup> National Conference of the Musicological Society of Australia and the 2<sup>nd</sup> International Conference on Music and Emotion, University of Western Australia.

Sandra Garrido, Session leader, Music and Mourning Collaboratory, ARC Centre of Excellence for the History of Emotions, University of Western Australia

Andrew Lawrence-King, Session leader, Music and Mourning Collaboratory, ARC Centre of Excellence for the History of Emotions, University of Western Australia

Andrew Lawrence-King, Session leader, Text, rhythm, gesture: emotional meaning and communication in sacred and theatrical European music, 1600-1750 Collaboratory, ARC Centre of Excellence for the History of Emotions, University of Western Australia

Andrew Lynch, Session leader, Music and Mourning Collaboratory, ARC Centre of Excellence for the History of Emotions, University of Western Australia

David Lemmings, 'Governing Emotions: the Affective Family, the Press and Reforming the Law in Eighteenth-century Britain', Emotions and Historical Change in Pre-Modern Europe (1100-1800) Symposium, ARC Centre of Excellence for the History of Emotions, University of Melbourne.

Una McIlvenna, Session leader, Music and Mourning Collaboratory, ARC Centre of Excellence for the History of Emotions, University of Western Australia

Samantha Owens, Session leader, Text, rhythm, gesture: emotional meaning and communication in sacred and theatrical European music, 1600-1750 Collaboratory, ARC Centre of Excellence for the History of Emotions, University of Western Australia

Sarah Randles, 'Place, Space and the Material in the Emotional Response to Medieval Chartres', Emotions and Historical Change in Pre-Modern Europe (1100-1800) Symposium, ARC Centre of Excellence for the History of Emotions, University of Melbourne.

Richard Read, 'The Social Implications of Contact with 'the real' in studio self-portraiture: a new reading of Rembrandt's Self Portrait with Two Circles, c. 1665-1669', Art Association of Australia Conference, University of Victoria, Wellington, New Zealand.

Claire Walker, 'The Papists plot of firing discovered: Fear of Catholics in Restoration London', Emotions and Historical Change in Pre-Modern Europe (1100-1800) Symposium, ARC Centre of Excellence for the History of Emotions, University of Melbourne.

## VISITORS' PRESENTATIONS

### March 2011

Richard Strier, University of Chicago, 'Lyric and Bondage', Reasons and Passions Seminar Series, University of Queensland.

### May 2011

Joel Harrington, Vanderbilt University, 'The Cosmos of a Sixteenth-Century Executioner', University of Melbourne.

Peter Harrison, 'Mastering Bestial Passions: Self-Dominion and Dominion over Nature in Early Modern Thought', Reasons and Passions Seminar Series, University of Queensland.

### June 2011

Nicole Eustace, New York University, 'The Discontents of the Civilising Process: Beauty and Booty' and the Problem of Colonial Affect in the American War of 1812', Norbert Elias, Emotional Styles and Historical Change: An Interdisciplinary Collaboratory, University of Adelaide.

Michaela Hohkamp, Freie Universität, Berlin, 'Younger Brothers: gender, power and emotion in the seventeenth century Nassau family', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

David Konstan, Brown University, 'From Regret to Remorse: The Emotional Landscape of the Late Antiquity', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Helmut Kuzmics, University of Graz, 'War, Emotions and the European Civilising Process. The Development of War-Related Affects from Feudal to Industrial Warfare in an Eliasian Perspective', Norbert Elias, Emotional Styles and Historical Change: An Interdisciplinary Collaboratory, University of Adelaide.

Barbara Rosenwein, Loyola University, 'Continuity and Change in Late Medieval and Protestant Religious Feeling in England', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Barbara Rosenwein, Loyola University, 'Emotion-terms in the Paston Letters', CMEMS/PMRG seminar series, UWA.

Barbara Rosenwein, Loyola University, 'Elias in Amazonia: Paradigms of Emotional Change', Norbert Elias, Emotional Styles and Historical Change: An Interdisciplinary Collaboratory, University of Adelaide.

Robert Shoemaker, University of Sheffield, 'Fear of Crime in Eighteenth-Century London', Emotions in the Medieval and Early Modern World Conference, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Peter Stearns, George Mason University, 'Emotions and Modernity', Public Lecture, University of Western Australia

Valerie Traub, University of Michigan, 'Shakespeare's Sex', Reasons and Passions Seminar Series, University of Queensland.

### **July 2011**

Jeffery Jerome Cohen, George Washington University, 'Feeling Stone', Public Lecture, University of Melbourne.

Tom Prendergast, College of Wooster, Ohio, 'I can get no history from [them]: The Strange Cases of London Stone and the Stone of Scone', Hearts and Stones: A Collaboratory on Emotion, Stone and Temporality, ARC Centre of Excellence for the History of Emotions, University of Melbourne.

### **September 2011**

Andrew Gurr, University of Reading, Session Leader, 'Old Globe and New Fortune', Performing Old Emotions on the New Fortune Stage Collaboratory, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Ralph Cohen, American Shakespeare Centre, Session Leader, 'Blackfriars', Performing Old Emotions on the New Fortune Stage Collaboratory, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Alison Findlay, Lancaster University, Session Leader, 'Women and the Early Modern Stage', Performing Old Emotions on the New Fortune Stage Collaboratory, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

Bronach C. Kane, Queen Mary, 'Emotions in Medieval Law', Manufacturing Emotions Collaboratory, ARC Centre of Excellence for the History of Emotions, University of Sydney.

Glen Pettigrove, University of Auckland, 'Collective Shame and the Politics of Anger', Manufacturing Emotions Collaboratory, ARC Centre of Excellence for the History of Emotions, University of Sydney.

Marjorie Curry Woods, University of Texas, 'Training Pre-modern Schoolboys in the Rhetoric of Female Emotion', Manufacturing Emotions Collaboratory, ARC Centre of Excellence for the History of Emotions, University of Sydney.

Li Lan Yong, National University of Singapore, Session Leader, 'Shakespeare in Asia', Performing Old Emotions on the New Fortune Stage Collaboratory, ARC Centre of Excellence for the History of Emotions, University of Western Australia.

### **October 2011**

Brian Boyd, University of Auckland, 'Why lyrics last: evolution, cognition, and Shakespeare's sonnets', ARC Centre of Excellence for the History of Emotions Seminar Series, University of Adelaide.

### **November 2011**

Lotten Gustafsson Reinius, Stockholm University, et al, 'Materialising Emotions: Early Modern Objects, Contemporary Spaces', At the Frontier 2011 Conference, Exploring the Possibilities, Museums Australia in Perth WA.

Lotten Gustafsson Reinius, Stockholm University, Session Leader, 'Interpreting Early Modern Objects: Academic and Curatorial Perspectives', Institute of Advanced Studies, Masterclass, University of Western Australia.

Michael McGinnes, The Stirling Smith Art Gallery and Museum, Scotland; et al, 'Materialising Emotions: Early Modern Objects, Contemporary Spaces', At the Frontier 2011 Conference, Exploring the Possibilities, Museums Australia in Perth WA.

Michael McGinnes, The Stirling Smith Art Gallery and Museum, Scotland, Session Leader, 'Interpreting Early Modern Objects: Academic and Curatorial Perspectives', Institute of Advanced Studies, Masterclass, University of Western Australia.

Joanna Norman, Victoria and Albert Museum, London; et al, 'Materialising Emotions: Early Modern Objects, Contemporary Spaces', At the Frontier 2011 Conference, Exploring the Possibilities, Museums Australia in Perth WA.

Joanna Norman, Victoria and Albert Museum, London, Session Leader, 'Interpreting Early Modern Objects: Academic and Curatorial Perspectives', Institute of Advanced Studies, Masterclass, University of Western Australia.

### **December 2011**

Eileen Joy, Southern Illinois University, 'It would be hard to say exactly what I felt: Vibrations in the Archive', University of Melbourne

Lyndal Roper, Oxford University, 'Luther and the Emotional Dynamics of the Reformation', Public Lecture, University of Melbourne.





<b>Surname</b>	<b>Given Name</b>	<b>Role in Centre</b>
Barclay	Katie	Postdoctoral Research Fellow
Beaton	Elizabeth	PhD student
Bollinger	Marina	Associate Investigator
Bond	Pam	Administrative Officer
Brooks	Ann	Associate Investigator
Broomhall	Susan	Chief Investigator
Bubenik	Andrea	Associate Investigator
Coleman	Deirdre	Associate Investigator
Davidson	Jane	Deputy Director; Program Leader - Performance; Chief Investigator
Garrido	Sandra	Research Officer
Ghose	Indira	International Partner Investigator
Hart	Janet	Program Administrator/PA
Haskell	Yasmin	Chief Investigator
Hill	Lisa	Associate Investigator
Holbrook	Peter	Chief Investigator
Jarzebowski	Claudia	International Partner Investigator
Kambaskovic-Sawers	Danijela	Associate Investigator
Karant-Nunn	Susan	International Investigator
Kerr	Heather	Associate Investigator
Kirkham	Melissa	Education and Outreach Officer
Lawrence-King	Andrew	Senior Research Fellow
Lemmings	David	Program Leader - Change ; Chief Investigator
Leone	Vikki	Education and Outreach Officer
Liliequist	Jonas	International Partner Investigator
Lynch	Andrew	Associate Investigator
Maddern	Philippa	Director; Chief Investigator
McIlroy	Claire	International Research Liaison Officer
McIlvenna	Una	Postdoctoral Research Fellow
McNamara	Rebecca	Postdoctoral Research Fellow
O'Connell	Lisa	Associate Investigator
Owens	Samantha	Associate Investigator
Randles	Sarah	Postdoctoral Research Fellow
Randolph	Adrian	International Investigator
Read	Richard	Associate Investigator
Reuter	Elsa	PhD student
Reynolds	Peter	International Partner Investigator
Ruys	Juanita	Chief Investigator
Scott	Alison	Associate Investigator
Scott	Jessica	Administrative Officer
Trigg	Stephanie	Program Leader - Shaping the Modern; Chief Investigator
Tuffrey	Tanya	Centre Manager
Van Gent	Jacqueline	Associate Investigator
von Kaschke	Erika	National Communications Officer
Walker	Claire	Associate Investigator
Welch	Evelyn	International Partner Investigator
White	Robert (Bob)	Program Leader - Meanings; Chief Investigator
Yeo	Colin	PhD student
Young	Spencer	Postdoctoral Research Fellow
Zika	Charles	Chief Investigator



### DEMONIC EMOTIONS

CHE Chief Investigator, Dr Juanita Ruys presented her research on the history of demonic emotions on Wednesday, 19 October at an alumni cocktail evening organized by the University of Sydney.

“My talk gave an overview of the history of demonic emotions, from the fall of the rebellious angels from Heaven, to their temptation of desert saints in the form of lascivious women and dancing girls, to their sexual miscegenation with women in the Middle Ages,” Dr Ruys said.

“I showed that although the Enlightenment brought a new sense of humanity as ruled by reason, the question of how much emotions influence our thoughts and behaviour continues to surface, with current work by sociologists, psychologists and neuroscientists leading the way,” she said.



### CHE IN EUROPE

In September, Dr Claire McIlroy, CHE International Research Liaison Officer, represented CHE at the Annual Meeting of CARMEN in Spain.

CARMEN is the acronym for the “Co-operative for the Advancement of Research through a Medieval European Network”, a worldwide network of scholars working in the field of medieval research and teaching.

A great deal of interest was generated by Dr McIlroy’s presentation on “The Development of the Bid for the Australian Research Council Centre of Excellence for the History of Emotions (CHE)”.

In conjunction with the meeting, CARMEN organised a “Market Place” to bring together scholars who are interested in developing collaborative, international research projects and to help these projects find funding. As a stall-holder at the Market Place, Dr McIlroy provided information about current and proposed CHE activities, and generally promoted CHE to this international research forum. The meeting attracted delegates from twenty countries.



### ADELAIDE RESEARCH WEEK 2011

CHE participated in The University of Adelaide’s inaugural Research Week on 3 November.

“We had a dazzling display of banners, project posters, and video displays of performances, fittingly set off by colleagues who attended in their gowns,” Prof David Lemmings, Leader of the CHE Change program said.

Amongst other activities, prospective researchers had the opportunity to speak face-to-face to CHE investigators about their research in the history of emotions.

## SNUFFBOXES, SOCCER BALLS AND SHIPWRECKS SPARK NEW EMOTIONS



The emotional frenzy of a Premier league soccer final is about the only emotion most people associate with soccer balls, but what do snuffboxes, soccer balls and shipwrecks have in common? These seemingly lifeless early modern objects were the topic of discussion when curators from Europe explored the emotion of objects from the middle ages to the Enlightenment at various events hosted by the ARC Centre of Excellence for the History of Emotions (CHE).

Professor Susan Broomhall, Chief Investigator of CHE is heading a team of Australian historians, art scholars and sociologists, experts in the period before 1800, who are working with local and European museum practitioners to explore the emotions that inspired the creation of such artefacts, but also the sentiments that were conveyed by them. How do they inspire modern viewers by the way these objects are displayed and interpreted today?

"The objects in our sights range from small trinket boxes, fans and objects of religious devotion, to shipwrecks like the Batavia," explained Broomhall. "We want to look at how emotions are understood as part of the story about how these objects were made, exchanged, used, even damaged and broken, and also what kinds of emotional responses visitors have to them today."

Joanna Norman from the Research Department of the Victoria and Albert Museum, London, helped to curate the "Princely Treasures" exhibition in the Art Gallery of WA.

She had the chance to see how these finely crafted, beautiful objects of power, glory and religious feeling from the courts of Europe are presented in the gallery for Australian audiences. The team explored the challenges for curators to explain the emotions conveyed by these objects for Europeans of the past in ways that make sense to modern viewers today.

"We can't be sure, after all, that Europeans looked at these objects and felt the same things as we do today. For example, these religious objects that we now see in a museum or gallery would have been part of religious ceremonies that held deep emotional significance. That likely changes how we respond to them," Broomhall said. "And of course, many of these objects from European courts would never have been seen by ordinary people at all."

Michael McGinnes, Collections Manager from the Stirling Smith Art Gallery and Museum in Scotland, lays claim to being keeper of the world's oldest football. During renovations in Stirling Castle in the late 1970s, a small football was found lodged in the rafters of the Queen's Chamber. It took pride of place in an exhibition in Hamburg during the 2006 World Cup but is normally on show in the Stirling Smith.

"The emotional attachments of curators and collection managers to "their" objects can be critical to how (or even whether) they are displayed to modern audiences. Sentimental affection or perhaps even hatred for objects can't be ignored in thinking about how we present the past through artefacts," Broomhall observed.

Lotten Gustafsson is curator of globalisation at the Museum of Ethnography in Stockholm where much of her work looks at how contemporary museums curate collections and objects with ritual and religious significance and the repatriation of museum acquisitions. The team examined how artefacts collected during European colonial contact during the sixteenth to eighteenth centuries still hold profound significance for their communities of origin, as well as considering the emotions surrounding plans for object repatriation.

"WA offers an interesting case study here as it has recently acquired Dutch objects that were left on the WA coast from Dutch East India company shipwrecks, which forms a different kind of repatriation of premodern objects. Do Australians feel happy to know these objects are now here rather than in The Netherlands? Do Sandgroppers connect with them?" Broomhall wonders.

On Wednesday, 16 November, the team shared their expertise at a specialist masterclass 'Interpreting Early Modern Objects: Academic and Curatorial Perspectives', sponsored by the UWA Institute for Advanced Studies and the Australian Research Council Centre of Excellence for the History of Emotions. They also presented their knowledge on Friday, 18 November 2011, at the Team Conference Presentations: "Materialising Emotions: Early Modern Objects, Contemporary Spaces", at the Museums Australia/Interpretation Australia National Conference.

## GENDER, REFORMATION AND EMOTION



Understanding society and culture and how it changes over time helps us understand our emotions. This is something Melbourne-born Professor Lyndal Roper, Regius Professor of History at Oxford, underscores through her research.

Professor Roper, the first woman and the first Australian to be appointed as the prestigious chair of Regius Professor of History at Oxford, works primarily in the field of gender history and the religious and social history of early modern Germany.

Her eminent reputation as a leading historian of sixteenth- and seventeenth-century Germany and as an historian of gender made her an obvious choice for membership of the Advisory Board of the ARC Centre of Excellence for the History of Emotions (CHE).

"The study of emotions is having an enormous impact in the field of early modern European history. It enables us, for example, to think about the progress of the Reformation and religious change more widely in new ways," Roper said.

Roper's publications have focused on issues of gender, witchcraft, the body, dreams and fantasy. Her forthcoming book is *Witchcraft and the Western Imagination* (University of Virginia Press), and she is now working on a biography of Martin Luther.

"The Reformation was a theological and intellectual movement, but it was also profoundly emotional. Luther's unbearable fear and despair as a monk was what impelled him to understand God's justice differently," she said.

"Anger was central to Luther's creativity - time and again, he reached new intellectual insights through attacking father figures. Envy, too, played its part, and in his letters, Luther constantly attributes envy to others. And when clerical celibacy was abolished, and priests began to marry, a host of complex sexual emotions were unleashed," she said.

Roper has been collaborating over a number of years with Prof Charles Zika, Chief Investigator at CHE and Professorial Fellow at the School of Historical and

Philosophical Studies at the University of Melbourne.

"We have many interests in common," said Professor Zika, "and especially the ways in which individuals and societies are driven by fears, obsessions and fantasies, and the various techniques and media they use to explore these ideas and emotions in order to make sense of their lives and create meaningful communities."

Roper expresses a keen interest in this research on the emotions: "I'm very happy to be involved in this exciting project. One of the things it does is enable scholars from outside Australia to visit Australia and become involved in the work that is going on there. There is a great deal of knowledge about this Centre world-wide and a lot of interest," she said.

Professor Roper visited the University of Melbourne for a Public Lecture and Symposium hosted by the ARC Centre of Excellence for the History of Emotions in December 2011.

## POWER IN PORCELAIN – OBJECTS OF DESIRE



Emotions form an integral part of our everyday lives. They drive cultural, social, political and economic change. Sometimes, without us realising it, our modern day emotions are intertwined with objects – such as porcelain – that have shaped history.

Professor Susan Broomhall, Chief Investigator at the Australian Research Council Centre of Excellence for the History of Emotions, Europe 1100-1800, gave a Masterclass on the topic at the Art Gallery of WA on Friday 4 November.

Her talk was in association with the Gallery's Victoria and Albert Museum Princely Treasures Exhibition.

"As is the case today, cultural and economic forms of power were just as important in the past to dynastic, national and international politics," Professor Broomhall said. "The current Victoria and Albert collection is a wonderful representation of this power through objects."

The collection ranges from King George III's cane to the development of the porcelain industry and the manufacture and exchange of snuffboxes.

According to Professor Broomhall, the Dutch in particular knew how to use the power of porcelain. During the 17<sup>th</sup> century, Holland was the only European country importing Chinese porcelain, making it an intensely desirable object of power.

"Porcelain not only reflected contact with the exotic East but vases in particular reflected the craze for the equally exotic tulip which had taken the Dutch Republic by storm," Professor Broomhall said.

"These cultural tastes were transferred by women as they married across Europe, taking their tea sets and tulip vases with them. By the eighteenth century though, these objects signalled political power for elite men as well. Kings across Europe commissioned vast rooms and displays of porcelain as a sign of their

access to foreign trade and their good taste in art."

Once Europeans had cracked the secret of porcelain-making, manufacturers Meissen – and later Sèvres and Wedgwood – created new forms for European markets. Sèvres porcelain was more fragile because French makers could not obtain a key ingredient for hard-paste porcelain.

Manufacturing techniques of different national porcelain companies created niche consumer markets to cater for social habits such as intimate tea, coffee and chocolate parties hosted by 18<sup>th</sup>-century women in France and large-scale formal dinners using more serviceable, ceremonial collections created by England's Wedgwood.

"The Victoria and Albert Museum exhibition reminds us that these too are all objects of war as well as objects of beauty – political, cultural and economic war," Professor Broomhall said.

## KEY PERFORMANCE INDICATORS

### RESEARCH FINDINGS

Performance Measure	Target 2011	Outcome 2011
Books (published)	0	1
Edited books	0	1
Book chapters	1	8
Journal articles	2	10
Other (Refereed conference proceedings or papers)	6	1
Major performance practice research event	0	7
Number of invited talks/papers/keynote lectures given at major international meetings	10	8 keynotes plus 44 at international meetings
Number and nature of commentaries about the Centre's achievements		
• Media releases	3	13
• Articles	3	11

### RESEARCH TRAINING AND PROFESSIONAL EDUCATION

Performance Measure	Target 2011	Outcome 2011
Number of attended professional training courses for staff and postgraduate students (including collaboratories and PATS)	5	6 collabs 6 masterclasses
Number of Centre Attendees at all professional training courses	30	> 35
Number of new postgraduate students working on core Centre research and supervised by Centre staff (including PhD, Masters and Masters by coursework)	2	3
Number of new postdoctoral researchers recruited to the Centre working on core Centre research	2	5 started plus 6 appointed to start in 2012
Number of new Honours students working on core Centre research supervised by Centre staff	10	2
Number of postgraduate completions and completion times by students working on core Centre research and supervised by Centre staff	0	0
Number of Early Career Researchers (within 5 years of completing PhD) working on core Centre research	5	5
Number of students mentored		
• Centre postgraduate students	2	3
• Centre Honours students	10	2
• Postgraduates not supervised within the Centre but receiving mentoring through attendance at PATS and collaboratories	14	60
Number of mentoring programs (collaboratories plus PATS)	5	6

## INTERNATIONAL, NATIONAL AND REGIONAL LINKS AND NETWORKS

Performance Measure	Target 2011	Outcome 2011
Number of international and visiting Fellows	10	22
Number of national and international workshops held/organised by the Centre (collaboratories plus major Conference)	5	7
Number of visits to overseas scholarly departments, centres and archives	6	30
Examples of relevant interdisciplinary research supported by the Centre		
• Collaboratories	4	6

## END-USER LINKS

Performance Measure	Target 2011	Outcome 2011
Number of government, industry and business community briefings	2 (Advisory Board and WA State Culture and Heritage)	> 10
Number and nature of public awareness programs		
• Public lectures	3	7
• School outreach events (WA, SA, Vic, NSW, Qld)	5	11
Currency of information on Centre's website	Established Updated weekly	Established Updated weekly
Number of website hits 3 websites will be monitored		
1. CHE website	1,000 page views, approx. 500 visits	31,000 page views, approx. 8,353 visits
2. Confluence (CHE members networking site) It was decided that this site was unnecessary because visits to the CHE website have exceeded the targets set for the two websites together	New members added. 10,000 page views (approx. 3,000 visits)	-
3. CHE-built wiki site	Established. First data entered	In process of being set up
Number of public talks given by Centre staff	10	3



KEY  
PERFORMANCE  
INDICATORS

ORGANISATIONAL SUPPORT

Performance Measure	Target 2011	Outcome 2011
Annual cash contributions from Collaborating Organisations	UWA \$381,167	\$462,985
	U Adelaide \$130,000	\$130,000
	U Melbourne \$175,853	\$175,852
	U of Sydney \$91,695	\$91,695
	UQ \$90,266	\$90,266
Annual in-kind contributions from Collaborating Organisations	UWA \$341,290	\$650,000
	U Adelaide \$43,690	\$43,690
	U Melbourne \$69,876	\$69,876
	U of Sydney \$9,000	9,000
	UQ \$45,170	\$45,170
Annual in-kind contributions from Partner Organisations	Umea \$21,369	\$21,369
	Freie Universität \$25,000	\$25,000
	Newcastle \$45,072	\$45,072
	Fribourg \$29,527	\$29,527
	Queen Mary, Uni of London \$20,276	\$20,276
Other research income secured by Centre Staff		
• ARC DP	\$829,000	\$725,487 paid out; \$262,000 applied for in 2010 (at time of application)
• ARC QEII	\$118,313	\$118,313
• Gottingen Visiting Fellowship	\$16,000	\$16,000
• ANZ Bank/Wicking Trust Research Grant	\$36,000	\$36,000
• Humanities in Europe Area (HERA) grant	€ 333,000	€ 333,000
Number of new organisations collaborating with, or involved in, the Centre	2	5

## NATIONAL BENEFITS

Performance Measure	Outcome 2011
Contribution to the National Research Priorities and the National Innovation Priorities	
<ul style="list-style-type: none"> <li>• Research outputs enhance understanding of social emotions</li> </ul>	<p>Books and papers published, plus conference papers delivered, provide new knowledge on social emotions and how they work in both European and Australian societies. For instance, papers delivered at Conference (June 2011) examined the workings of moral panics, and the extent to which public fears are based on real, rather than created, threats. Papers delivered at the Hearts and Stones collaboratory (July 2011) analysed the emotional investment white Australians make in the heritage of built environment of Australia, as compared to Indigenous Australians' emotional attachment to their landscape.</p>
<ul style="list-style-type: none"> <li>• Policy papers directed to enhancing social and cultural well-being</li> </ul>	<p>At this stage of research it would be premature to issue finished policy papers; however, initial work has begun. For instance, Education and Outreach Officers have started to compile curriculum materials which may be developed into recommendations for desirable curricula in Australian schools.</p>
<ul style="list-style-type: none"> <li>• New postdoctoral appointments enhance base of skilled researchers</li> </ul>	<p>The appointment of five new top-class researchers at three centre nodes has markedly enriched research capacity in the field in Australia. (In most years, only 2-3 positions in pre-modern studies would be advertised in Australia, and most of these would replace existing appointments, rather than adding capacity in the field.)</p>

KEY  
PERFORMANCE  
INDICATORS

<ul style="list-style-type: none"> <li>• Collaboratories and overseas visits enhance collaboration</li> </ul>	<p>Overseas visits and collaboratories have undoubtedly enhanced collaboration. For instance; CI Davidson's visit to Europe resulted in the recruitment of award-winning musician Dr Andrew Lawrence-King to the Centre as a Senior Research Fellow, and to a series of four subsequent performances, papers, and master-classes mounted jointly by CI Davidson and Dr Lawrence-King. Director Maddern's visit to the Freie Universität, Berlin, resulted in a research connection on Empire and Emotion set up between Dr Christa Knellwolf and CHE's Shaping the Modern program. Dr Knellwolf will visit Australia in 2012 to speak at a Melbourne Symposium and take part in setting up a research network on Empire and Emotion. CI Trigg's Hearts and Stones collaboratory will produce, among other outcomes, an article jointly written by Trigg and an international plenary speaker at the collaboratory, Prof. Jeffrey Cohen.</p>
<ul style="list-style-type: none"> <li>• Industry interns enhance researcher-industry collaborations</li> </ul>	<p>CI Davidson is supervising the work of S. Garrido with the ABC, in setting up the 'My Life as a Playlist' website. This site, hosted by the ABC, will fulfil multiple functions; as an interactive site for public discussion of the emotive power of music in Australia now; as a site providing questionnaire data to CHE researchers on the felt power of music in modern Australia; and as a forum to convey some research findings of the Centre to the public.</p>
<ul style="list-style-type: none"> <li>• Collaborative publication with industry partners</li> </ul>	<p>To date, research is not at a sufficiently advanced stage to have produced collaborative publication with industry partners.</p>

**Acknowledgements:**

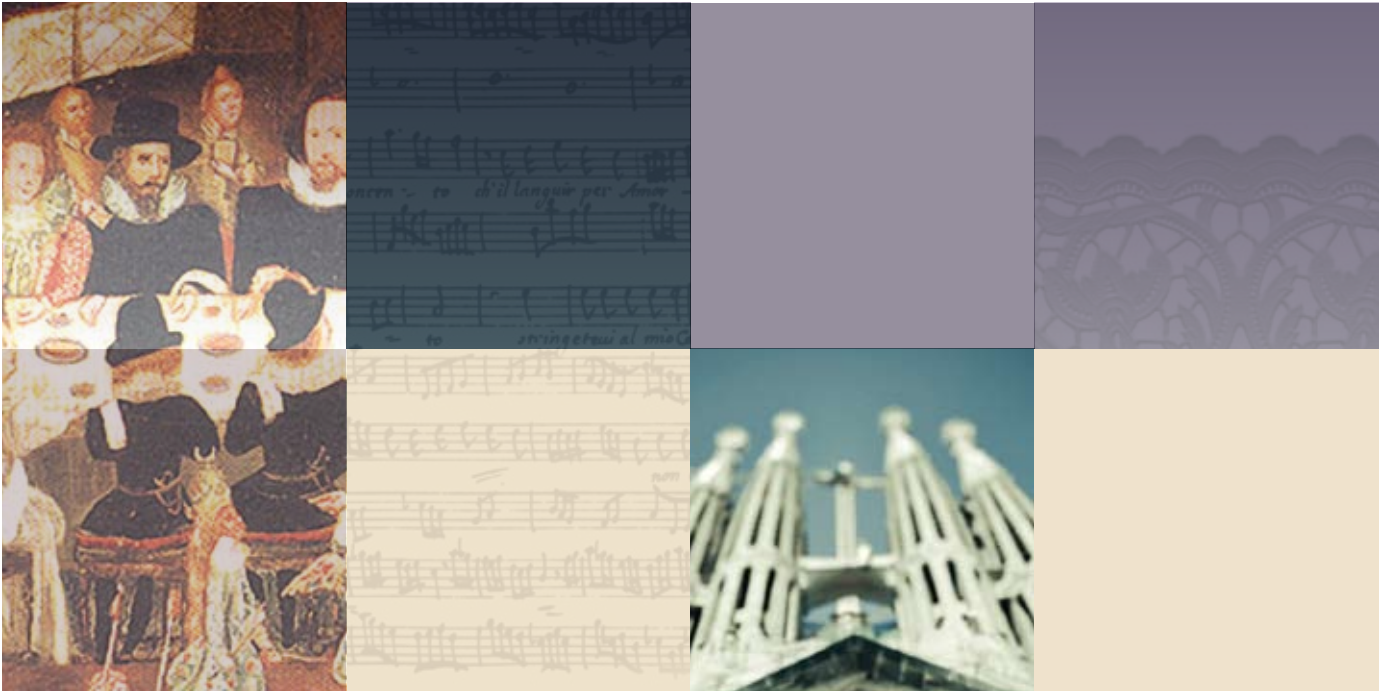
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Emotions  
make  
history



*Clare Tunney (cello) and Michael Brett (harpsichord) of Perth Baroque, performing at the Centre launch, June 8 2011.*

*Photo: Jean-Paul Horré*



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