SOCIETY FOR THE HISTORY of EMOTIONS

Unsettling Certainties

Fourth Biennial Conference of the Society for the History of Emotions

The University of Adelaide
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PAPER ABSTRACTS

J. M. W. Turner, *Snow Storm: Steam-Boat off a Harbour's Mouth* (1842)

To live in uncertain times is to consider the possibilities of past, present and future anew. What was known, is reopened for question, and the possible futures built on such knowing become pressing concerns. Foundations are shaken, certainties unsettled, and people moved. The term 'emotion', with its etymological roots in the motions of public disturbance, is suggestive of the close affiliation between feelings, passions and embodied experiences and our encounters with certainty and its disruption. This conference, hosted by the Society for the History of Emotions, considers the theme of 'Unsettling Certainties' as an opportunity to explore how attending to emotion enables a richer understanding of the known and the unknowable, change and continuity, the fixed and fluid, crisis and stasis, past and future, not least as everyday and embodies experiences.

N.B. All abstracts in this booklet are arranged in alphabetical order by speaker surname.

KEYNOTE ABSTRACTS

"I want to find the music, not to compose it": A Cultural History of Objective Music
Dr Andrew Byrne (*The Eleventh Hour Theatre*)

Music is widely regarded as the most expressive art form, with emotions playing an important role in its aesthetic appeal. This belief has persisted since the Romantic Era and continues to shape our understanding of music today. However, this perspective is limiting. Many contemporary musicians are exploring ways to engage with the complexities of our changing world and, in so doing, are rejecting the concept of music as a tool for expressing emotions. One of these approaches is objective music.

Objective music prioritises ideas over expression, exploring physical phenomena rather than manipulating emotions or emphasising self-expression. Mathematics, acoustics, new technology, organisational systems, and even chance techniques are used in this music. The idea of "finding" music rather than "composing" it is critical to understanding objective music.

The concept of music that does not attempt to communicate emotions may seem strange, even disorienting, to some. Indeed, this music is radical. It challenges traditional notions of music and has far-reaching implications for its reception and role in cultural discourse. In this paper, I examine these aesthetic and cultural implications. I highlight the contributions of key historical figures such as Marcel Duchamp, John Cage, Pauline Oliveros, La Monte Young, Tom Johnson, and Brian Eno to the development of objective music. Furthermore, I introduce some recent objective music with recordings, live demonstrations, and even some audience participation!

Andrew Byrne is a composer and arts programmer whose creative work betrays a fascination with experimental music. In the 1990s, he moved to New York on a Fulbright scholarship to study for a doctorate at Columbia University. Living in New York for two decades, he immersed himself in the American experimental-minimalist scene, which has had a profound impact on his creative output. His work in artistic planning led to directorial roles at Carnegie Hall and Symphony Space. Andrew is now based in Melbourne and runs The Eleventh Hour Theatre, a performance space for adventurous and experimental music.

Uncertainty in Emotion Perception
Dr Ditte Marie Munch-Jurisic (*University of Virginia* and *University of Copenhagen*)

The prevailing view in research programs of philosophy and psychology is that human emotions have intentionality. Our feelings are directed at something in the world and we as agents have transparent access to this intentionality: we know what we feel. This view emerged in the 20th century as a corrective to an earlier conception of emotions as inherently unreliable and beyond our control. In this lecture I argue that, in fact, we often don't know exactly what we are feeling. Uncertainty and ambivalence are not exceptions in the emotional lives of individuals. They are common, even routine. By presenting emotion perception as transparent and straightforward, the current paradigm does not reflect the emotional experience of most human beings. It may even be potentially harmful, establishing unnatural expectations for the substance of emotional life, with the risk of pathologizing completely normal states of confusion, disorientation, and uncertainty. Emotions are frequently confusing and enmeshed with physiological processes that we have little control over in each moment. To accurately reflect our emotional lives, emotion research must grapple with the uncertainty of emotions.

To make this case, I draw on Hannah Arendt's idea that human beings do not know themselves before they appear and act before others. Our self-understanding is molded by our surroundings, though we can never know ourselves fully. It is not possible to define own our human nature in the same way as we define other entities surrounding us: "It would be like jumping over our own shadow" as Arendt puts it in the *Human Condition*. What would an emotion theory that incorporates this inherent uncertainty look like? It would begin by studying concrete experiences of emotions as they unfold, and by attending to first-person narratives. Not because they are necessarily true, but because they give us insight into emotion perception as a long, outstretched process without a teleological endpoint. In the lecture, I draw specifically on case studies of soldiers who experience profound moral disorientation when they return from deployment in war. In such cases, confusion should not be seen as a disorder, but as an ethically prudent uncertainty.

Ditte Marie Munch-Jurisic is a research associate at University of Virginia, and a teaching associate professor in philosophy and minority studies at the University of Copenhagen. Her work focuses on emotions and moral psychology, combining empirical research and philosophical inquiry to reassess contemporary debates on moral injury, discrimination, and minority issues. Her book *Perpetrator Disgust: The Moral Limits of Gut Feelings* (Oxford University Press, 2022) explores the connection between aversive physiological reactions, emotions and morality. Other publications appear in *Synthese, Metaphilosophy*, *Ethical Theory and Moral Practice* and Cambridge University Press. Formerly a Carlsberg postdoctoral fellow at the Section for Philosophy and Science Studies, Roskilde University, she has also been a guest researcher at Aarhus University, and a visiting fellow at the philosophy departments of University of Chicago, University of Sheffield, and MIT. Before entering academia, she worked as an Outreach Officer at the Holocaust and Genocide Department at the Danish Institute for International Studies, and as intern for the International Criminal Tribunal for the former Yugoslavia.

Anticipating Apocalypse in Renaissance Nuremberg
Associate Professor Jenny Spinks (*University of Melbourne*)

How do you give pictorial form to the end of the world? As the apocalyptic year 1500 approached, the German Renaissance artist Albrecht Dürer decided to pin down the notoriously confusing imagery of the Book of Revelation in his Apocalypse cycle of 1498. His startling woodcuts managed to capture aspects of the vibrant mercantile culture of the booming city of Nuremberg as well as a sense – both fearful and joyful – of the anticipated Last Days. As such, it formed part of a wider culture in the Holy Roman Empire of paying attention to the personal and communal responses demanded by awe-inspiring prodigious signs and disastrous events. Dürer was not the first to depict scenes from the New Testament Book of Revelation, but with a hitherto unknown level of realism, material detail and rich characterisation he set these scenes of disaster, death and destruction firmly within his own times, and peopled them with contemporary figures inhabiting a range of emotional modes. As the first book of images published by an artist, it formed part of Dürer's career-long innovations in the creation of illustrated books, often closely concerned with religious subject matter.

Dürer's own, sometimes troubled, self-identification with Christ at key moments in his life is well known. Early modern people lived in environments that constantly provided opportunities to make visual links to the biblical past, notably through church and civic décor and material culture. From the later fifteenth century, Dürer's home city of Nuremberg was also a leading European centre for the creation of illustrated printed books. This paper will explore how a number of these provided new and emotionally rich ways for groups and individuals – at a variety of social levels – to encounter the sacred past in the present. Some, including Dürer's Apocalypse cycle, also provided a pious but aesthetically dazzling framework for anticipating religious futures, and specifically the Last Days. Paying attention to the new culture of illustrated books, this paper suggests, offers insights into the emotional complexity of how early modern people inhabited religious identities concerned with past, present and future.

Jenny Spinks is Hansen Associate Professor in History at the University of Melbourne. She researches northern Europe 1450–1700, with a focus on print culture, material culture, and the social and religious impact of disasters and wonders. She has co-curated exhibitions of early modern print at the National Gallery of Victoria in Melbourne and the John Rylands Library in Manchester, and her publications include *Monstrous Births and Visual Culture in Sixteenth-Century Germany* (2009, pbk 2016), and (co-edited with Charles Zika) *Disaster, Death and the Emotions in the Shadow of the Apocalypse, 1400–1700* (2016). She currently leads the Australian Research Council Discovery team project 'Albrecht Dürer's Material World – in Melbourne, Manchester and Nuremberg' (2021–2024).

PAPER ABSTRACTS

The Condemnation of Hate and the Violence of the Status Quo
Sebastian Althoff (*University of Paderborn*)

In October 2022, the Scottish First Minister at the time, Nicola Sturgeon, replied to a question on the Westminster government with the statement "I detest the Tories and everything they stand for." The statement was decried by the conservative party and press as akin to hate speech and hate crime, as dangerous, intolerant, and divisive language. Others, however, approved of the statement despite its connection to hate. The Twitter user @gavmacn, for instance, shared a newspaper article about a British man's death blamed on Tory policies—due to unemployment sanctions, the man could not afford to cool the insulin he needed to survive. Above the article, @gavmacn commented: "Wait a minute, we're supposed to NOT detest the people that caused this?"

I will argue that this example shows on the one hand how the condemnation of hate performatively establishes and enforces affective and discursive boundaries considered proper for democratic debates. On the other hand, it shows how these boundaries do not permit to account for the violence of the status quo such as the death of people unable to afford electricity. Importantly, some antiracist, abolitionist, queer and feminist activists have likewise embraced hate, articulating their hate for the police, politicians responsible for the EU-border regime, straight people or the tech workers displacing the San Francisco queer of color community. The activists seem to reserve their right to be destructive and antagonistic, invoking hate as better acknowledging the existential harms involved that requires an expansion of affective boundaries. Death and harm experienced by marginalized people thus unsettles an affective economy deemed proper for democracy, offering an understanding of the condemnation of hate as a form of necropolitics: The hate that marginalized groups experience fuels the reaffirmation of the 'right' side, the 'good' democrats, by presenting the possibility of public condemnation that veils the violence of the status quo and stalls the means to overcome it. If public conjuring of love is important to the stability of society, its institutions, and values, as Nussbaum has argued, hate might consequently hold some promise for abolitionist in particular who view the state and its institutions as actively violent. In light of democracy's multiple crisis and perspectives from marginalized groups and activists, a different kind of affective economy seems to be called for.

Navigating Uncertainty: Emotions and Forms of Transoceanic Epistolary Communications from Colonial Chile (17th Century)
José Araneda-Riquelme (*Scuola Normale Superiore di Pisa*)

This paper aims to examine the role of uncertainty as an emotion in epistolary communication between colonial Chile and Early Modern Madrid. Since the establishment of the first Spanish city in 1541, Chile became part of a vast network of territories under Spanish rule. Consequently, Spanish subjects in Chile developed various strategies to communicate by letters their news, hopes, and fears to the Council of the Indies in Madrid. Historiography has studied this transoceanic epistolary phenomenon as an ineffective and unreliable communication system. I argue that we should not evaluate communications just under European terms ("Communicational/Information Revolution" paradigm), but instead focus on the experiences of the colonial historical actors in the communication process. Uncertainty, as a strong emotion, conditioned how colonial subjects relayed information to the Spanish Court. The simple act of sending a letter gave the local people

persistent doubt about its arrival (and answer) in the Council of the Indies. Consequently, this emotion caused diverse communication strategies (in various media) to inform the King and his Council about the news of this distant Spanish-American colony. I would prefer a virtual attendee due to lack of funding.

Nostalgia and an Australian Pastoral Dream
Elizabeth Ashburn (*University of New South Wales*)

I intend to use the affective state of nostalgia theoretically, historically, and materially, to engage with the way Australia has been shaped by a common nostalgic pastoral dream. This engagement has two forms—to investigate issues around nostalgia and its effects using theorists such as Bachelard, Kristeva and Kaplan and secondly, to draw on this research in a series of painted works based on historic photographs and images.

Nostalgia can be individually restorative but can also become a collective maladaptive fixation on the past Nostalgia can undermine innovation, limit creativity, or make aspects of reality unseen. Collective nostalgia can grow in communities with a shared past and who are experiencing some form of collective discontinuity. Australia provides a powerful example of the negative effects of collective and pathological nostalgia. This form of nostalgia serves mainly denial and Kaplan (1987) describes this as enlisting 'nostalgic pursuits as a way of remaining close to the past.'

From their longing for the familiar, the early colonists actively tried to recreate their vision of Georgian English countryside in an alien landscape. These settlers privileged a form of pastoral nostalgia which was characterised by a blindness toward this new land. These feelings generated contempt toward the indigenous population, and led to the slaughter of native animals, the removal and replacement of native vegetation and the importation of familiar animals and livestock. All these actions have had disastrous consequences for Australian society and its environment.

This dream is no longer dominant as many citizens no longer share common longing for this pastoral past. However, remnants of this negative form of nostalgia continue to influence and to flow through contemporary life.

Adapting to the New, Reconciling the Past: Memoir Writing as Therapeutic Practice for Early Modern Protestant Refugees
Nora Baker (*University of Oxford*)

Following persecution under King Louis XIV in 1680s, up to 200,000 French Protestants, or 'Huguenots', are estimated to have fled France. Such sweeping statistics, however, risk obscuring the personal lived experiences of these religious exiles, often called 'the first refugees'. Once safely settled abroad, many of these individuals wrote accounts of the ordeals they had suffered. This paper considers these memoir texts as 'ego-documents', revealing strictures that early modern Huguenot society, as a minority community with its own specific emotional imperatives, put on its members. Blanche Gamond was a young Protestant woman imprisoned after being caught trying to leave for Switzerland. She writes that at one point, when recording her life in France, the mere memory of the pain she had experienced was enough to cause her quill to fall from her hand.

And yet she perseveres in her telling of both physical and mental anguish, constructing a narrative which excuses any aspect of her personality which could be deemed distasteful. This paper will untangle how trauma—defined as a dramatic rupture which upsets a life trajectory—is addressed and grappled with in the writings of several Huguenot refugees. I will look at three different archetypal early modern refugee experiences and how these are presented in memoir texts. I will examine Blanche Gamond's memoir in tandem with that of Jeanne Terrasson, with whom she was imprisoned in the town of Valence, in order to explore these authors' emotional engagement with the experience of captivity. I will then focus on the experience of enslavement upon Louis XIV's galley ships, as described by Huguenot writers Jean Marteilhe and Jean-François Bion, who were first-hand witnesses to horrors at sea. Finally, I will discuss the accounts of Jacques Cabrit and Jacques Fontaine, who recount the difficulties of life in exile. Though each of these authors lived through distinct events, I argue that they are linked by their use of writing as a means to express sometimes challenging feelings in a way that chimed with the expectations of their community.

For the Rest of Their Days: Disability and the Uncertain Future in Newspaper Reporting about William Smith, the Armless Artist, and Ursula Curran, the Legless Girl
Corinne Ball (*History Trust of South Australia*)

From the 1850s, the South Australian government provided shelter to some of the colony's most vulnerable inhabitants at its Destitute Asylum, which was an operational care home until 1918. In the winter and spring of 1904, two young residents left the Asylum, with these departures heralded by local papers as great liberations from otherwise miserable futures.

William Smith was 17 and Ursula Curran was 18: both were former State children who had been sent to the Asylum when they reached adulthood, being judged by the authorities as unable to support themselves. While in the Asylum, both had been the focus of newspaper subscription campaigns, funds that were not sought because the young people were orphans, or because they were poor, but because both Ursula and William had become double amputees as children. They were 'the Armless Artist' and 'the Legless Girl', and during their time at the Asylum first William, and then Ursula, were forced to negotiate the sympathy of the South Australian public, who followed their cases with considerable interest and generosity.

This paper will examine the unusual and highly gendered subscription campaigns for William and Ursula, and posit them as emotional narratives in tension with a wide range of attitudes towards disability, temperament, productivity, and full citizenship. It will draw on Rosemarie Garland-Thomson's work on staring, as well as Paul Longmore's work on the 'poster children' of fundraising campaigns. Finally, the presentation will uncover instances where the young people attempted to manage their unsettled futures, express their agency, and write their own narratives.

Weeping in the Sacred Worlds: History of Shrine Communities of Pakistan (1947–2010)
Shehar Bano (*GCU Lahore*)

People from every social class of Pakistan constituted the shrine-based communities. The communities historically derived their identity from the affiliation with shrine. Shrines were the

places which exercised the spiritual power and anchored the emotion of shrine communities in Pakistan. The communities also shared some particular emotions which marked their bounding with the shrines. Emotions of shrine-based communities in Pakistan, between 1947 and 2010, represented in materiel objects, rituals performance, responded to historical processes. Different historical phenomena such as the partition in 1947, wars of 1965 and 1971, technology and different contesting religious ideology were influenced by the performance of emotions. Affiliation with shrines provided an economy of emotions to shrine communities and it was connected to historical changes in the society. Architecture of shrine, performance of rituals, popular art of shrine-based communities and folk tales are different aspects of shrine communities which responded to the historical processes. The architecture of shrine is the unwritten document in the history yet, it served as a strong text to induce weeping. Shrine as a sacred space was revered by shrine communities and its sacred power was visible in the concept of performance of rituals, devotions and this power produced emotive success. Some shrines were equally visited by Hindu and Muslim communities such as the shrine of Laal Shahbaz Qalander based in Sindh. Architecture of shrine as an agency of sacredness and veneration induced weeping in shrine communities in response to historical changes. Architecture in a vernacular way was source of culture and identity of shrine community.

The Plasticity of Disgust: Pathogen Avoidance and Identity Formation in an Historical Disease Outbreak

Philippa Barr (*Macquarie University*)

This paper seeks to intervene in the debate about whether disgust is a form of pathogen avoidance of a means of identity formation by investigating a historical outbreak of plague. For the past two decades, there have been various theses and antitheses regarding the idea that the disgust reaction evolved to support pathogen avoidance. Pathogen avoidance theory maintains that human self-preservation is dependent on avoiding, sublimating or destroying microbes. This antibiotic worldview has been challenged by probiotic sentiments and other efforts to reevaluate human and microbial relations. Some scholars argue that disgust evolved as an adaptive mechanism to support pathogen avoidance. This perspective posits that disgust is a universal affective process, shared not only among humans but also in all mammals, serving to identify and avoid conditions that may lead to disease. In contrast, other arguments propose that disgust is a learned reaction influenced by cultural practices and beliefs, leading to variations in disgust responses across different societies. This exploration delves into the interplay between disgust, existential threats, and the construction of individual and collective identities. I consider historical disease outbreaks, such as the 1900 Sydney plague, to illustrate how uncertainty in knowledge can illustrate plasticity in the disgust response and shed light on this debate. I use this case study to argue that the range of situations and circumstances that can provoke disgust are much wider than mere pathogen avoidance and—importantly—the expression of disgust is not always triggered by pathogenic objects. It is rather informed by whatever that culture and time—in this historical moment—consider symbolic of anomaly or disorder. The conclusion I reach is that disgust is an emotional response that creates boundaries between the self and the perceived disorderly elements of society.

Ann Radcliffe's Mechanics of Melancholy and their Role in the Anxious Imagination
Daniel Beaumont (*University of Auckland*)

Ann Radcliffe's *The Mysteries of Udolpho* (1794) may carry, as Terry Castle describes, a "mood of hypnotic, sweetish melancholy" throughout, emblematic of late eighteenth-century English gothic fiction and the literary refinement of pleasing terror. But what do we mean by 'sweetish melancholy'? While the shadow of Robert Burton's *Anatomy of Melancholy* and George Cheyne's *The English Malady* lingered over the country, many writers demonstrated their own vicarious understandings of melancholy throughout the eighteenth century. It was embedded in a complex network of body, passions, and imagination, but it was at the intersections of these where Radcliffe really puts the particularities of melancholy to work.

This paper will examine how Radcliffe's Emily St Aubert engages with melancholy environments and practices to inform our understanding of Radcliffe's formulation of melancholy and how contemporary readers may have been expected to respond. I argue that Radcliffe deliberately used melancholy's amorphous and uncertain cultural place within sensibility to help illustrate the precarity of the emotional selfhood deemed appropriate for young women in the late eighteenth century. This investigation contributes to a wider understanding of the extent to which eighteenth century melancholy was conceived as a collection of loosely affiliated schemas by women writers who used these frameworks to inform and shape their emotional and imaginative lives.

'My dream was to embrace the mountain, but my hands cannot reach': Girls' Aches and Unsettled Selves after Primary School in Colonial Indonesia
Bronwyn Anne Beech Jones (*University of Melbourne*)

Mai'Anar was one of the first girls in the city of Bengkulu, on the island of Sumatra, to attend Dutch-language primary school in 1905. Eight years later, she recalled her experience of isolation and confided her disappointment at not being able to gain formal employment in a letter to a Malay-language women's newspaper. Building on Laurie Sears' (2013) argument that angst characterised a Dutch-educated Indonesian elite subjectivity, this presentation traces feelings of dissatisfaction and uncertainty after graduating from primary school in the letters of girls who attended primary school as a result of their father's employment in the colonial state. Piecing together how a number of girls described their feelings through embodied, spiritual, and metaphoric expressive repertoires, I probe the class, gender, and age dimensions of their 'emotional formations' (Vallgårda, Alexander & Olsen 2015). By articulating unsettled senses of self and future in periodicals, these elite girls critiqued some of the inequalities and contradictions of their communities and colonial society, especially related to gender, but often remained silent about or replicated class hierarchies in their depictions of lower-class girls. Assembling the partial life stories of a number of girls, I shed light on how discontent because of circumscribed educational and employment opportunities led some to advocate for extended horizons of aspiration for younger girl readers. Throughout, I reflect on methodological challenges associated with privileging self-expression, translating letters, and analysing distress without imposing meaning despite cultural and temporal differences.

A Nation Without Empire: A New British Identity?
Melissa Black (*University of Western Australia*)

In 1948 at an Indian Independence Day anniversary meeting in London, former viceroy of India Lord Mountbatten proclaimed to a large audience of Indian government representatives that 'when they took stock of what free and independent India had achieved in her first year, they could all be proud of the results'. After 1945 this was defined in terms of the establishment of a Westminster style parliamentary democracy and the assumption that imperial rule be seen as a trusteeship, a preparation for self-government within a continuing 'Commonwealth of Nations'. The rhetoric adopted by the British ruling class during the late 1940's was a multifaceted exchange of emotion, affective relations, and social control designed to elicit a shared culture of feeling and correct social relations during a period of diminishing British power. While India was considered 'ready' for independence by the British elite, the resolve to maintain imperial rule in other areas of Asia and in Africa deemed these countries as 'not'.

While efforts were made to emphasise the more humanitarian aspects of British rule, after the Second World War these endeavours were increasingly undermined in the public mind by the close association between imperialism and the control of territory and people by military force. The global conflict required an unprecedented mobilization of colonial manpower and resources, exposing a considerable proportion of the British population to the empire and accentuating its military aspects in the public imagination. Furthermore, how people in Britain made sense of the Second World War and came to understand those qualities which they believed had pulled them through to victory was essential to how they conceived the world should be re-built at the war's end. If the future was uncertain, there was no uncertainty about the past.

The years between 1937–1947 were a critical turning point in the history of the British Empire. Anti-colonial movements were on the rise in the colonies of European nations, India gained its independence, and following the challenges of the Second World War, it has been argued, Britain turned inward toward a distinctive economic, political, and social unit created inside the borders of the United Kingdom. There is marked debate, however, as to how emotionally invested the British public were in the British empire. Many scholars claim empire was not necessarily a matter of consciousness or deliberation, but rather an ordinary, yet integral, part of British identity and everyday lives, its loss therefore considered deeply traumatic. Others claim the impact of imperialism was less significant for the British people. Those who perceived the loss of empire as signifying an atrophying of Britain, and whose 'Euroscepticism' ensured a traditional attitude of difference from—and superiority to—'the 'continent', purportedly assisted in a victory of Brexit. Alternatively, there are some who hold the imperial legacy responsible for misogyny, racism and even genocide, displaying their emotive response during the 2020 Black Lives Matter campaign. This paper will employ the archive of Mass Observation between 1937–1942 to explore the popular response to this uncertain time in an attempt to reveal what Barbara Rosenwein has termed 'systems of feeling'.

"Where No Vulgar Lover Can Ever Reach": Lofty Ideals and Unsettling Experiences of Romantic Love in Renaissance Italy

Ida Caiazza (*New York University / University of Oslo*)

In Renaissance Italy, the theory of love (i.e. romantic love), apart from being a major philosophical topic, was widely debated and articulated with a behavioral perspective: general treatises, as well as compilations of phenomenological cases (the so-called quaestiones amoris), best-sellers and "classics" of the time, promised "correct" interpretations of eros and reliable "instructions for use" of romantic relationships. But, did these theories and handbooks actually work in real life? Were they proved right or wrong, when applied to real relationships? What kind of emotional response was elicited by the idea of failing a behavioral standard that was believed to be realistically attainable? To answer this question, I will first present the theory of love provided by one of the most influential theorists of the time, Pietro Bembo, whose treatise on love *Asolani* was a milestone in the field. Then, I will introduce his love correspondence, which witnesses his real experience of his own theory.

This comparison is a unique opportunity to better understand the complex relationship between ideals and experience of romantic love in Renaissance Italy: Bembo's textual legacy is in fact, to the best of my knowledge, the only one that includes a fundamental theoretical text on eros, and a rich correspondence dealing with exactly the same topic. Finally, the analysis of Bembo's private correspondence allows us direct access to his emotional accounts on the matter (the caveat of the rhetorical elaboration inherent in the Renaissance epistolary writing, as well as the conspicuous presence of the literary persona of the lover, will, of course, be taken into account).

How to Suppress Women's Writing? Frustration and Sense of Failure in Lucrezia Marinella's *Exhortations to Women* (1645)

Eleonora Carinci (*University of Oslo*)

In the course of the sixteenth century Italian women entered massively the literary system. They had the opportunity to publish their works and for this they were praised, promoted and encouraged by contemporary male intellectuals. In the seventeenth century, they continued to write and publish, experimenting new genres and gaining self-esteem, but at the same time a trend of growing misogyny occurred, and gradually women did not receive the same support and approval as before. By the mid seventeenth century they nearly disappeared from the literary scene, and if they did write, they were attacked and criticized. This paper will consider the case of the Venetian Lucrezia Marinella (1579–1653), the most prolific woman writer of her time who experienced this change of times, from fame to oblivion. She was acclaimed and praised as a phenomenon for her writings and her culture, she was one of the first women who wrote a treatise on the excellence of women and wrote a large number of acclaimed works. However, in her final work, the *Essortazioni alle donne et agli altri* (*Exhortations to Women and the Others*), written at the end of her life, she seems to advise women to spend their life in a domestic context and to avoid to write if they wanted to be happy. I will consider in particular the pages of Marinella's work where she explains why women should avoid to dedicate their lives to writing, in which she expresses in a very vivid and modern way the frustration and the emotions of failure caused by the bad judgment of the dominant culture.

Uncertainty and Emotional Contours of Late Antique Education
Michael Champion (*Australian Catholic University*)

Periods of change in educational institutions are important case studies for changing visions of society across multiple domains, since education is a deeply contested cultural space. In this paper, I propose to contrast changing norms about knowledge and virtue in three areas of late-antique education: rhetoric, philosophy and monasticism. I will argue that each of these disciplines made contrasting and distinctive claims about epistemic and ethical certainty, and that these claims were partly generated by contrasting accounts of the role that emotions in general should play in rhetoric, philosophy, and asceticism respectively. In addition, each discipline prioritised its own sets of emotions in the formation of different kinds of disciplinary expertise, and this in turn affected how specialists in rhetoric, philosophy, and ascetic life were supposed to both view uncertainty itself and relate to situations of epistemic and ethical uncertainty. Most generally, prioritising different emotional dispositions and practices across these three domains enabled institutions of education to orient students to epistemic and ethical uncertainty in distinctive and sometimes novel ways. While the core of my paper is intended as an analysis of transitions in late-antique education and society, the interconnection of emotion, certainty, and the formation of intellectual and ethical norms remains central to contemporary education, including in the areas of social and emotional learning, and I will conclude by drawing attention to contemporary assumptions that may be augmented or reconfigured by elements of late-antique educational traditions.

British Merchant Communities and Uncertain Futures in the Tunisian Civil Wars
Nat Cutter (*University of Melbourne*)

In 1675–1705, a series of revolutions rocked the Ottoman *eyalets* in North Africa, centering on a series of revolts and succession crises in Tunisia and periodically drawing invasions from neighboring Algiers and Tripolitania. Amidst these conflicts, small communities of European merchants attempted to navigate the uncertainties of life in civil war, to build careers, partnerships, allegiances and families. Using a vast and scarcely-studied collection of manuscript correspondence collected at the British consulate in Tunis, this paper explores how a small but robustly interconnected network of male merchants processed their situation, and simultaneously articulated the emotions of their wives, children, and local colleagues. I argue that the swinging dynamics of hope and despair, built on past experience and providential assurance, and buttressed by long-distance support from colleagues around the Mediterranean, are central to understanding their experiences. Merchants encouraged one another to carry on, and together conspired to build hedging networks across the local factions, allowing them to survive and thrive through the experience. Their correspondence also rings with expressions of anger and fear (towards those who jeopardized their fragile positions), loneliness and grief (at being separated, including by unexpected death), and frustrated exhaustion (following repeated failures to establish a stable succession). Simultaneously, there are moments of joy, excitement, and celebration: at the birth of children, moments of business success, the marking of Christian and Muslim festivals, and the reunion of long-separated colleagues. Engaging with Barbara Rosenwein's emotional communities, I consider the internal norms and conventions that governed their responses and achieved their communal solidarity through uncertain times. Simultaneously, they also represented emotions to both British and Maghrebi officials, as they sought to preserve a fragile

impression of British-Maghrebi relations in which the rapprochement was solid enough to avoid open war, but uncertain enough to justify the continued support of experienced merchants in consular and diplomatic positions. In dialogue with Marika Keblusek and Sabine Schulting's work on early modern diplomatic cultures and Benno Gammerl's on emotional styles, I consider how national emotions could be performed from quotidian merchant squabbles to grand royal gestures. Finally, I consider how these foreign archives can also provide rare insights into Maghrebi emotional communities and their responses to the uncertainty of civil war, in a region where vanishingly little local manuscript evidence survives: as British merchants recorded their daily interactions, both positive and negative, they offer a distorted but interpretable view of a much less-understood culture.

'Governed under the influence of fear': Rhetorics of Fear and Paralysis in the Revolutions of 1848

Nathan Davies (*University of Oxford*)

The emotional turn has enriched studies of the French Revolution of 1789. Less attention has been paid to the pan-European revolution sixty years later. When mainstream historians of 1848 have discussed the emotional climate of the revolution, it has often been in passing, colouring the mise en scène. When historians of emotion have studied 1848, they have understandably focused on what it reveals about changing 'emotional regimes'. Just as Clark inverts Hartog's concept of the 'regimes of historicity', to study the 'historicity of regimes', this article inverts Reddy's 'emotional regimes', analysing the political regimes of 1848, as regimes of emotions. Nearly all contemporaries agreed that Europe was paralsyed by fear during the revolutions of 1848-49, even if they fiercely contested the origins of this fear. This article turns to both well-studied and unseen sources, asking how the rhetoric of fear was mobilised? And in which contexts was it operative? It explores how the rhetoric of being 'governed' by 'fear' was articulated in three different discourses. Section I assesses its individual psychological expression. Section II analyses how the logic of the market was thought to be paralysed by fear – either through a loss of confidence, or a reactionary conspiracy. Section III turns to high politics. Different political bodies were described as functioning as 'regimes of fear' – both vulnerable to fear and capable of instrumentalising it. Finally, Section IV explores attempts to move beyond the problem of fear. How could individual fears be assuaged, market fears be tempered, and political regimes escape paralysis? Could a 'republic' no longer be 'governed under the influence of fear'?

Remediating Grief: Mobile Media and Spiritual Mediumship in Uncertain Times

Leanne Downing (*University of New South Wales*)

What does the practice of online spiritual mediumship tell us about how we experience grief in a secular country such as Australia? What types of mobile media narratives surround grief and online mediumship? And which theoretical lenses may be most usefully applied when seeking to explore a phenomenon that bypasses scientific reason and rationality? In this presentation I will explore how contemporary spiritual mediums use mobile media devices and social media platforms to bring messages of compassion, comfort and enduring connection to people who are living with and through experiences of grief, loss and bereavement.

Spiritual mediumship, and more recently, online-spiritual mediumship services, are commonly sought by grieving individuals as a counterpoint to traditional psychological treatments and/or grief counselling therapies. Spiritual mediumship advocates for an understanding of death not as a state of finality which must be 'accepted' by the bereaved, but rather as a 'next step' in a continuing journey of love, growth and spiritual connection. In this way, spiritual mediums offer grief-stricken individuals a way of comprehending and coping with grief in a way that transcends time and space and breaks down clear lineal relationships between self and other, material and immaterial, human and technical, past and present, and affective and cognitive.

In thinking through the concept of 'unsettling certainties', this paper explores the intersection between affect, mobile media data and 'weird" or unexplainable parapsychological phenomena such as mediumship, telepathy and haunted states.

Community, Masculinity, and Physical Disability: Plantation Labour and Emotion, 1800–1861

Mia Edwards (*University of Warwick*)

This paper will explore the social and labour roles undertaken by physically disabled enslaved men within the antebellum U.S. South, to highlight how their interactions with slaveholders and other enslaved people impacted their gendered identities, emotional worlds, and communal inclusion. This framework allows for insight into community cohesion and conflict, while also deepening our understanding of how the roles that physically disabled men undertook within the enslaved community shaped their identities and emotions, as well as the emotions of those around them. The deeper significance of labour roles for kinship and gender construction shall be explored. I will suggest that physically disabled men's exclusion from forms of labour which required enhanced degrees of strength and physicality led to distinction, and sometimes derision, from other enslaved men. This exclusion from roles traditionally judged as 'masculine' could lead to feelings of uncertainty, community isolation, and tension amongst enslaved people and slaveholders. While disabled men were often excluded from certain physically arduous forms of plantation work, they frequently performed provision and caregiving roles, assisting enslaved mothers and nurturing children. These roles allowed for the strengthening of communal bonds, earned respect from others, and they allowed for the blossoming of feelings such as pride. Disabled enslaved men may have struggled to construct a masculine identity from their work roles that was accepted by others. However, they performed valuable labour for their community, which increased social cohesion and nurtured emotions related to pride and purpose.

Facing mortality and contemplating suicide in Ovid's *Heroides* 7

Shona Edwards (*University of Adelaide*)

The Latin elegist Ovid wrote his single *Heroides* collection following a time of great political and social change in Rome. Ovid's heroines write to the lovers who abandoned them, and a majority of the poems mediate on the possibility of the heroines' deaths. These women face their own mortality, some intending and following through with suicide, some intending a suicide which doesn't eventuate, and some fearing themselves at risk of death by wild beasts, by ordered execution, or other forms of violence. In *Heroides* 7 Ovid adapts Dido, the tragic-esque heroine of Virgil's epic the *Aeneid*.

This paper takes Dido as a case study for how these Ovidian heroines deal with crisis and the unsettling certainty of death by suicide. Dido's female voice, present in dialogue in Virgil's *Aeneid*, is transformed in *Heroides* 7 into female authorship of a letter. Dido is empowered by the epistolary mode to act as narrator, creating a therapeutic sense of control and collapsing the subject and object binary. I will demonstrate that in becoming her own narrator, Dido exerts authorial agency, exemplified in her self-epitaph at the end of *Heroides* 7.

Thus, Ovid's Dido is enacting a reception of her own source text and inscribing herself for posterity, the poem serving as her 'suicide note' and affirming her own understanding of what happened to her in Virgil's *Aeneid*. This paper proposes that *Heroides* 7 attests to a positive Roman attitude towards a noble suicide.

Settling Uncertainties: Fear of Earthquakes in Settler Colonial Australia
Michael W. Evans (*University of Melbourne*)

Europeans occupying the unceded Indigenous lands of the southern Australian continent experienced a range of what the Melbourne *Argus* called 'physical trials', but lacked sufficient data to predict their prevalence and force. Such trials included tempests, droughts, other 'phenomena of the outer air', and earthquakes. Seismic disturbances were seen as linked to the notion of Australia as a young continent and its possible sudden subsidence into the ocean. This uncertainty, in conjunction with the experience of occasional earth tremors contributed to a sense of peril. Fear of a disastrous earthquake was anticipated and indeed reinforced by the memorable recurrence and frequent mediated reporting of minor seismic disturbances that literally and figuratively rattled colonial settlements.

In this paper I trace how this fear arose as a representation of a general sense of uncertainty about the colonial project and how that fear dissipated in the years preceding federation so that, by the beginning of the 20th century the Australian continent and its environments were regarded by many Australians as uniquely stable and 'immune' to disaster = not just of earthquakes but of all types of catastrophes. In doing this, I explore the ways environmental knowledge/understandings can act as representations of emotional states within the broader networks of settler colonial culture.

Sing When the Moon Is Up: Words, Emotions, and Power in the Archive
Nina Finigan (*Auckland Museum*)

Novelist Paul Kingsnorth wrote "…we bend our shoulders beneath the notion that words are merely units of information. But something in us - something which sings when the moon is up - knows this to be a lie."

Words matter in the archival context. But how do they matter? And what does the how tell us about the kinds of knowledge we value and the ways in which hegemonic power functions in these contexts? And what does emotion have to do with any of this?

Traditionally, words in the archive have indeed been treated as "units of information"—as

functional entities to be examined rationally, objectively and from some distance. The emotional, the subjective and the intimate have been squarely rejected. I posit that, like the modern museum and archive, this rejection has its roots in the binarism of Western Enlightenment thought. This inherently gendered framework, that continues to define archival spaces, elevates so-called objective forms of knowledge at the expense of other modes of engagement.

Utilising critical feminist theory, in this presentation I will examine these ideas via my recent curatorial work—the exhibition Love & Loss and the accompanying publication Archives of Emotion. Both projects sought to reframe archives as emotional spaces and to challenge the binarism that perpetuates the idea that there are hierarchies of knowledge. I will suggest that giving primacy to emotion challenges hegemonic power, progresses archival discourse and practice, and offers a more creative and intimate relationship with the past.

Forging Certainty in Uncertainty: Encoding Emotions into the Basilicas of Late Antiquity
Catherine-Rose Hailstone (*Durham University*)

In the late fourth and early fifth centuries, a series of social, political, and economic crises brought about the decline of imperial control in the Roman Empire's western provinces and the transformation of wider society. For the people who lived in these regions during the late and post imperial years, the period between the fourth to the sixth centuries CE constituted a time of great change and uncertainty as the geo-political and socio-economic security of Rome was slowly replaced by new kingdoms with ever-changing boundaries and different modes of living. Yet against this backdrop of ambiguity, Christianity gradually rose to become the dominant religion of both the late Roman empire and the post imperial kingdoms. This journey, spearheaded by those who saw the Church as a means through which to secure the livelihoods and maintain the right to exercise control over others to which they were accustomed, was largely aided by the construction of public Christian architectures such as basilicas and churches. Through the physical, symbolic, and emotional imprint that these buildings generated, they helped mould Christianity and the Church into a beacon of stability in deeply unsettled times.

Using the case studies of Bishop Ambrose of Milan (d.397) and Bishop Gregory of Tours (d.594), this talk investigates how and why the commissioners and controllers of late antique basilicas sought to encode emotional responses into their religious architectures. It asks what emotions, or passions and affections, did Ambrose and Gregory want their respective churches to elicit and why? Were there significant differences in the approaches that these two men used to achieve these goals? And how might this develop our understanding of wider contemporary attitudes towards emotional architectures and emotional control in late antiquity? By twinning the traditional historical approaches of textual and material source analysis together with the complexities of architectural and atmospheric theory, this talk will also explore whether it is possible for historians to pioneer new methodologies that will enable us to broaden our understanding of the emotional complexity of the late and post Roman world by accessing and gauging the power of the seemingly elusive emotions that were built into the architectures and atmospheres of late antiquity.

Shocking 'In-finities'. A Philosophical (Heideggerian) Approach Using Medieval Sermons, Exemplary and Instructional Literature of the 12th/13th Century (e.g. David of Augsburg)

Marcus Handke (*Dresden*)

An annoying fly during mass, a violation of the dietary rules or a bad dream about demons - in monasteries seemingly trivial incidents were emotionally charged and understood as individual salvation. All actions were ultimately related to the *Dies irae* - the uncertainty on the Day of Judgement. People were not confronted with the well-known mundane finitude, but even worse: with transcendent 'in-finities'.

The paper will reconsider stories of terror and shock, but also of astonishment and relief, as found in sermons and exemplary collections of the 'long' 12th century (e.g. Caesarius of Heisterbach). The beyond—positive as well as negative—was a reference point of fierce emotions or fleeting moods. Following Martin Heidegger, such terms are not read only bodily, but as an expression of a state of mind ('Befindlichkeit'). Thus, a philosophical approach to the sources will be attempted, which focuses on time-relatedness of emotions:

Not the immediate object (fly, demon), but the mediate consequences in future (torments of hell) correlated with two layers of comprehension: affective extremes, like shame or panic, and fundamental moods ('Grundstimmungen'), as expressions of an existential relation to the world, oscillating between hold and anxiety, hope and doubt.

This two-stage pattern will be exemplified as an analytic dimension of emotion to illuminate (1) the socio-cultural shaped background of moods, and—including the addressee of the texts—(2) the possibility of a forming force for the individual, originated in the inherent time interlacing.

Good Humour, Raillery, and Masculine Community-Building in Thomas Cochrane's *Autobiography of a Seaman*

Matilda Hatcher (*Australian National University*)

Lord Thomas Cochrane's first set of memoirs, published in 1859–60, describe the adventures of a "fighting captain" in Britain's most heroic wars; the French Revolutionary and Napoleonic Wars of 1793–1815. Seeking to reclaim his reputation after a damning conviction for fraud, these memoirs paint Cochrane as a martial, masculine hero who survives the dangerous environment of a 'man o' war', a lauded place of masculine heroism where men stoically navigated constant danger and death to achieve national victories.

Studies of emotions and martial manliness in this period have primarily argued for the privileging of stoicism, controlled emotion and cool composure in the face of dangerous experiences of war amongst these naval communities. Few have noted the effusion of joy, humour and brotherhood which defines Cochrane's war experience for much of his memoirs, and which was actively fostered by the men on deck as a key emotional standard to be upheld.

This paper is a close reading of Thomas Cochrane's *Autobiography of a Seaman* that examines the way joy was fostered by naval masculine communities during the French Revolutionary and

Napoleonic Wars to create a sense of stability and home whilst occupying a volatile, constantly shifting space.

It argues that joy and good cheer were highly prized and used by Royal Naval shipboard communities of men to actively cultivate a stable sense of home, brotherhood and family; seeking certainty in a fundamentally unsettled life in constant motion at sea and in constant danger at war.

Cohesive Feeling and Emotion of Ancestral Knowing: Hope, Humour, Healing
Robyn Heckenberg (*Curtin University*)

Within the history of emotions relating to connection to Country and long held Indigenous Spiritual belief, or *feeling* (Bill Neidjie 1989), there lies equally complex dialogues impacted by colonization. This more recently layered story relates to the Protection Era and the Christianising of Aboriginal communities, subdued by segregation, lack of freedom of movement, and the mission era. However, between the tortured memories and the sentimental storying of family life there is a tension measured as stories of resilience and transformation. The cohesive relationship of *feeling* and emotion has provided a spiritual link to ancestors and entities of Country. This is a particularly useful kind of wisdom, relatable through stories from Indigenous traditional ways of seeing, and also contemporary voices. Therein lies an epistemology of Hope, Humour, and Healing.

A Tale of Two Riots: What Uprisings in Mexico City Reveal about Spanish Anxieties and Insecurities (17th Century)
Richard Herzog (*Philipps University, Marburg*)

European colonists in 17th-century Mexico lived in constant fear of uprisings—and with good reason. For one thing, they constituted a small minority even in urban centres, far outnumbered by amerindian populations and people of African descent. What is more, many short-lived riots did take place, usually caused by hunger crises, mismanagement of resources and corrupt practices of colonial officials. The colonial capital Mexico City was a flashpoint for such voicing of discontent. The most destructive uprising came in 1692 when a large multi-ethnic crowd set fire to the viceregal palace and other buildings symbolic of Spanish rule. The authorities put forth propagandistic ideas of a supposedly drunk, native mob to explain the event, further fuelling European anxieties. Their uncertain position is evident already 80 years earlier—in 1612 Spanish fears of an imagined plot by black militias to overthrow the governing elites led to the public execution of over 30 unwitting black persons.

These two case studies of riots, one real and one constructed, serve to illuminate the racially charged feelings of uncertainty in Mexico City. The sources paint contrasting pictures: our main source for 1612, the major Nahua historian Domingo de Chimalpahin writes with a very critical eye towards Spanish policies. Then again, 1692 was mostly recorded by European and creole officials who sought to deflect responsibility for the crisis before the Spanish Crown. In a broader sense, the paper thus seeks to shed light on the consequences of an ongoing state of insecurity for various ethnic groups in a hierarchical society.

'Hoping Against Hope': The Politics of Uncertainty and Hope in 1940s Britain
Alex Hill (*University College London*)

Affects, emotions, and moods have always had an ambiguous position in the historiography of Second World War Britain. Certainly, historians have, since Henry Pelling, debated the extent to which the electorate developed 'left-wing feelings' over the course of the war. And others have analysed the British state's efforts to cultivate and manage emotion through propaganda. But, until recently, wartime affects have been discussed in a largely unfocussed manner; Home Front historiography has rarely taken inspiration from the history of emotions. Thankfully, this is starting to change as can be seen in Lucy Noakes's work on wartime grief. This paper focuses on the politics of hope, asking what role it played for British civilians in making sense of their uncertain futures. Its articulation is traced through the Mass Observation archive which allows for sustained and intimate engagement with 'ordinary' people and their emotional lives. Drawing on work in the philosophy of emotions, this paper argues that a particular structure of hope—dubbed by Adrienne Martin, 'hoping against hope'—developed during the war. This fragile 'emotional habitus' allowed citizens to talk about and reckon with the uncertainty of Britain's future. Importantly, this structure of 'hope' was noticeably different from that developed by British propagandists. Among 'ordinary' people, hope interacted creatively with despair, forming a political mood that was far from optimistic. Nonetheless, 'hoping against hope' had important political ramifications: it was effectively mobilised by the Labour Party who in 1945 won their first majority in a General Election and set about restructuring British society. This paper will conclude by exploring the fortunes of this 'emotional habitus' in the immediate post-war years. British citizens faced new uncertainties in these austere years, but importantly they could no longer draw on this particular vernacular discourse of 'hoping against hope'.

Longing for the Pastoral
Tiffany Hoffman (*University of Toronto*)

This paper traces the trope of the bleeding or cut tree in pastoral literature as it advanced through Italian and English texts of the early modern period. Close readings will be offered of Jacopo Sannazaro's *Arcadia* and Shakespeare's *As You Like It*. The paper will focus on exploring how these authors sought to humanize the lovesickness felt by the male shepherd-lover through the projection of feelings onto the natural environment, and will therefore attend to affect as it relates to and redevelops work on the ecology of the passions. By paying close attention to the notion of environmental trauma, as the lovesick lover takes out his emotions of aggression, rejection, melancholy and desire, through an intensely affective attack on a feminized arboreal world, the paper further considers the evolution of the trope of the wounded tree as it shifted in textual meaning. The melancholy lovesick shepherd offers a lament for lost love, however, as the period progressed this lament came to symbolize broader concerns over deforestation, profit, and natural spoliation. The trope of the bleeding tree, I argue, unconsciously reflects a burgeoning environmental ethic in which a mode of pastoral longing comes to reflect the loss of the natural world, and the shepherd's longing for a state of ecological unity that was quickly disappearing as a result of urbanization and development.

"His poor wife and children stood weeping and making great lamentation; the sudden sight of whom so pierced his heart that the very tears trickled down his face"
Grace May Howe (*University of Adelaide*)

In March 1555, Rawlins White was brought to Cardiff to be burnt. White had been a model of steadfastness throughout his lengthy incarceration, rejecting bribes of money and numerous opportunities to recant and save his life. But as he approached the stake, he caught sight of his distraught wife and children. His resolve wavered, and he began to cry. White tried to regain his composure but feared that he would falter when he felt the excruciating pain of the fire. White asked a member of the crowd to hold up a finger to him whenever he appeared unsettled or tempted to abjure, hoping this visual prompt would help him 'remember myself'.

John Foxe's martyrology tells the stories of some 285 Protestant martyrs executed under Mary I. Many were joyful at the prospect of their impending executions. Some even referred to the event as a wedding or a banquet. But others, like White, suffered lapses in their resolve, particularly when faced with the looming agony of the fire or at the moment of separation from their loving families. This paper examines how doubt and fear is discussed in John Foxe's *Acts and Monuments*. It argues that martyrdom was an emotionally traumatic event that caused even the most spiritually robust to distrust their feelings, their faith, and their conviction to die.

'C'est un superbe végétal qu'un arbre': Nonhuman-Human Uncertainties in the French Revolution, 1789–1799
Leon Hughes (*Trinity College Dublin*)

The Arbre de la Liberté was one of the key representations of the French Revolution: from its pivotal place in local festivals, to its dramatic counter-revolutionary excavation, it was a deeply resonant node of Revolutionary concern and debate. During a time of uncertainty, it was symbolically produced by revolutionaries to assuage their fears of a Revolution felt to be out of control. However, this consideration as an inert symbol misses the contemporary tensions with its propensities as a living, vibrant actant relationally interacting with revolutionaries.

This paper will begin by briefly charting the contemporary onto-epistemological construction of the 'Arbre de la Liberté', through both legislature and architectural plans, as an attempt to turn Nature-into-'technology' (Spary, 2000). This was in order to use the named-Arbre as a revolutionary infrastructure which could begin to assuage contemporary anxieties over the felt instability of the Revolution.

However, the living tree always-already exceeded this anthropocentric domination. This paper will continue by considering how trees exerted themselves in local planting ceremonies and reactions to counter-revolutionary attacks. It will begin by focusing on the different modalities of gathering between the named-Arbre-as-tree and revolutionaries in the contemporary 'structures of feeling'. This will be continued by considering the negotiated paradox of nascent Revolutionary time and arborescent temporalities of growth. It will then continue by examining what happened when the named-Arbre was attacked and the infrastructure was felt to be 'broken', the vocabularies of assault used and the physical properties of the trees which dictated how they could be attacked.

Unsettled Passions: Illicit Love in Eighteenth-century British Prose Fiction
Aleksondra Hultquist (*Stockton University*)

Reading the novel for its emotional value changes what we have thought is the very purpose of the novel. According to even the latest literary research, eighteenth-century British prose fiction is bound in the moral development of the British middle class and thus the British Empire (Böhm-Schnitker and Hartner 2022). While there are new ways of theoretically unpacking the novel, the argument always seems to return to what Ian Watt argued in 1957: the British novel is about the middle class, realism, and a settled morality. It is a response to the to the unsettled romances French and Spanish origin; it examines subjectivity. Newer emotional approaches into the British novel, such as Joel Sodano's examination of *Pamela* and *Emma* through affect theory and the history of emotion, still come down to the same thing; an attempt to better understand "sentimental realism." So the value of the novel continues to be contained to trying to understand the realism of the novel and the values it instills: specifically the way that unsettled, illicit romance is resolved into legal marriages on which to base an empire.

If taken from the starting point of the passions, however, emotions in literature can also be studied for what they upset. Writers of British fiction (many of them women) were interested in how the passions worked; how they might be experienced; to what ends they might be used. According to David Hume (*Treatise on Human Nature* 1740), emotions give rise to passions which motivate the will; how you direct your will is a product of your experience and knowledge. If this is accepted by writers and readers (and it was demonstrated by many as early as the 1720s) then engaging characters in their own passions *is* the value of the novel—the unsettling process of passionate will and the decisions made as a result becomes the purpose, rather than the means to a settled end. Illicit love, inherently unsettled, is a crucial aspect in most of the prose fiction of the era; it both causes plot and is the center of the action. The illegitimate is necessary to confronting the significance of the passions to prose fiction in eighteenth-century Britain, because by doing so there is a different sense of the novel's worth, even if a particular prose fiction upsets the goals of middle-class realism.

The concept of love in its very construction is unsettling and unsettled. For instance, Robert Solomon argues for the concept of virtuous *eros*, the idea that "true" love (or at least love that makes things happen) is illicit by form. Similarly, William Reddy theorizes Western romantic love as the unsettled tension between body and spirit that is meant to cure the "longing for association." My presentation argues that love, inherently illicit, is the central feature by which a character moves from inexperience to experience. Thus, the unsettling aspect of illicit love can be understood as one of the novel's goals. When illicit passions are privileged as a site of experience and exploration, it helps us to see that the process of passionate experience runs in parallel to the thesis that the novel built Britain's national identity; the novel also built Britain's emotional vocabulary. A parallel purpose of the novel is to explore emotion, not privilege resolution.

Emotional Mediation and the Intellectual Mediators of the Medieval and Early Modern
Cameron Jeffrey (*University of Western Australia*)

In Justo L. Gonzalez's *A History of Christian Thought* we encounter the figure of Erasmus (1466–1536) as herald of a new age in intellectual history and biblical scholarship, as well as "the last of a

long series of moderate, non-schismatic reformers […] a persistent feature of medieval western Christianity." Embodying this contradictory position, Erasmus stands as a remarkable historical figure through which we can examine the modernity of the medieval and the medievality of the moderns. Following William Bouwsma's emphasis on the importance of cultural anxiety as a driving force in the proliferation in world views and philosophies in the 16th and 17th centuries, this paper looks to the particulars of 'emotional theory' in the works of Erasmus as an integral link between ideas such as reason and faith, the human and divine. This provides a unique perspective from which we can examine the theorisation of emotions as a critical feature of intellectual history from the late medieval thought through those heralds of 'modern' philosophy such as Pascal (d.1662) and Spinoza (d.1677). Alain Badiou, Alexandre Koyre, and Hans Blumenberg, all highlight the importance of conceptions of the infinite and the finite as well as the mediation between these two notions in the history of philosophy. The emotional as a mediating factor in the forms of subjectivity Erasmus looks to engender in his texts arises as a form of epistemological mediation engaging similar philosophical problems of the infinite and the finite.

Performing the Blush
Paul Johnson (*DePauw University*)

As a specialist in early modern Spanish literature and culture, Paul will delve into the uncertainties of emotional gestures in the theatrical culture of seventeenth-century Spain. The focus will be on actors supposedly capable of blushing at will on stage, highlighting the blurred lines between sincerity and performance in the development of realistic acting techniques.

From Love to Morbidity: Sexual Science, Modernity, and Change in the Late Ottoman Empire and Early Turkish Republic
Gözde Kilic (*European University Institute, Florence*)

This presentation will focus on one of the most tumultuous times in modern Turkish history: late nineteenth and early twentieth century that were steeped in the fear of the demise of a 600-year-old empire and the birth pangs of a new nation in the making. It was also a time when modernizing efforts were in full force, and combined with territorial losses, nationalist rebellions, migrations, and epidemics, brought harrowing anxieties about race, class, gender, sexuality, and self-definition. Within this context, my presentation considers the emergence of sexual science and gender ideology in the late Ottoman Empire and early Turkish Republic. Specifically, it looks at psychiatric texts that purvey love, degeneration, and sexual pathology, and explains how they were influenced by existing social concerns and power relations (which often centered around masculine and national failure). In these texts, love is depicted as a unifying and harmonizing ideal, in accord with an "Ottoman *emotional ecology*" of love; but within a changing social context that promulgates gender duality and heteronormative behavior. As such, love represents an impossible ideal degenerated into lower passions, perverse desires, and hence morbidity. It is only within the nationalist narrative that love finds for itself a place as a sacred bond between husband and wife cementing the notion of a companionate understanding of marriage. Therefore, its dangerous potential is domesticated into proper family life. In line with the conference theme, I will explore how the unsettling influences of modernity and change were played out in the conflicting meanings associated with love by the early Ottoman-Turkish psychiatrists in their works.

Adjusting, Reflecting and Repositioning: How Dating App Users Manage Risk and Uncertainty in their Search for Romantic Love

Elain Kraemer (*University of Queensland*)

Although dating apps may facilitate the search for romantic love, finding 'the one' remains a mystery which can defy calculation or willful timing. This paper asks the following questions: how do individuals who use dating apps navigate this paradox of romantic love in the age of digital dating; and to what extent do they perceive themselves as agents, or conversely as the subjects of chance, luck or circumstance. This paper will firstly discuss how participants reflect upon their current singleness via a gendered rhetoric of choice (or it lack thereof). Secondly, this paper will critically reflect upon the feminized position of 'waiting' in dating and explore how men and women re-position themselves in ways which resist this passive framework. The paper will discuss how participants adopt gendered interpretive frameworks which afford them various degrees of agency, from feminine psycho-spiritual narratives that foreground 'self-care' to reflections on fate, timing, and serendipity. These narratives have a strong emotional component, and will be discussed in relation to gendered and classed practices of hoping and risk management.

Remembering the Certain and Waiting for the Uncertain: The Political Expression of Fear in the Letters of Governors of the Province of Yucatán (1596–1663)

Simon Lefebvre (*EHESS* and *University of Heidelberg*)

Located between the Gulf of Mexico and the Caribbean Sea, the Yucatán Peninsula was particularly vulnerable to attacks by buccaneer or corsairs who took advantage of the lack of military defences to plunder the cities and natural resources of the region throughout the 17th century. Among the consequences of the threatening presence and continuous activity of foreign pirates, historiography has highlighted the fear felt by the colonial authorities of this province of New Spain. However, this research shows that fear was more than just an effect for them: this emotion was also felt by the political actors in order to anticipate threats and to better respond to them.

On the margins of the empire, governors had to defend the territory with urgency in a context of action subject to the tyranny of distance and the slowness of information. In the letters they sent to the crown, the governors of Yucatán recounted past attacks and warned the king of future ones against the province. By remembering and predicting events, the fear expressed by the governors in their documents took on a particular meaning: under the word *cuidado*, this emotion was a political form of anticipation of threats. The aim of this research is to show that the governors' fear, characterised by the tension between certainty and uncertainty, space of experience and horizon of expectation (R. Koselleck), guided their action in the face of dangers.

Canon Law Triggered by Emotions: Scrupulosity and Diocesan Government in the Letters Exchanged between the First Ultramontane Bishop of Rio de Janeiro and the Apostolic Nunciature in Brazil (1868–1890)

Anna Clara Lehmann Martins (*Max Planck Institute for Legal History and Legal Theory*)

For many centuries the relationship between the bishop and the nunciature has been fundamental to diocesan government. As a representative of the Holy See, the nuncio is responsible for mediating in many legal and diplomatic procedures. But the nuncio also has an important consultative role, being the first addressee of a bishop's questions on law and government. In the case of Brazil under Emperor Pedro II (1840–1889), the episcopate often referred such concerns to the nuncio in view of the range of norms that then ruled ecclesiastical affairs: norms coming from different authorities, from various backgrounds, and which sometimes contradicted each other. Legal uncertainty was further aggravated by the disharmony between the liberal policies of the secular power (which actively participated in the government of the Church) and the reformist aspirations of the ultramontane clergy. The latter turned its gaze increasingly towards the universal Church and the pontiff as the determining authority, favouring conscience—and scrupulosity—over political compromise. In this paper I analyse the doubts about canon law sent by the first ultramontane bishop of Rio de Janeiro, Pedro Maria de Lacerda, to the Apostolic Internunciature in Brazil during his episcopate (1868-1890), seeking to understand how the bishop's scrupulosity—and the corresponding emotions: fear, anger, sadness, anxiety—acted as catalyst for the production of legal knowledge in epistolary communication, and what were the characteristics of this knowledge. I also approach the modes of expression of episcopal scrupulosity and the emergence of a normative profile of acceptable/problematic emotions for a bishop and useful/harmful for the diocesan government.

Writing about the Wreck of the *Clyde*: 'Salvage rights: paternity, patria, patrimony'

Rowena Lennox (*University of Technology Sydney*)

In 1884 my great-great grandfather William Currie and eighteen other people died when the barque *Clyde* struck a reef near the Banks Peninsula/Horomaka on the South Island/Te Waipounamu, New Zealand/Aotearoa. The testimony of the sole survivor, a seventeen-year-old apprentice called George Gibson, was used in newspaper reports about the disaster. Only two bodies were found – that of the captain, Edward Culmer, and that of thirteen-year-old apprentice Herbert Bohle. Bohle, Culmer, Currie and Gibson were 'from' Newcastle NSW/Mulubinba, as was the *Clyde*. It was built on the Williams River from ironbark and blue gum, and launched with great fanfare in 1874.

The last voyage of the *Clyde* and its wreck, and the way they were written about and understood, offer a fascinating prism of late nineteenth century maritime life and death, and the emotions that attend them. The story of the *Clyde* also provides a way in to a particular moment in settler colonial history, and allows me to delineate the reverberations of this moment as part of a longer historical trajectory and wider cultural context.

I have been using family memory; contemporaneous understandings; metaphor and cultural poetics; and immersion in salient sites in Aotearoa and Mulubinba to think, research and write about the *Clyde* in a creative nonfiction essay called 'Salvage Rights: patria, patrimony, paternity'. Importantly, First Nations epistemologies offer crucial ways to reflect on ongoing maritime and

colonial-settler histories. This paper analyses how these sources and methodologies contribute to my understanding of the wreck's emotional legacies and meanings at a personal and public level.

Health and Feminine: The Relationship between Emotions and Gender in the European 18th Century

Anny Mazioli (*Federal University of Espírito Santo* and *University of Coimbra*)

The Hippocratic theory of humors was the main reference of medical studies for a long time. This theory divides temperaments and emotions into hot and dry versus cold and wet. This division gave rise to a society that believed that female and male bodies had different builds and that this led to differences between the behavior of each gender. Thus, anger, audacity and hatred were considered masculine behaviors and modesty, fear and compassion were considered feminine behaviors. According to Boquet and Lett (2018), the antitheses between masculine and feminine that we know in the Western Civilization was originated primarily in the 18th century. We propose to analyze this construction of gender stereotypes based on medical treatises written in this century, which address the differences between female and male bodies. (CLEMENS, 1727; ROUSSEL, 1795; CABANIS, 1795-6). We would like to understand, from these texts, how the 18th century medical discourse contributed to the creation of an *Emotional Regime* (REDDY, 2001) of Masculine Domination (BOURDIEU, 2019). We will map the *emotional words* that were linked to what is considered feminine by the authors of the treatises and we will organize them in tables based on Content Analysis (BARDIN, 1977), in order to understand how differential *emotional styles* were created and imposed for each gender.

"The world feels like ash": Depression and the Self-Rhetoric of Suicide

Hamish McIntosh (*University of Melbourne*)

How does a suicidal person see the world? Drawing on queer-affective theories of depression, this paper examines what a self-rhetoric of suicidal ideation might involve, and asks how this might inform our understandings of graduate research students living with mental illness. Cognisant of the uncertainty that can shape discussions of depression and suicide, this paper seeks honest dialogue around the feelings and language of mental illness. Significant literature exists exploring the disproportionate burden of mental illness faced by LGBTQIA+ people in Australia. Reporting exponentially higher rates of suicidal ideation and suicide attempts than their non-queer peers, queer people and communities in the West currently face renewed scrutiny as part of the so-called 'culture wars,' with transgender people and drag performers being especially targeted. Looking to this cultural context in hand with the author's ongoing lived experience of depression and suicidal ideation, this paper draws on an autonarrative methodology. Shaped by the idea that memoir is a genre of public feelings, this paper analyses a collection of reflective writing that the author produced during depressive-suicidal episodes between 2020 and 2023. Juxtaposed with scholarship on graduate research student experience, mental health, and queer identity, this paper adds further detail to our understanding of the 'suicidal voice'. Revisiting queer-affective theories of depression as a site for meaning and political struggle, this paper proposes that depression and suicidal ideation should be understood as distinct ways of seeing the world; the 'shittiness' of living with mental illness as a queer person informing this antisocial theory.

Chronicling London: Writing Certainty into the Fifteenth Century
Mary-Rose McLaren (*Victoria University, Melbourne*)

The London chroniclers of the fifteenth century were the first lay historians to write in English. Coming predominantly from the merchant class, they write primarily about civic and secular events, and provide a unique view on social structure, illness, mortality, war, and justice. This paper is an exploration of how London chroniclers of the fifteenth century conceptualised the world when they constructed their accounts. It considers writing as a way of controlling events, experiences and emotions, and analyses passages of chronicles to identify the ways in which the uncertain present is contained and communicated. Underpinning many accounts is a sense of suppressed fear. By acknowledging and untangling this fear, these accounts provide the modern reader with a tension between overwhelming uncertainty, and the determination to create certainty through actions, rules, and words.

In this paper the emphasis is shifted from what happened and why, to how people recorded (and didn't record) their experiences of events. It asks the London chroniclers what it was like to live in the midst of unpredictable times and to be participatory in, and responsive to, the impact of lay literacy. By combining a discussion of Literacy and of the social conditions of the fifteenth century, it opens up ways of thinking of reading and writing as tools for shaping understanding, and exercising agency over the past and present.

Gramsci, Knowing/Feeling and The Australian Climate Movement
Liam McLoughlin (*University of Technology Sydney*)

Antonio Gramsci argued that the development of a close relationship between movement leaders and the people, reason and passion, knowing and feeling, is critical to the prospects of an emerging hegemonic project capable of challenging capitalist rule. The passions of the people can enrich the understanding and knowledge of these leaders and movement leaders and can help develop the understanding, knowledge and "good sense" of the people. For Gramsci, close attention must be paid to this relationship to understand the movement of history. In the context of what the International Governmental Panel on Climate Change (2018) describes as the urgent need for "rapid, far-reaching and unprecedented changes in all aspects of society", examination of the extent to which popular feeling factors into the strategic considerations of climate movement leaders is needed. This paper will present the initial research findings of interviews with Indigenous, environmental, trade union and Greens activists to shed light on the strength of sentimental connection between the climate movement and the general population in Australia.

An Unbreakable Friendship: Affect in Soviet-Cuban Relations in the 1960s
Paula Michaels (*Monash University*)

One of the Cold War's prime objectives was, as Lyndon Johnson famously put it in 1964, to win 'hearts and minds'. While considerable scholarship has looked at soft power politics, few have considered that ways that a history of emotions framework opens up the possibility to interrogate this affective agenda not just as policy, but as lived experience. This paper proposes to explore the affective landscapes of both state agents and targets in one of the Cold War's greatest soft power success stories: Soviet-Cuban medical exchange and cooperation. I analyse Soviet-Cuban medical

internationalism—the traffic of medical cadres, students, materials, and ideas—at a time of revolutionary uncertainty and possibility to ask how personal and professional encounters and networks brought to life the Cold War's hearts-and-minds agenda. Grounded in Soviet and Cuban evidence, both published and archival, this paper enriches the literature on the global Cold War and on Second-Third World relations by pushing into the realms of medical internationalism and its affective impact. Accessing individuals' emotional landscapes and affective relationships is never an uncomplicated process; the evidence is often circumspect. Reports on Cuban-Soviet contact describe relationships and events without necessarily centring emotion. This paper's primary intervention is to foreground emotions in the documentary record to recover hints at the successes and failures in the Soviet state's explicit quest to win Cuban 'hearts and minds'.

An Unsettling Certainty: Dealing with the Ghostly Echoes of Death in Early Modern England

Charlotte-Rose Millar (*University of Melbourne*)

Early modern England was a world inhabited by ghosts. These spectres could, and did, appear to the living; appearances that were recorded in letters, diaries, popular print and, on rare occasion, court records. These accounts record the extreme fear, terror, amazement, and consternation that people experienced on seeing a ghost. But, perhaps more surprisingly, they also record the emotions of the ghosts themselves. In early modern pamphlets, letters, and diaries we find tales of remorseful ghosts who seek to make amends; anxious ghosts attempting to pass on crucial messages; and spiteful, malicious ghosts who seem to take a mischievous pleasure in attacking their victims.

These accounts enhance our understanding of early modern anxieties about the unsettling certainty of death and the afterlife and highlight how ghost narratives could be used to stem those anxieties. They demonstrate the complex and nuanced understanding of ghosts and apparitions present in post-Reformation England—despite earlier Protestant attempts to condemn these beliefs. Through looking at popular accounts of ghostly tales, this paper will highlight how taking a history of emotions approach can nuance our understanding of early modern supernatural belief.

Tranquillity and the Perception of Stability in the Nineteenth-Century Asylum

Mark Neuendorf (*University of Adelaide*)

British reformers from the early nineteenth century depicted the lunatic asylum as a sanctuary for the mad, in which mental distraction could be soothed by pleasing social affections. As an increasingly stratified society sought to eliminate unruly elements that threatened the social order, the process of moral reformation supposedly effected by these institutions—particularly those established to confine insane paupers—seemed to offer a salve for the dislocation and disaffection wrought by industrialisation and mass urbanisation. For middle-class observers, this desire for calm and order was manifested in a preoccupation with 'tranquillity' on the asylum's wards, with visitors gauging their experience of the medical space against this nebulous ideal.

A term with rich political connotations, 'tranquillity', for nineteenth-century British writers, was deemed a necessary emotion for social stability, and a key component of subordination. Its use in

proto-psychiatric discourse thus emphasises the cultural and political framing of asylum medicine from its emergence in the Napoleonic period. This paper will plot the evolving meanings of 'tranquillity' across the Georgian period and explore how this emotional concept came to shape medical discourse in Britain from the nineteenth-century, including depictions of the mad and their symptomology. More critically, through an analysis of asylum case files, it will demonstrate that contemporary psychiatric *practice* was constructed around this fragile ideal, evident in both doctors' efforts to police the emotional regime of their institutions, and their increased reliance on pharmaceuticals to 'tranquillize' the unruly and unwell.

Men's Experience as Husband and Father when a Child is Born with a Rare Disease in Yaounde, Cameroon

Rose-Danielle Ngoumou (*University of Yaounde I*)

Rare diseases (RD) are diseases with specific patterns of clinical signs and symptoms that affects less than 1 in 2000 persons. RDs have a huge impact on parents' lives as they come with numerous challenges that arise from their infrequencies such as their incurability and chronicity. This causes psychological distress to a man identified as the spouse of a woman who gives birth to a child with a RD or as the father of a child with a RD. Studies have focused on what women go through in this situation while very little is known about what men, as husbands and fathers experience. This study aims to describe the experience of such men in society. The study used descriptive phenomenology. Ten men were included in the study using the snowball technique from September 2021 to March 2022 in Yaounde. Data was collected through in-depth interviews and analyzed by content analysis. The attribution theory was utilized to understand how causative factors attributed to RDs have impact in the lives of men.The study showed that they experience social disqualification. The burden of RDs on men merits greater visibility and recognition.

Digital Decay: Modelling Environmental Effects on Pianos in Colonial South Australia

Ben Nicholls (*University of Adelaide*)

Early sources mentioning pianos in South Australia often note the difficulty of keeping instruments in order. It was not simply a matter of keeping them in tune, as the complicated mechanisms inside pianos could malfunction in myriad ways.

While some instruments from the time remain, sometimes in situ and often out of order, it would be reckless to subject them to the environmental extremes of early settlement. And so, this paper will present a series of experiments conducted with Modartt's Pianoteq 8 software. Pianoteq is unique in the way that it generates sounds, synthesising tones from a virtual model of an instrument. This approach permits the ruination of infinite virtual pianos by warping fundamental parameters within the software.

I do not take the resulting sounds to be a perfect or even a reliable guide to the past. Instead, the ruined piano sounds work to unsettle instinctual and anachronistic aural imaginings. In this paper I will consider the limitations of my method first and foremost, while presenting my strategies for the digital destruction of pianos. This methodological survey will be centred within considerations of the experience of sound, and responses to ruined pianos, both historical and contemporary.

On Conflicting Emotions and Emotional Conflicts: Emotional Geographies of Dispossession among Ibaloi and Kankanaey Small-Scale Miners in Itogon, Philippines
Lou Angeli A. Ocampo (*University of the Philippines Diliman*)

The paper emphasizes emotional geographies as critical "ground truth" that illuminates fraught economic relations that result in the marginalization of Ibaloi and Kankanaey small-scale miners in Itogon, Philippines. Marginalization, dispossession, and deterritorialization have long been central to indigenous studies. Affective stories and narratives underpin these various transactions and negotiations. This paper unpacks the underlying emotions in the stories of the Ibaloi and Kankanaey miners and investigate the emotional geographies that contribute to the understanding of economic relations that perpetuate dispossession and inequalities. Dispossession here is not only limited to the lack of legal access to land and resources, but also in the form of loss of land that hold cultural significance and the loss of safe spaces due to environmental degradation and the emergence of socionatural hazards. The Ibaloi and Kankanaey have strong emotional ties to their land as it holds both material and symbolic value and personal meaning that are integral to their culture and identity. Thus, loss of land and environmental degradation are not just perceived as loss of economic asset. As miners are displaced from their traditional practices and integrated into economic relations that produce inequalities and degrade the land, their bodies experience affective sentiments of fear, uncertainty, anger, and conflicted emotions of guilt that tells a deeper story of survivance.

On Groundlessness, Uncertainty and the 'Possibility of the Impossible': The Notion of the Creative Transformation in Lev Shestov's Philosophy
Marina G. Ogden (*Warburg Institute, University of London*)

In twentieth-century Europe, Lev Shestov's paradoxical vision and his penetrating analysis of the human psyche made a profound impression on his contemporaries, British writers John Middleton Murry, David Gascoyne, G. K. Chesterton, D. H. Lawrence, and the philosophers of the existential movement in France, Benjamin Fondane, Albert Camus, Gabriel Marcel, Emil Cioran, Jean-Paul Sartre, Vladimir Jankélévitch and Czeslaw Milosz. Originating in his earlier works, the idea of the possibility of a sudden yet fundamental, inner transformation of one's worldview found its further expression in Shestov's mature writings, in which the philosopher's insights into the nature of other thinkers' creativity took on a definitively active role in his methodology. In the paper, I explore the themes of groundlessness, uncertainty, unknowability and the discourse of possibility/ impossibility in Shestov's philosophical worldview. I firstly follow the development of Shestov's notion of the transformative capability of thought and his method of 'wandering through human souls' in his reading of Nietzsche, Dostoevsky and Kierkegaard. Drawing on the interchangeable oppositions of certainty/ uncertainty, knowability/ unknowability, and possibility/ impossibility in Shestov's philosophical vision, I propose that his concept of the gift of the Angel of Death conveys his idea of the 'created freedom', which, according to him, exists beyond a reasonably verbal form and is unspeakable. Furthermore, with reference to Derrida, Marion and Caputo, I discuss the Kyiv-born philosopher's ideas in the context of the contemporary apophatic discourse and the postmodern view of reality as a symbolical and multifaceted representation.

The Paradox of Care in Loriga's *Surrender*
Pilar Osorio (*CESA*)

This study offers a critical exploration of Ray Loriga's novel 'Surrender,' emphasizing the interplay between uncertainty, care, and self-care within a dystopian setting. Drawing from various cultural and care ethics theories, the paper examines the protagonist's journey in a world where caring is fraught with ambiguity, culminating in a deep existential crisis. It argues for the paradoxical nature of self-care in such an environment, positioning it as both an act of rebellion and surrender.

"The Great Ocean of Images": Godfrey of St. Victor (d. 1194) on Imagination and Affections
Ritva Palmén (*University of Helsinki*)

Godfrey of St. Victor (d. 1194) was a Parisian scholar and a poet, known for his adherence to ancient philosophy and devotion to spiritual theology. My paper analyses Godfrey's exceptional, thus far neglected theory of affections in his treatise *Microcosmus*, imaginative biblical allegory of six days of creation. Within his detailed theory of the soul, Godfrey establishes a close association between the affective and cognitive parts of the human being. In *Microcosmus*, Godfrey claims that human natural affections are sorrow, joy, fear, hope, love, hate, shame, and confidence, and they connect with desiring or not desiring something. They are natural movements of the heart to will or not to will something and arise from various images of external things retained in the memory. Godfrey's literary style is exceptional, since he repeatedly exploits metaphors related with water and ocean. He writes that all the images of the imagination resemble the multitudes of waters colliding and overflowing, making constant noise in the microcosm, i.e., in the human soul. Images and affects have strong link with ethical implications. The cardinal virtues guard the fonts of images and the right kind of emotions moderate images. As an example, the healthy sorrow is like a clean aquatic predator born in the water full of images, with the aim of devouring all the sinful images, whereas love and hate are like two great whales traversing the sea of imagination, diligently examining its contents.

The Contested Body of a Suicide: The Case of Thomas Chatterton
Eric Parisot (*Flinders University*)

On 24 August 1770, the 17-year-old poet Thomas Chatterton was discovered dead in his London garret. The cause of his death, now reopened to scholarly conjecture, was presumed to be suicide. Chatterton's short controversial life and early death has been subject to much critical enquiry over the years, especially by literary scholars who view Chatterton through the lens of the Rowley Controversy—a fierce eighteenth-century debate over the legitimacy of his poetic invention Thomas Rowley, purportedly a fifteenth-century monk—and as an early example of the neglected and tragic Romantic genius. Chatterton's varied posthumous reputation is convincingly portrayed as inextricable from such frameworks. Here, I posit that Chatterton's posthumous reputation—and especially the posthumous imagining of his physical body—is inextricable from a different context: that of contemporary suicidal discourse. To some, this is as obvious as it is surprisingly neglected. Chatterton's death occurs within a pivotal, transitional period in the history of suicidal discourse, a time when the moral condemnation and satiric mockery of suicide

were challenged by sentimentalism and its privileging of pity and compassion. In this paper, I argue that the posthumous imagining of Chatterton's physical body—before, at and after death—bears the hallmarks of these emotional regimes, and reveals Chatterton's body to be an ideologically contested object informed by competing and rapidly changing understandings of suicide.

Dealing with Uncertainty: An Examination of the *Vita* of Arnulf of Metz
Emanuele Piazza (*University of Catania*)

The *Vita* of Arnulf of Metz is a significant source for understanding the emotional dynamics of which the holy bishops of Merovingian Gaul were the main protagonists. In particular, the paper examines this hagiographical text in the context of the seventh century, a historical period in which the *episcopi* closely linked to the court of the Merovingian *reges* exercised not only a religious but also a political and administrative function within the Gallic *civitates*. A reading of the *Vita* shows how Arnulf was able to reassure the various figures—belonging to different levels of society, from the poor people to the sovereigns—who expressed their emotions of fear. His certainty, security, and ability gave a firm answer to those who, found themselves interacting with the bishop of Metz, manifested their uncertainties. Nonetheless, the *vir Dei* was able to feel compassion and to empathise with the sufferings of the faithful and thus, through what can be defined as *condescensio passionis*, to help them. At the same time, Arnulf demonstrated his steadfastness in the face of the fear and insecurity that some sovereigns showed in their conflictual relations with him. In the light of the most recent historiographical studies regarding the Merovingian era, the paper therefore aims to highlight the particular emotional dynamic between the uncertainty of the faithful and the certainty of the saint's thaumaturgical power.

***Annesley v. Anglesea* and *Douglas v. Hamilton*: Social Uncertainty and Emotional Anxiety in Eighteenth-Century Britain**
Anna Pravdica (*University of Warwick*)

In the mid eighteenth century, two sensational and strikingly similar *causes célèbres* took place in courts across Britain: first, *Annesley v. Anglesea* (c.1742–1760), James Annesley's case against his uncle the Earl of Anglesey, and then the Douglas Cause (1762–1769), Archibald Douglas' defence against his cousin the Duke of Hamilton. These aristocratic inheritance disputes hinged upon questions of uncertain parentage, murky social origins, and contested birthright, exposing widespread societal anxieties about potential threats to stable familial and social orders. Annesley and Douglas' claims to various titles and estates were stymied by the accusation that they were not the sons of the aristocratic women who had claimed to be their mothers, but were instead born to common labourers. Contemporary opinions about the veracity of these claims were explicitly emotional in their motivational underpinnings and rhetorical articulations, and the construction of Annesley and Douglas' identities by their allies and opponents was always emotionally charged. Indeed, emotional anxieties were betrayed by those on all sides of these media sensations. Whether one believed Annesley and Douglas were jumped-up cuckoos in the nest or legitimate heirs wronged by greedy relatives, the social, political, and legal implications of their cases threatened to destabilize a rigid, primogeniture-based aristocratic social structure built on the assumption that social identity was easily categorizable and *provable*. This assurance was not designed to brook the

anxiety-inducing uncertainty introduced by the outrageous family drama of the Annesley and Douglas clans. It is this anxious uncertainty that is the focus of this paper.

Untrustworthy Emotions in *King Lear*
Anna Quercia-Thomas (*University of Western Australia*)

Shakespeare's *King Lear* portrays an isolated hero in an unfriendly world, one which has often been read as commentary on the breakdown of medieval systems. However, it is not only the systems of governance that fail in Lear's rapidly changing world, but also the structure and function of emotions. In accordance with this breakdown, Lear begins the play by damaging the function of emotion in his court when he bases his belief in his daughters love for him solely on their verbal expression of it. Goneril, Regan, and Edmund develop this emotional change further as they orchestrate false information to be overheard and mistaken as truth. In this new world, external displays of emotion lose credibility due to the many instances of the physical qualifiers of emotion being faked, and this in turn requires characters to develop new methods of emotional mobilization. This paper will explore the ways that Lear's loyal courtiers evolve in accordance with the world's disorder so that they may continue to serve him. Through the mediums of disguise, foolery, and feigned madness, the loyal members of Lear's court are able to experience the events of the play alongside him, giving them the opportunity to recognize and respond to his emotions.

'No graveyard love': Challenging Historical Representations of Love in Black Enslaved Communities of the Antebellum South
Xavier Reader (*University of Western Australia*)

This paper explores the emotion of love within black enslaved communities of the antebellum and early postbellum South. Whilst several historians of slavery have already explored the emotion of love in enslaved emotional communities, there is a growing consensus among history of emotions scholars that emotions, including of love, are not always adequately historicised, and have perhaps been taken at face, or more accurately, written value. In order to bridge this gap, I draw upon Barbara Rosenwein's notion of emotional communities and Monique Scheer's theory of emotional practices, and use these as a lens to examine two key primary source materials: slave autobiographies and the Works Progress Administration narratives, an extensive archive of interview testimony taken from previously enslaved individuals. In some contrast to previous historical scholarship, I argue that the emotion of love, as expressed and experienced within black enslaved communities, was complex, contentious, and far from monolithic. Through this, I begin to destabilise the dominant historical trend of presenting romantic love of black enslaved communities as necessarily enduring, mutually exclusive to coercion, and heteronormative. Whilst the only conclusions that can safely be drawn from this analysis are ones of ambiguity, navigation, and complexity, I argue that unsettling these certainties deepens our understandings of love, to more accurately trace the contours of feeling that operated in particular emotional communities.

Coping Through Remembering: Death Practices and Traditions among the Ilocanos of Northern Luzon, Philippines

Janet Reguindin-Estella (*Ateneo de Manila University*)

A person's death is marked by rituals in almost all cultures. Funerals pay tribute to the deceased while also acknowledging the changes that are taking place in the lives of the loved ones left behind. Death customs are a way for the family to cope with the loss of a loved one by helping them find some sort of closure in the process of remembering.

In the Philippines, funeral and other after death practices cover a wide range of religious, cultural, and traditional beliefs and customs that Filipinos follow to remember, honor, and pay respect to their departed loved ones. In particular, the ethnic groups of Ilocanos in the Northern Philippines have different beliefs and practices in expressing and showing their emotions in relation to the death of a family or a loved one.

This paper will attempt to explore the beliefs and practices related to death among the Ilocanos and how these serve as a coping mechanism among the said ethnolinguistic group. This study aims to analyze the belief of *gasat* (fate); the practice of *dung-aw* (lamentation) and *atang* (food offering) as examples of coping mechanisms among the Ilocanos and how these beliefs and practices become an integral part of the Ilocano culture and society.

Living In-Between Inclusion and Exclusion: Emotional Dimensions of Dependent Visa Holders' Liminal Legal Status in Hong Kong

Alexandra Ridgway (*University of Hong Kong*)

Between inclusion and exclusion, liminality can be found. Liminality is the hyphen space of living in-between the security of inclusion and perils of exclusion; a place "betwixt and between all the recognized fixed points in space-time of structural classification" (Turner, 1967, p.97). Yet, liminality also conveys a crossover where inclusion and exclusion can be experienced simultaneously; it is a grey space in which individual "border dwellers" (Wood, 2016) may concurrently exist as the un/accepted. While living liminally is often unsettling, in times of increased uncertainty, the experience can become heightened, creating a situation in which the emotions of these border dwellers can intensify.

Migrants frequently find themselves in a space of liminal *legality*, described by Menijvar (2006) as the "gray area between legal categories" (p.1000). For female dependent visa holders who migrate to Hong Kong, the conditions they must fulfil before their temporary legal status is transformed into permanent residency creates an experience of liminal legality where they exist as "probationary migrant wives" (Briddick, 2019). This presentation explores the experiences of 25 of these migrant wives, all of whom who entered Hong Kong under its dependent visa scheme and found themselves living in-between states of inclusion and exclusion for a seven-year probationary period. In telling the stories of some of these women, I pay particular attention to the emotions involved in their experiences of liminal legality and discover that, while these differed depending upon their personal circumstances, they were nevertheless united by their shared experience of "emotional adriftness".

Happiness, Hope and Tranquillity in Chilean Politics, 1808–1830
Javier Sadarangani (*University of Hamburg*)

This paper aims to share reflections on the role played by emotions in the political language during the Chilean Revolution of Independence between 1808 and 1823, in particular, the role played by happiness, hope and tranquillity. The premise is that in political language, emotions are not derivative or secondary issues, but constitutive of it, hence political language cannot be fully understood without emotions. Using epistolaries, newspapers, and parliamentary debates, among other documents, the purpose is to expose the implications of these three emotions, the way they are experienced and their political function, while showing their role in the transformation of a modern conception of political time. As this is a non-European, but equally Western scenario, I will also seek to show some particularities that characterise this way of practising these emotions that distinguish them from their European contemporaries.

'Clap for our carers': Ritual, Emotion, and the Politics of Noise in the Pandemic City
Cora Salkovskis (*Danish Institute for International Studies*)

This paper uses the concept of 'sonic politics' to explore how the practice of 'Clapping for our Carers' revealed political struggles over support and social justice during the COVID-19 pandemic in the UK. How did filling the city (and news) with sounds of 'gratitude' bolster or undermine actual social and political support for 'frontline' workers during such uncertain and unsafe times?

Inaugurated on March 26th during the UK's first lockdown, the weekly 'Clap for our Carers' saw celebrities, politicians, and the public clap, whistle, bang pans, and honk car horns in a display of solidarity and support for healthcare workers. Many lauded the practice as a way of strengthening national and local community cohesion in the absence of physical proximity, as well as a way of 'marking time' in an unfamiliar, uncertain, or experientially destabilised world. However, given shortages in personal protective equipment, underfunded and dangerously strained health and social services, and poor pay and working conditions for the carers the public was ostensibly applauding, reactions to the Clap were bound to be mixed. Did this practice of making gratitude and community heard silence carers' protests, needs, and anxieties?

This paper engages with media content and oral history interviews to explore the interrelation of sound, space, society, and politics. Drawing from work on the history of emotions and in the medical humanities on the pandemic politics of solidarity and shame, the paper examines how sound might stabilise and articulate some experiences, emotions, or political positions, while silencing or delegitimising others.

Translating Emotions: Les Misérables (*Pavangal*) in the Making of a 'Compassionate Modernity' in Kerala
Mathew Sam (*Mar Thoma College, Tiruvalla*)

Kerala, the southern most state of India, is 'exceptional' in many socio-economic indicators compared to the rest of India. Often, the peculiarities of Kerala society are historically contextualised in its encounter with modernity in the 19th century. A hierarchised society built on

inhuman ethos of caste and traditions began to be changed with the activities of Christian missionaries and socio-religious reform movements. The translation of *Les Misérables* (as *Pavangal* in Malayalam) marked a literary embodiment in the saga of humanist doctrines of reform movements. It generated not only stylistic reforms in Malayalam literature but also firmly established and disseminated a culture of compassion in social life. In the later period, the idea of compassion was transcribed into progressive politics and the movements for emancipation of the poor and the oppressed. The discourse of social justice and the emphasis on human life as the thematic question both in literature and politics could be traced back to the 'compassionate' stream of modernity in the Kerala society. The paper is intended to analysis the historical life of the translation of *Les Misérables* into Malayalam language and the clout it made on the politics of justice. The paper also argues that the compassion had worked as the emotional undercurrent of progressive politics to which the translation of *Les Misérables* became a point of reference.

Hatred and the Certainties It Makes
Richard C. Sha (*American University*)

In a recent article in *Emotion Review*, Agneta Fischer and colleagues (2018) submit that hatred is about eliminating or destroying the hated target, and that the intensity of hatred is amplified by the fact that the hated target is believed to be incapable of change. That is to say, hatred provides certainty—neither the target will change, nor will the fixation of the viewer's attention—and the pleasures of certainty are its sustaining oxygen. By coupling the study of hatred with the study of certainty, I seek to explain why hatred has the lasting power of sentiment—most emotions have a very short time scale—but also the intensity and urgency of an emotion. In her poem, "Hatred," the Nobel-Prize winning Polish poet Wisława Szymborska admires hatred's efficiency, what she calls its ability "to keep itself in shape" (line 2). In her view, hatred reduces the world to one goal and one goal only: the elimination of the hated target often through violence since it is incapable of change on its own. Together, Fischer and Szymborska facilitate thinking about what makes hatred so satisfying in a world of uncertainty and the likely contamination by a host of Others is that it provides the teleology and urgency of a sniper's telescoped view. Hatred reduces the world to certainty in part through the labelling of most data as distractions. In an age when authors of algorithms know that affective charge makes human beings the most predictable, hatred is so powerful because it at once delivers at once a mission, a target, and a justification for violence because that is the only way the target will change. Hatred gets and sustains our attention and dissolves the uncertainties of the world into distractions. In the full paper, I couple Trump's political polarization, algorithmic hatred, and Karl Figlio's research on certainty as an emotion—he argues certainty neither tolerates empirical investigation nor abstract thought (12)—to get to why hatred sustains and fulfills and also to why it seems strategic when it fact it relies on the feeling of certainty to sustain itself and to obliterate all that would compete for attention.

Longing for an Estate Lost: Nostalgia in Puritan Culture
Katerina Steffan (*Leibniz Universität Hannover*)

Puritan Scholars agree that the Great Migration (1630/40) was born from crisis: the Thirty Years' War raged in Europe; English city life was increasingly marked by poverty, thievery, violence and public disorder; and Parliament and King Charles I. moved further away from the Puritan course. For contemporaries, it really seemed as if God was going to destroy England. Countless academics

have discussed how the unsettling theological, social and economic environment of sixteenth and early seventeenth-century England drove ten thousands of Puritans to cross the Atlantic. However, even though intense anxiety, fear and helplessness must have accompanied the Puritan exodus, the Great Migration and the early New England settlements have rarely been studied with a clear focus on emotions. In my talk, I will propose that the Puritan emigrants were above all an emotional community that was connected in their affective response towards their distressing environment. I will focus on nostalgia because current psychological research suggests that in times of existential crisis, nostalgia functions as a potent emotional coping strategy that counters loneliness, isolation and fear by evoking feelings of belonging and support. I argue that sermons, letters, chronicles and diaries show that Puritans collectively imagined a lost golden age which they sought to revive. This nostalgia unified them in the hostile religious environment of post-Reformation England; it inspired ten thousands to venture across the Atlantic hoping they could rebuild their blissful past in the future; and it profoundly shaped the spatial organization and social life of early New England.

Facing Uncertainty through Music in 1406: Johannes Ciconia and the Early Venetian Dominion of Padua

Jason Stoessel (*University of New England*)

Following the defeat of the ruling Carrara family in late 1405, the first years of Padua's annexation by Venice was a time of uncertainty for its citizens and residents. While Venice sealed is legal dominion at the soonest opportunity with the Golden Bull of 1406, the anxiety of Paduans for the future of their city is manifest in some of the musical settings of Johannes Ciconia of Liège. From his first documented moment in Padua in 1401, Ciconia was part of a community of early humanists centred on his protector Francesco Zabarella, and which included Pier Paolo Vergerio, Leonardo Giustinian and possibly Giovanni da Ravenna. Like his humanist confrères, Ciconia employs his music to project classicised civic aspirations of Padua's (and subsequently Venice's) leading figures but also to plumb the depths of new modes of self-expression similarly apparent in contemporary humanist oratory and letters. This paper explores the conference theme of "unsettling certainties" in three of Ciconia's works from 1406: *Con lagreme bagnandome*, *Albane missus celitus/Albane doctor maxime* and *O Petre, Christi discipulus*. Ciconia employs music in his settings to complement and strengthen their underlying message, exploiting rhetorically inspired emotive gestures and emulating modes of self-expression evident elsewhere in the products of the emotional community of early humanists at Padua. Through his music, Ciconia sought to cultivate in his listeners certainty by appealing to fellow feeling, community, and collective resilience in the face of adversity.

Fear and Anxiety in Ancient Mesopotamian Bodies

Saana Svärd (*University of Helsinki*)

The topic of my paper is fear and anxiety in the texts that originate from ancient Mesopotamia, more specifically from the Neo-Assyrian Empire, which flourished roughly in the area of modern Iraq circa 900–612 BCE. Many thousands of texts from that time, written in cuneiform script have been recovered in archaeological excavations. Many of these texts are now available as electronic text corpora. My research team and I have developed new methods for analyzing large text corpora from the ancient Near East by using language technological methods. The methods

use transliterated and lemmatized texts in Akkadian language, not modern translations of them. Therefore, the methods can be applied to text corpora in other languages and present a potentially fruitful way for the study of emotion words in other languages as well. Thus, research that we do has quantitative lexical semantics as its methodological bedrock, but I see quantitative analysis of semantic relationships between words as only the first step of research process. In the presentation I will introduce quantitative results of five Akkadian words that all denote "fear, anxiety" but will enlarge and deepen our understanding of "fear, anxiety" in the Neo-Assyrian Empire by presenting a case study as well—a close reading of how fear was described as being localized in the body. I will focus on the shifting meaning of the bodily fear in different text genres and usage contexts, to demonstrate its flexible and contextual nature.

Stairway to Heaven: A Depiction of Nervousness in the Church of Hagioi Apostoloi in Kavousi, Crete (Greece)
Polymnia Synodinou (*University of Crete*)

The church of Hagioi Apostoloi in Kavousi in the Ierapetra Province in the eastern part of Crete is a single-nave church with two superimposed layers of an interesting painting decoration. A wide depiction of the Last Judgment and Paradise can be seen on the southern wall and in particular, a recognizable figure: Saint Peter. He is rushing up to the *stairway to heaven* towards a broad fortified city while holding the keys to Paradise and giving the queues of Elect Saint- who are depicted marching to the stairway- an intensely anxious look behind his shoulder. The scene covers nearly the entire wall (height 1.98 m., length 3.90 m.) and could be associated with highly eschatological meanings and ideas for the 'end of the world', giving hope besides off easing worries to the pilgrims of the church. The current announcement will discuss this example of depiction of anxiety feelings, contribute to the History of Emotions in Byzantine art through parallel examples while investigate the emotional links of the frescos in the church of Hagioi Apostoloi.

'The Friends of Mr Pitt' Without Pitt – The Reconstitution of a Political Network
Brendan Tam (*University of Warwick*)

The death of Prime Minister William Pitt the Younger on 23 January 1806 signaled a shift in the British political landscape. Prior to his death, Pitt's wartime government was teetering on the brink of collapse. Opposition MPs were readying to attack Pitt over his war policy upon the resumption of parliament on 21 January 1806. His death brought this momentum to a head, triggering the collapse of his ministry and its replacement with the Grenville-Fox 'Ministry of All the Talents', predominately made up of Pitt's political opponents.

This paper addresses a key aspect to the transition from Pitt's Ministry to the Ministry of All the Talents (1806-1807); on what basis were Pitt's former supporters to constitute themselves now outside of the ministry and lacking a recognized leader? 'What line should be taken by Mr. Pitt's friends', a question posed by then out-going treasury secretary William Huskisson, elicited several different responses from Pitt's friends. Key to the growing division was whether they should enter systematic opposition or simply act as guardians to the legacy and measures of Pitt's ministry. This study examines correspondence between key individuals in Pitt's former network together with parliamentary speeches, focusing on reactions to their leader's passing and the continued importance of their personal attachment to Pitt. Through tracing the reactions to the death of Pitt

from his former political allies and their activities in the aftermath of his passing, the way a political group could reconstitute itself upon losing its eponymous leader can be reconstructed.

Against Certainty: Valuing Ambivalence in Times of Crisis
Kathryn Temple (*Georgetown University*)

Emotional-cognitive ambivalence has had a bad reputation in some circles as a state of mind that causes anxiety, paralysis, and passivity in victims who veer back and forth between alternatives, unable to act. However, in recent years, psychologists and sociologists have begun to recognize not only its ubiquity but its positive valence for decision-making and human relations. Although we had no name for this emotive-cognitive state of mind until the early twentieth-century, we can trace its origins in a number of texts prior to its emergence in the work of Eugen Bleuler in 1910. This paper examines the Enlightenment pre-history of ambivalence as a necessary emotion for dealing with the crises typical of modernity, beginning with Daniel Defoe's foundational *Journal of the Plague Year* (1722), moving on to Samuel Johnson's *Rasselas* (1759), and concluding with Mary Wollstonecraft's 1790's *Vindication of the Rights of Women* (1792). Exploring the importance of ambivalence in these texts reveals an ambivalent rather than enthusiastic endorsement of modernity's focus on progress as defined by the contradictory pursuits of expanded human rights and empire, one that prefigures Bleuler's association of ambivalence with schizophrenia, Freud's use of the term in framing the relationship between conscious and unconscious desire, and Homi Bhabha's adoption of ambivalence as a possible disruptor to colonial dominance. In this context, I argue that ambivalence, as much as fear or disgust, among other emotions, can be considered one of the "survival" emotions," as it is crucial to navigating crises such as our recent pandemic, and to avoiding the rigid categorization of others that leads to political violence.

Love in Gethsemane: Stages of Grief and Emotional Navigation in the Later Works of Thomas More
Mitchell Thompson (*University of Adelaide*)

Revisionist scholars of the English Reformation have now long attested to the fundamentally disruptive and "unsettling" nature of the religious changes imposed by the Crown. At least for ardent English Catholics, Reformation was accompanied by a significant degree of religious trauma and anxiety, a pervasive sense of spiritual and cultural *loss*. More attention, however, must be paid to the explicitly emotional ramifications of such disruption. Loss necessarily implies the presence of bereavement, and subsequently of the emotional experience of grief and the need for consolation.

It is the contention of this study that the prolific writings of the prominent Tudor humanist, politician, and Catholic martyr Sir Thomas More (1478–1535) offer unparalleled insight into the English Catholic experience of this religious trauma, and indicate a fluid process of grief made up of distinct stages and adaptable to changing circumstances. Beneath More's charged anti-heresy invective lies a profound fear of ecclesiastical and social breakdown; what might be termed an anticipatory grief for the breakdown of a united Christendom and the disruption of social and theological certainties. His final works, however, represent an acceptance of this wider religious upheaval and a transition to a quieter introspective grief sparked by his imprisonment and impending martyrdom. Utilising William Reddy's concept of "emotives", we might come to see

these Tower Works as consolatory tools of emotional navigation: religious expressions of grief aimed toward attributing narrative and meaning to his own sufferings by reframing them as deeply intimate expressions of Christian love.

Unsettling Subjectivities, the Unity of the Soul and Milton's Aesthetics in *Paradise Lost*
Jane Vaughan (*University of Western Australia*)

The seventeenth-century English poet, John Milton is associated with an era of unsettled certainties in English history, with his life and work spanning the Jacobean, Civil War and Restoration period. His prose and poetical works are often thought to reflect a change to the model of human subjectivity, at least in the Northern European context, that resonates with the revolutionary events of his century and marks the advent of the modern era. It is a model of subjectivity that reconciles a human agency grounded in free will with the theological dictates of the providential in English Protestantism.

Milton is also understood to have believed in the fundamental unity of the soul in ways which are thought to not only influence his model of subjectivity but also his poetics. Of particular focus is the centrality of the imagination – and in turn, the emotions – as a vehicle for the exploration of aspects of human agency and providential design. My paper will address these interrelated questions of aesthetics and subjectivity with particular examples of poetic technique drawn from his epic *Paradise Lost* applied comparatively with works of some of his contemporaries.

The Unsettling Certainties of Illness in the Seventeenth Century: Monastic Infirmaries as Ambiguous Spaces
Claire Walker (*University of Adelaide*)

The architecture of early modern convents reflected centuries of monastic spiritual ideology, combined with the economic, social and political functions of the cloister. Spaces were designed according to their religious and quotidian functions, although even domestic areas, like the kitchens, might provide opportunities for the practice of piety. As Helen Hills has observed of Neapolitan convents, corridors and other interstitial spaces might become places for devotion and at the same time a memorial to patrician patrons who furnished them with altars and religious objects.

The infirmary represented a similarly complex chamber where the healthy, sick and dying coalesced amidst the ambiguous enterprise of restoring bodies to health while concurrently preparing souls for death. This paper teases out the complex emotions of the monastic infirmary which arguably rivalled the spaces of the choir and church for spiritual fervour. It argues that the liminal nature of the infirmary designated it as a place of hope, joy and grief – and an arena where religious women might perform the full gamut of religious experience from practical piety to mysticism.

Death and Grief: Navigating Emotions in Obituaries among Filipino Propagandists, 1889–1895

Rhodalyn C. Wani-Obias (*University of the Philippines Diliman*)

In this paper, I interrogate the experience of grief amongst Filipino propagandists in the nineteenth century by analyzing their main propaganda organ, the bimonthly periodical *La Solidaridad*. I show that the obituaries published in the periodical served as a space for the propagandists to memorialize the dead and to idealize individuals whose lives were devoted to the development of progress and public service for the Filipinos. However, more than an idealized account of individual lives, I also argue that the obituaries served as an alternative space for the propagandists to navigate their feelings of grief while living away from their homeland, the Philippines. These notices provided them the means to finalize the experience of loss, to reaffirm religious beliefs, and to share memories of their loved ones. In the end, while the propagandists' geographical separation from the Philippines made traditional expressions of grief impossible, their articulations of grief in the obituaries of La Solidaridad demonstrate an overall emotional experience unique only to the Filipino propagandists of the nineteenth century.

The Sociology of Emotions for a Post-Pandemic World: Imagined Emotions and Emotional Futures

Paul R. Ward and Kristen Foley, Torrens University

Modern society is predicated on uncertainty; yet the COVID-19 pandemic brusquely brought it into the foreground for individuals and communities around the globe. In this uncertain moment, we asked a range of sociological theorists to reflect on an emotion and explore its historical significance and how it unfolded as the pandemic inserted itself into our lives.

The result of this questioning sparked a book project about imagined emotions and emotional futures enlivened with specific meanings during the pandemic context. This presentation aims to synthesise key insights for how the pandemic has shifted the veracities and experiences of particular emotions. While the book covers chapters on negative emotions like grief, anger, fear, dis/trust, boredom and anger; it also covers more positive emotions like courage, hope, love, optimism, intimacy and heroism.

Exploring nostalgia as such elucidates the power of memory and the past in informing what people do, while bringing hope into view illuminates its orienting (albeit disciplining) force of the future in daily life. The chapter on happiness painfully excises how the means to achieve proliferating Good Life fantasies are structured by social class; and yet – the love and care spilling over in donation cascades throughout Latin America poignantly denies the political moralities of capitalism and individualism as driving forces in society.

We highlight the theoretical and methodological innovations which stem from considering emotions in this way and chart some un/certain considerations for future research agendas.

Sartorial Certainties: Henry VIII, Francis I and the Field of the Cloth of Gold
Grace Waye-Harris (*University of Adelaide*)

On 7 June 1520 in northern France, two identically dressed men on horseback galloped towards one and other, swords drawn. When they were "about 12 paces from each other", they tipped their bonnets and embraced. The men were Henry VIII and Francis I and despite their swords, they were not there for battle but to celebrate an alliance between England and France. This meeting, known as the Field of the Cloth of Gold, was a lavish sixteen-day fête of peace that has since been recognised as Henry VIII's most famous diplomatic encounter.

While this event is remembered for its material magnificence, what is often forgotten was the anxiety and intrigue felt by Henry VIII and Francis I prior to their meeting. There was a sense of rivalry and competition between these young kings with both eager to be seen as the first in European monarchical magnificence. Accordingly, every element of this event had to be meticulously planned and agreed upon prior to ensure kingly equality. One of the most important elements in this planning process was the identical apparel the kings were to wear during their first encounter.

This paper applies the notion of attunement to Henry and Francis' first interaction at the Field of the Cloth of Gold to demonstrate how their identical dress set the emotional tone for the event and ensured its success. While Henry and Francis felt trepidatious about their meeting, when they first saw each other and both were wearing matching apparel as planned, their clothing allowed them to instantly apprehend one and other's genuine intention for friendship. The reciprocal exchange of goodwill through dress displayed their emotional investment in successful relations and inclined both to proceed with the Anglo-French alliance. Sartorial equivalence was therefore an affective practice which gave a sense of certainty to these apprehensive kings.

Belief 'at the end/beginning of the day': Performance Art, Anxiety and a Certain Unsettling
Cecilia White (*University of New England*)

'Never believe that a smooth space will suffice to save us', Deleuze and Guattari
at the end/beginning of the day was a site-specific fourteen and a half hour performance and installation located in and around the Newcastle NSW Art Gallery and was that gallery's first performance art work. This 'Breathing Space Project' explores the anxiety, beliefs and potential wonder of endings and beginnings, fragmentation and alignment encapsulated in a paradoxical Summer solstice. The wild oscillations surrounding the 21st December range from a Mayan construct of the annihilation of the world to a Vedic prediction of planetary rebirth. The date also marks the natural beginning of an Australian Summer and the anxiety-provoking bush fire season. Taking the radical action to confront anxiety, this work creates an alternative respiratory system that supports an examination of changes or threats to the sense of self, beliefs and certainty.

The creative breath of this work therefore moves in and between the two existing breaths demarcated by philosopher Luce Irigaray as the natural/spiritual and the cultural/corporeal. This creative breath blends the power of a cosmologically revered day with the intimacy of family

materials in challenging environments. The intent is to de(re)construct a breathing space to unsettle certain beliefs to be with anxiety, "a *present* act," according to Irigaray, that makes visible a possible different image of existence in relation to the globalising certainty of only one way to live.

An image, like belief I argue, may suggest a social and, according to Barthes, a scientific genealogy that potentially stifles solitude and wonder to, instead, delineate a pseudo-truth of certainty. That certainty was meant to certify existence, and references an obsession with photographs of ourselves. As if describing a photograph, Irigaray writes "I reduce you to my existence, to my experience, to what I already know so as to avoid solitude." This performance challenges that belief by opening dozens of personal images, literally, to scrutiny. In that way this work combines the power of (dis)belief associated with this day's possible annihilation of self with the removal of placatory efforts to reduce that anxiety. The performance enacts an ending in order to manifest a space for beginning, to assert another possible sense of self and to offer a sense of ease, just as shredding releases a tension in the fibres of paper. Such an unexpected and deviating beginning acknowledges Deleuze's and Guatarri's rhizomic becoming and marks a shift towards what I term '*renai(r)ssance*.'

This rare durational performance facilitated openness to difference by challenging affectively conditioned beliefs about certainty that reduces the senses to an anxiety-provoking sameness and disengagement. Crucially, this performance reveals a new sensation to explore, vulnerability, and reveals the critical role of wonder in living well with uncertainty at the beginning and at the end of each day.

Anger, Fear, and Contrition – The Emotions of Wonder in the Medieval Latin West
Chris White (*University of Queensland*)

The "wonder tale" as a genre in the medieval Latin West was one that was built on inspiring a range of emotional reactions in their audiences. The primary reaction that the wonder tale sought to inspire was *admiratio*, usually translated as "wonder", although the medieval use of the term carries within it ideas of surprise and novelty – and the feeling of being surprised by novelty was intended to trigger an audience into being ready to take instruction from the narrative. Alongside the communal emotional experience of wonder, wonder tales typically incorporate and identify a number of emotional reactions to events that occur on the boundaries between the mundanity of the everyday and the preternatural and supernatural.

This paper will discuss both the emotional reactions that the authors of wonder tales sought to provoke, and the reactions they document in their reports of these experiences, as well as investigating the moral lessons they sought to pass on. It will do so through the examination of two ghost stories: the first, known as "The Shining Spear", reported by Otloh of Saint Emmeram (c. 1010–1072) ; the second is the "Wild Hunt" narrative as reported in Orderic Vitalis' *Historia Ecclesiastica* (c. 1075–1142), where the priest Walchelin encounters a parade of the penitent dead in the night. In these stories, not only do the living express their emotions, but the dead do also. These reactions are vital to the study of both medieval emotions and medieval understandings of the afterlife.

Certainty and Uncertainty in Late Medieval and Renaissance Florence: Communicating Emotions in Private Family Records
Hanna Wichmann (*University of Rostock*)

The recording of certainties and uncertainties regarding one's family and social environment is a recurring theme within pre-modern family books. In these sources, authors from the urban upper class write about matters they considered somehow relevant for themselves and their family: the birth and death dates of close family members, marriages, household matters, genealogies, but also political topics can be found within. The books were passed on through agnatic lines, making it an interfamily and intergenerational communication within a kinship group. In order to address their (male) descendants directly and specifically, the authors of these written testimonies use communication via emotions.

In terms of certainties and uncertainties, this source corpus possesses a variety of interesting functions: on the one hand, the family books as a material object are themselves a medium for securing familial knowledge, which is also understood as such by the authors themselves. On the other hand, the reports in the books are marked by the uncertainties of the 14th and 15th centuries and are accordingly provided with emotional vocabulary: inner-city conflicts, epidemics, economic risks or inheritance matters appear to evoke anxiety and insecurity among the authors. In contrast, the social community and the family group seems to function as a factor of stability and comfort. The presentation will use selected source examples - including those by Giovanni Morelli, Bonaccorso Pitti and Goro Dati—to examine the extent to which feelings of security and insecurity are represented and communicated in family books.

Lost Gardens of the Heart: Unsettling Ideas and Feelings about the Land in the Late 17th Century
Linda Williams (*RMIT University*)

Taking its cue from how emotions of loss, loyalty, and nostalgia were coeval with countervailing currents of greater optimism in the new curiosity of early modernity, this paper explores English feelings about the land at the Restoration and later 17th century.

Early modern discourse on nature was imbued with the imagery of imagined lost ages: in Biblical ideas of Edenic paradise, the bucolic imagery of a Classical Golden Age, and the imagined verdant forests of a benign feudal age.

In France, the Elysian avenues and courtly gardens of Paris, and later vistas at Versailles, were designed to support the notion of absolute monarchy as a new Arcadian age. In England the land was conceived differently, where it was unsettled by more advanced forms of capitalism in the age of the 'new' world. It too was affected by a sense of loss for an imagined age -which Protestant dissenters such as the Levellers and others reconceived as an idea with the kind of socially transformative potential that later influenced John Locke's labour theory of value.

Early modern English writers such as John Evelyn and Margaret Cavendish are now often hailed as progressive environmental thinkers. During the interregnum, they both had strong affiliations with the social habitus of Royalist exiles in France: one forged by strong feelings of loss and

loyalty. The affective transformation, even restoration, of nature in their works influenced their progressive environmental ideas (perhaps in ways that Elias argues French courtiers were also affected). Yet their images of transformed nature were also shaped by their deeply felt loyalty to a rigidly conservative politics of the land.

Some of the ways both Royalists and Levellers unsettled concepts of nature still has resonance today, while also offering clues to the origins of many of our environmental problems.

Towards the Unknown – Emotional Practices and the Bohemian Brethren's Exiles to the Polish-Lithuanian Commonwealth

Natalia Woszczyk (*European University Institute, Florence*)

The persecution in early modern states often meant being killed for one's religious truth, and a fear of losing life was one of the forces driving the exiles to migrate. Yet, if we analyse the motivations of religious exiles, we may realise it was not the life on Earth the refugees were worrying about. The exiles were not only leaving their homes but foremost a sacred space in search for another without a certainty of establishing new holy places in their destination. Their journeys were marked by feelings of uncertainty and fear of the unknown that, in my opinion, lie at the core of the early modern religious refugees' experience. On the 5th of October 1547, the Habsburg ruler in Bohemia- Ferdinand I issued an edict banning the rights to assemble and worship for the Bohemian Brethren, and soon, under a threat of "the loss of a throat and all property", ordered their banishment. Consequently, exile became the fate of several groups of believers from this Protestant religious community who decided to flee to the unknown territories of the Polish-Lithuanian Commonwealth. This paper aims to analyse emotions that were felt and performed by them with an emphasis on their relation to spatial settings. The analysis of the several narratives of exile written by refugees themselves and by the chroniclers who did not participate in the exiles will be presented through the lens of two methodological concepts: emotions as a form of practice (M. Scheer) and personal geographies of feelings (J. Davidson, C. Milligan).

When the Alluvial Turned to the Cretaceous: Unsettling the Ground of Certainty in Wilfred Bion's Psychogeology

Naomi Wynter-Vincent (*Northeastern University London*)

The British psychoanalyst Wilfred Bion characterised certainty as a process of 'calcification', suggesting that 'when we secrete an idea [...] we seem at the same time to lay down chalky material, we become calcified, the idea becomes calcified'. This process of hardening, Bion contended, was always at risk of trapping us in our settled views and achieved knowledge, but the pivot from calcified certainty to a new place of uncertainty was invariably turbulent.
Writing about his experiences as a tank commander in the First World War, he recounted a bizarre conversation with an intelligence officer who came to debrief him after his tank was lost to the mud and Bion had narrowly missed being killed. He was therefore incredulous to be asked "Did you notice when the alluvial [landscape] turned to the cretaceous?", but the inanity of the officer's question stayed with him, returning some sixty years later in his experimental autobiography, *A Memoir of the Future*, in which it ironised his own persistent concern with identifying those moments in which unsettled (alluvial) states of mind became chalky (Latin: *creta*), certain, and

fossilised. Reconfiguring Melanie Klein's formulation of the paranoid-schizoid and depressive positions as 'patience' and 'security' respectively, Bion sought to de-emphasise the developmental achievement of the depressive position, focusing instead on the transition and oscillation between states of certainty and uncertainty, and highlighting that psychological health resides in venturing ceaselessly between the two.

Feeling Failure: Jesuit Missionary Success and Failure in Pre-modern Japan
Linda Zampol D'Ortia (*Australian Catholic University / Ca' Foscari University of Venice*)

The Catholic mission of the Society of Jesus (Jesuits) in Japan is presented as a success story in most missionary literature of the early modern period: during its development and expansion (1549–1587), it was held as a leading example for other evangelising enterprises; in the period of the subsequent persecutions by Japanese authorities, it was a source of martyrdom narratives that focused on the fortitude of the country's young Christianity. Among the missionaries that worked in Japan, though, this perception of success was far from unanimous. This paper analyses the contrasting assessments of the state of the Japanese mission by superiors Francisco Cabral (1533–1609) and Alessandro Valignano (1539–1606), showing how this disagreement was caused by different interpretations of their emotions, feelings, and passions. Bringing into dialogue Cabral's correspondence, that described his years in Japan as a multi-layered failure regardless of the quick growth of the mission, with Valignano's rhetoric of current and future success in his *Sumario de las cosas de Japón* (1583), this paper shows how these two Jesuits' different theological understandings of the work of divine grace and providence led them to develop two dissimilar models of the missionary to the 'Indies.' The discrepancies extant between these two models were meaningfully reflected in the emotional states that were ideally attributed to them, and the interpretation of these emotions to gauge the success of evangelisation as the realisation of God's plan for humankind. Analysing Cabral and Valignano's conflicting judgements on the failing of the Japanese mission, this paper thus aims to unveil the tensions that surrounded the value of the missionaries' emotions in the creation of missionary policies and in the ideal of mission itself.

"There was change everywhere; slight, yet pervading all": Emotions to Change Accompanying Industrialization in the Victorian Age
Qingheng Zhang (*University of Macau*)

Emotions towards a swiftly changing environment has been one understudied area in Victorian literature. As an exemplary industrial novel, Elizabeth Gaskell's *North and South* (1855) chronicled how industrialization reshaped Victorian environments in detail, underlining issues of air pollution, noise pollution, and industrial disease. This paper seeks to investigate the wide range of emotions in the context of swift environmental changes in the Victorian age through the lens of Affective Ecocriticism.

This paper then continues to examine the concept of change itself in *North and South* and in works by other contemporary Victorian thinkers. Two newly added chapters in the later version of *North and South* depict Mr. Bell and Miss Hale's journey to Helstone with awareness of pervading changes and reflections on the concept of change. The novel narrated the mixed and multi-facet emotions towards change. To illustrate, pain, perplexity, disappointment, nothingness,

peevishness, etc. These emotions embodied the fear and unsettling uncertainty brought about by industrialization. For Victorians, the following questions invited further attention. Is change a good or bad thing? Does change invariably mean progress or improvement? The novel reflects the Darwinian mentality that even though change is painful and an evil in itself, it is needful and necessary. Negative emotions could be transformed into more positive ones of sanguine or rejoicing and may be coupled with aspirations for wealth, improvement, leisure, optimism, self-help, etc., thus revealing the ambivalent and conflicting attitudes of Victorians to change.