ABSTRACTS

The Redemptive Power of the Face: Beatrice (Portinari) to Bérénice (Bejo)

Mainstream criticism of “The Artist” credits its success but denies its substance. The conference theme, “Faces of Emotion,” invites a reading of the movie’s substance, both in an aesthetic reading, and in terms of a history of what I’ve called redemptive power. The extraordinary popularity and emotional impact of this film on the viewer comes not only from style and technique, but from the charismatic force and the redeeming role of its female character. This effect operates under the radar of conventional critical categories. This talk will place the face of Peppy Miller (Bérénice Bejo) in a line of descent from other female figures who exercise redemptive force: the virgin Mary, the heroine of certain medieval romances, Beatrice of the Divine Comedy, Petrarch’s Laura and the beloved woman of Petrarchan love lyric, Gretchen in Goethe’s Faust. The metaphysics of these figures, who represent a Christian tradition, distinguishes them from the heroine of film tradition who also rescues and redeems an imperilled male. In film the redemptive force does not depend on Christian metaphysics but on film aesthetics.

The lack of a critical conception of “the face” in the humanities is a hindrance to understanding the phenomena of glamour and charisma in cinema. Sociologists and anthropologists have such a conception in the idea of “face” adapted from East Asian cultures. May this conference help form a concept useful in cinema, photography, portrait art, the representation of character in literature. The present talk proposes an approach to hyperrealist representations of character via the concepts of charisma and aura.

C. Stephen Jaeger
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University of Illinois, Urbana/Champaign

Eros, Ethics, and Non-Faciality in Malory’s Tale of Balyn and Balin

Is it possible in a supposedly post/human period to talk of human or any other rights without recourse to the idea of something like a stable (or readily identifiable) being (human or otherwise) and more troubling still, without recourse to a religious, or metaphysical, viewpoint? This question calls to mind Levinas’s thinking on *la petite bonte* [“little act of goodness”] -- the idea that goodness cannot be accomplished all at once in the world when everyone is all of a sudden and unreservedly for-the-Other-before-themselves (this could never, will never happen), but rather, resides in those small singular moments when “the human interrupts the pure obstinacy of beings and its wars.” This goodness, which is little and passes from one person to another, is ultimately “fragile before the power of evil,” and yet is the only means available for ethical attention since goodness can never be “a regime, an organized system, a social institution” (*Is It Righteous to Be? Interviews with Emmanuel Levinas*). But, what calls
upon this goodness? What hails it, causes it to turn and address itself to a plea (or even, to turn in anticipation of a plea not yet expressed)? Is it the face, and if so, what kind of face, or faciality? For Levinas, of course it was, while we must also remember that the face, for Levinas, was both the human face and also an “expression” that overflowed all images that might seek to contain it -- in this sense, it is not bound within the human form but also has an important “residence” or “dwelling” there.

In Terence Malick’s film about the Pacific theater in World War II, The Thin Red Line, after a successful yet deadly battle between the Americans and Japanese to secure a Japanese gun turret on a hilltop, the camera moves to a close-up of just the face of a dead Japanese soldier whose body (including most of his head) is submerged under the gravel and dirt and who, in voiceover, addresses American Private Witt (played by Jim Caviezel): “Are you righteous, kind? . . . Are you loved by all? Know that I was too. Do you imagine your suffering will be less because you loved goodness, truth?” This is a scene of the human face as the locus (and also a hailing) of recognition of self-sameness, of companionability in suffering, and also in joy. Leo Bersani and Ulysse Dutoit, in their book Forms of Being: Cinema, Aesthetics, Subjectivity, point to Malick’s “nearly obsessive filming of Witt's face,” whose look (incredibly open and ontologically passive throughout the film) “indiscriminately register’s the world’s appearances” and refuses to impose a moral or aesthetic identity upon that world. It is to Witt, of course, that this disembodied Japanese face addresses itself. Further, the precondition of his [Witt’s] wholly receptive gaze is a subject divested of subjectivity. The astonishing unprotectedness of Witt's look designates a subject without claims on the world, who owns nothing (not even the life he so freely gives at the end). . . . The attentive way in which Witt's look simply lets the world be also replicates the world as an accretion to a consciousness, and a look, ceaselessly receptive to the world. The forms it absorbs constitute the identity of the absorbing consciousness.

Witt believes in “another world” that the men he fights with cannot see, and he also believes in souls -- especially in his own soul and its capacity to, in Bersani and Dutoit’s formulation, welcome all appearances. Witt’s look, then, “is not the sign of a decision about the world; it acknowledges an inescapable connectedness, the fact that I am only in the world. I move within my repeated, disseminated being,” and “the surfaces of all things ‘quiver’ from the presence within them of all the other things to which they relate.” There is, then, “as Witt insists, another world, but it is in this world seen as a vast reservoir correspondences, of surfaces always ready to ‘open’ in order to acknowledge, to welcome, to receive that which is at once their outer and their immanent being.”

Bersani and Dutoit’s ruminations upon Witt’s face and its receptivity (through an open looking) provides, I think, an important ethical counter-narrative (or, companionable narrative?) to Levinas’s thinking upon the face of the Other as that to which we are held hostage and in which there shines forth an “exteriority that is not reducible . . . to the interiority of memory” and which “breaks through the envelopings” of all material forms, calling into question the subject's “joyous possession of the world” (Totality and Infinity). But if the human, as post/humanism argues, has no essential position, does it also possess no essential face, and without faces, without looking through faces and the receptivity of faces, how do we construct and enact our ethical projects of welcoming, of hospitality, of wonder and admiratio and finally, love? Do we labor under a tyranny of what Deleuze and Guattari called “faciality,” in which, “[a]lthough the head, even the human head, is not necessarily a
face, the face is produced in humanity. But it is produced by a necessity that does not
apply to human beings ‘in general’; there is even something absolutely inhuman about
the face” (“Year Zero: Faciality,” A Thousand Plateaus)?

In my presentation for the collaboratory, I will attempt to work through some
of the difficult ethical questions above via a close reading of two moments in
Malory’s Tale of Balyn and Balin, both charged with highly libidinal affects as well
as departures into the metaphysical: (1) when Balin witnesses a woman, Colombe,
commit suicide over the body of her dead lover, Launceor (killed by Balyn), causing
the only moment in the text where he actually pauses to really look at anyone and is
also at the same time unable to look; and (2) when Balyn and his (twin?) brother
Balin meet each other in anonymous combat on a secret island and simultaneously kill
each other, and in which combat Balyn’s face is shredded. In Malory’s text, coming
as it does on the tail-end of a long tradition of medieval romance, I would argue that
we can detect a certain traction between a sedimentation of traditional systems for
both hailing and fantasizing the medieval sovereign subject and the arrival of what
Scott Lash has called the non-linear nomad of late modernity who lives in
“regularizable chaos” at the “interface of the social and the technical,” a place (or
“place-polygamy”) where the self is always fundamentally incomplete. In this
scenario, there is constant risk and the question of the human face, libidinal
attachments, and their relation to ethics becomes more acute.

Eileen A. Joy
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Southern Illinois University

The Quest for the Face of the Other

What do we see in the face of the Other? Who is the Other that we see? This paper
examines the notion of the Other through the prism of Iranian diasporas living in
Australia. In particular it discusses the tensions that Iranian diasporas experience in
relation to the distinctions between Other and Self and how they reconfigure their
identity as Other to wrestle with feeling of exclusion. I argue that the Self and Other is
not a paradoxical distinction for this diaspora as it nestles itself in its otherness.
That is the other's face is the self and the self is the other's face and therefore this quest for
the face of the Other is itself in its otherness.

Mammad Aidani
School of Historical and Philosophical Studies
University of Melbourne

Pensive and Intimate

In this presentation Christopher considers a sense of pensivity and its relation to
intimacy in some contemporary portrait related photography from the USA. The
presentation is a tentative exploration of quiet photographic pictures of people by
artists Catherine Opie, Collier Schorr, Larry Clark, Nan Goldin, Paul Mpagi Sepuya and Ryan McGinley.

Dr Christopher Chapman is Senior Curator at the National Portrait Gallery. He has consistently explored gender and identity in visual culture. His PhD thesis examined youth masculinity and themes of self-sacrifice and transcendence in photography and film.

Christopher Chapman
National Portrait Gallery of Australia

The Moving Eye: Channeling Emotion in Medieval Literature

In late medieval literary tradition faces communicated feeling both socially – outside the body - and personally – channeling emotion inside the body. The face was a portal that could express an inner state, but which was also open to receive the stimuli for emotional experiences. This paper considers perceptions of the eye as catalyst for the experience of emotion rather than its expression. It draws on literary examples where the eye is embodied: the speaking ‘eye’ defends its role in making the heart feel. Originating in Latin theology, the Debate between the Heart and the Eye lends each body part a mouth of its own, and the two argue heatedly over who bears the greater responsibility for sin. In fifteenth-century England and France, the debate was taken up as a literary dispute over the metaphorical pains of love. Accused of shame and spite by the heart, the eye maintains its innocence. Dry-eyed and rational while it is the heart that weeps, the eye represents a complex site of the inward communication of emotion on the face, rather than its projection outward.

Stephanie Downes
ARC Postdoctoral Fellow, Centre of Excellence for the History of Emotions
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Emotions and Empathy: Tracing the Face

How do we interpret emotions in a portrait? Although we may be able to ‘read’ the faces of those we meet, emotions in a portrait are not so transparent. This paper will explore models for understanding the face as a construction of meaning rather than a conduit for expression. As such the portrait has played a role in inventing emotional life rather than merely reflecting pre-existing states. Through a number of case studies from the sixteenth to the twenty-first centuries, and with reference to prosopagnosia, I propose that portraits are premised on a complex interplay of perception and shared templates for feelings, in the artist’s search for a visual language that elicits and establishes empathy between the viewer and the subject.

Vivien Gaston
School of Culture and Communication
University of Melbourne
The encountered countenance

The busts of the Tasmanian Indigenous leaders Trukanini and Woorrady sculpted in Hobart in 1835 and 1836 are considered by some art historians the most powerful and emotional Australian portraits of the colonial period. In this paper, I will discuss these and other portraits of Aboriginal people made in New South Wales and Tasmania in decades following first contact. The paper will trace the manner in which the representation of Aboriginal people shifted as white settlement and colonial intentions expanded and hardened. By considering the disarmingly sensitive portraits executed by artists such as Benjamin Law, Augustus Earle, Charles Rodius and Thomas Bock, the paper will also examine the way in which some colonial portraits transcended the narrow and dispassionate contexts of their making, leaving instead a profound and enduring record of people irretrievably impacted by contact.

Joanna Gilmour
National Portrait Gallery

Encountering and Making The Mona Lisa Series

Now it is precisely these parts which Leonardo has left deliberately indistinct, by letting them merge into a soft shadow. That is why we are never quite certain in what mood Mona Lisa is really looking at us. Her expression always seems just to elude us...And her face, too, seems to change with this change of position, because, even here, the two sides do not quite match. (E.H. Gombrich, The Story of Art)

These observations on the Mona Lisa by E.H Gombrich are relevant for why I made the series ‘Mona Lisa’ and the emotions that I wanted the work to engage with. This work was for a show titled ‘black on white’, Aboriginal artists making work on ‘white/ness’. In many ways the theme for this show ‘black on white’ sets up two separate sides, implying a binary opposition of black versus white, black as different from white. My approach to the way these oppositions operate is to see what happens when they exist in the one body as these oppositions are not as clear as ‘the black and white’ way a lot of people see them. What happens when these separate identities literally manifest in one body/individual? What becomes of the notion black on white, coloniser/colonised, when you have one black parent and one white?

When I examined my own feelings and thoughts about white people and how my life is affected overall by them, I realised that I had a range of emotions from anger to confusion to despair and resignation on the negative side and wondered if I would be ok with expressing these emotions and certainly felt that I had the right. But then I thought about my family; my brother and my sister both married a white person and had several children with them. If I was unable to find something positive in this then what I say would have an effect on my nieces and nephews. They have to grow up in this world, which has already been made hard for them because one of their parents is black and one white. They have a foot in both camps and need to be supported and need more than anything to see themselves positively represented.

In this series I positioned my nieces and nephews as the sitter of the Mona Lisa, a figure who has resisted all attempts at defining identity. The enigma of Mona Lisa’s gaze and persona has outwitted critics, historians, artists - anyone who has attempted to deconstruct her. In this sense the Mona Lisa can be seen to override the
many oppositions that dictate the dominant structures of western society. I have referenced the Mona Lisa because she embodies beauty, strength, knowing, curiosity, questions, iconic representation, identity and visibility. Whilst Marcel Du Champ satirised the hyperbole surrounding her identity, I place the hyperbole into a different context, that of the fuss/anxiety surrounding black and white identity. Positioning my nieces and nephews as the Mona Lisa is also a statement on their strength, beauty and individual power in surmounting the pressure to fit into unnatural classifications and to insist that they be taken for the unique and complex individuals they are. My Mob, as bicultural people need to be visibly represented in positive ways that embrace their experiences rather than undermining and forcing them to ‘choose teams’.

Dianne Jones
Visual Artist, Niagara Galleries

Seeing ‘Deadly People’: Contemporary Indigenous portraits and the politics of emotion

This paper explores how Indigenous artists draw on the power of the face to resist hegemonic constructions and carve strategic incisions into the ‘body’ of the nation as conceived and perpetuated through nationalist iconography and histories. From appropriating symbolism to reversing racist stereotypes, portraits of the face can exemplify bell hooks’ oppositional gaze; evocative and transformative. Art of this nature complicates beyond recognition the limitations of ‘othering’ binaries, offering provocative conceptions of identities, places and memory, which destabilise colonial archives and dynamically counter racialised dehumanisation. It is argued here that through such art experiences of ongoing political oppression and colonisation are communicated in embodied and affective forms, refusing erasure and any sense that the imaginary or physical landscape of Australia is ‘settled’ and ‘reconciled’.

Odette Kelada
Australian Indigenous Studies Program, School of Culture and Communication
University of Melbourne

Face and Feeling in early Celtic Narrative

Following Erving Goffman, sociologists and sociolinguists have used ‘face’ as a major term in exploring human attempts to communicate with (and conceals things from) other humans, but in keeping with the generally non-individualistic character of early Celtic narrative the images of face appear in that context to indicate evidence of existential emotive forces that can at times engage human individuals.

This paper will look at selected early Irish and Welsh narratives (‘The Cattle Raid of Cooley’, ‘The Exile of the Sons of Uisliu’ and ‘Culhwch and Olwen’ to consider the interaction in this material of face, feeling and human behaviour.

Professor Stephen Knight
Culture and Communication
University of Melbourne
Blushing and Tattoos

Blushing is assumed to be a spontaneous reaction in the face and upper body to a threat or stimulus from outside, and for the most part considered as a sign of modesty. Tattooing is generally believed to be the opposite, a deliberate visual assault on those whom it is intended to terrify. I want to juxtapose two images, Hogarth's diagram of the blush in the inset plate of A Country Dance (published in The Anatomy of Beauty, 1753) with Sidney Parkinson's profile of a tattooed head published in Hawkesworth's An Account of the Voyages in the Southern Hemisphere (1773) in order to begin a discussion of the degree of activity or even aggression the blush may command, and conversely what degree of passivity or disguise may be implied by tattoos. Using Charles Darwin's and Peter Forbes's account of the history of mimicry and dazzlement, and Nicholas Thomas's and Alfred Gell's accounts of tattooing and other decorative patterns as a species of visual violence, I want to explore the ratio of modesty to aggression in Titian's Diana and Actaeon alongside the possibility that the kind of tattooing Parkinson chose for his profile (puhoro instead of moko) points to a parallel ambiguity, and that blushing and tattooing in many respects answer the same equivocal ends of facial coloration.

Jonathan Lamb
English Department
Vanderbilt University

Is a smile a smile? Contextualizing facial expressions of emotion

Facial expressions of emotion are among the most powerful social signals in interpersonal communication. An angry frown will keep others at a distance whereas a friendly smile signals that approach is safe and desired. However, the signal value of facial expressions of emotion is modulated by the contexts in which they occur – the context set either by other face cues (sex or ethnicity) or the other faces among which a particular target face is presented. The effects of context on the processing of facial expressions of emotion can be shown in simple behavioural tasks. We will show examples to indicate that anger and happiness differ in their capacity to attract attention if displayed by a female but not if displayed by a male. Moreover, the same male happy faces are processed differently if presented among same ethnicity, female faces rather than among different ethnicity, male faces. These results suggest that the way we respond to facial expressions of emotion as basic as happiness or anger depends on who expresses them and on who else is present at the time.

Ottmar V. Lipp & Belinda M. Craig
School of Psychology, The University of Queensland

“Face: the mirror of the soul”? Ambiguities in reading the face in late medieval England
At first sight it might appear that the status of facial expressions, complexions and gestures as authoritative guides to a person’s interiority was unproblematically accepted in late-medieval England. Medico-scientific literature posited facial complexion as a sure sign of the humoral (and hence emotional) tendencies of the whole person. Ecclesiastical law courts accepted facial expressions and gestures (lacrimoso vultu, vultu praetens) as decisive indicators of motives of speech and action, and of consent, or otherwise, to marriage. Emotional behaviours connected with the face, such as weeping, were tane to signify true remorse and repentance.

Yet alongside these discourses, hints appear that other late-medieval writers found the unitary correspondence between face and soul, or face and emotion, worryingly unstable. Faces might be assumed; tears might arise from less worthy motives than remorse; behavior might be consciously enacted rather than spontaneously arising from interior emotion. This paper will investigate some of the problematics of reading faces raised in late medieval English texts.

Philippa Maddern
ARC Centre of Excellence for the History of Emotions
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Stirling Heads, Majesty and Awe: The Power of Facial Emotion

The Stirling Heads are a collection of thirty-four surviving oak roundels created after 1530 for the palace of James V of Scotland (1512-1542) at Stirling Castle. James's reference points for the decorative programme of this palace were continental; he wanted to construct a series of iconographic images and structures in the same manner as his European contemporaries, such as Francis I of France. The Heads were carved by French and Scottish craftsman, and depict James V, along with other kings, queens, courtiers as well as classical heroes. This remarkable collection of faces - classical, historical, contemporary, comic - installed on the ceiling of the King's Inner Hall demonstrates the affective power of faces to present the majesty of Renaissance rule. The individual faces are lively and exhibit a range of emotions expressed through a variety of means; there are nuanced differences in facial composition, including varying profile angles, the uses of depth, and the inclusion of other parts of the body. The order and setting in which the faces appear are pivotal to understanding this collection. In this paper, we analyse the different ways these faces communicate affectively to visitors, both then and now. We explore the gender- and class-based presentation of emotions on the varied faces; the affective power of particular facial angles, and their collective intent to convey emotional meanings of classical and contemporary continental tropes of power and majesty to courtly society in Stirling.

Alicia Marchant
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Framing Faces: Race, Colonialism and the sentience of the Camera
How did the camera mediate people’s emotions in the colonial context? Were there some of the situations in which colonised people’s feelings were given unmediated visual expression, and others where this seldom happened, or where the subjects’ emotion were entirely suppressed by the economy of gaze generated by the camera? By the same token what effects did the camera have on the feelings of colonisers? My paper attempts to answer these and other related questions by examining both the sorts of emotions colonialism generated and how these came to be captured by camera in the mid to late nineteenth century. The geographical contexts covered will include Australia, North and South America, and the Pacific, while the institutional contexts will include, museums and anthropology, imperial exhibitions and imperial spectacles.

Anne Maxwell
Department of English and Theatre
University of Melbourne

From Fury to Refinement: Mongol Faces from Matthew Paris to Marco Polo

In the autograph manuscript of his Chronica majora (c. 1240-53), Matthew Paris included a vivid depiction of alleged Mongolian brutality. Three hunched, grotesque Tartars bend over their human victims: one performing a decapitation, another roasting a corpse over red coals, and the third devouring human legs which still gush blood. Their grim, scowling countenances contrast with the doleful grief on the faces of their dead victims and the staring terror of one bound prisoner awaiting his awful fate. The illumination accompanies the written accounts of Mongol atrocities which Paris collects in his chronicle, such as that from the Landgrave of Thuringia: the Tartars ‘are terrible in person, furious in aspect, their eyes show anger, their hands are rapacious, their teeth are bloody, and their jaws are ever ready to eat the flesh of men, and to drink human blood’.

These images are well-known to anyone interested in the history of European/Mongolian encounters in the mid-thirteenth century, when the Mongols were in charge of a land empire greater than any previously known and which vastly overshadowed the intimidated powers of the Latin West. Also familiar is the markedly contrasting description of Khubilai Khan, grandson of Chinggis and conqueror of China, in Marco Polo’s Divisament dou monde (c. 1298), and its accordance with the ideal of sanguine complexion: his ‘face is white and red like a rose, the eyes black and beautiful; the nose well made and well set.’ My paper aims to examine these and other late medieval descriptions of facial expression to explore, albeit briefly, some of the ways that medieval European artists and authors employed accounts of facial expression and complexion to portray ethnic differences in an era before the rise of modern racial theories.

Kim M. Phillips
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University of Auckland.

The Changing Face of the Virgin
Depictions of the Virgin Mary were ubiquitous in all media throughout the Middle Ages, and in the Early Modern period in Catholic areas. Images and objects show the Virgin at key points in her life cycle, especially at the Annunciation, the Visitation, the Nativity and the Crucifixion, events of heightened emotion. The Virgin is also depicted as exemplifying particular qualities, such as wisdom as the *sedes sapientiae* and mercy as the *mater misericordiae*, but most frequently she is portrayed as a mother with the Christ child. The forms of these depictions, however, show significant variation across time and place, and are subject to changing theological views as well as artistic conventions. This paper examines a number of key medieval and early modern images of the Virgin, with particular reference to the depiction of her face and the emotions which may or may not be evident there.

Sarah Randles
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**Sympathy for the Devil: The Evolution of Sadness in Demons**

In patristic and early medieval times, demons were impassive, depicted as malicious tempters of humans but without any particular investment of their own in their actions. During the High Middle Ages, demons began to be credited with the possession of feelings, and the most dangerous and controversial of these were sadness and sorrow. This paper traces the evolution of sadness in pictorial and plastic representations of the faces of demons from medieval artwork and manuscript illuminations through early modern engravings to nineteenth-century sculpture. It explores what was at stake in attributing sorrow to demons, revealing that through suffering, demons were drawn into the realm of human experience, rendered both comprehensible and the fit subject of sympathy. However, such sympathetic treatments created the spectre of remorseful, repentant demons—a theological impossibility that could call into question the orthodox principle of God’s all-forgiving love.

Juanita Feros Ruys
Medieval and Early Modern Centre
University of Sydney

**As if to say... The Face in Medieval Literature**

For Chaucer the face is expressive but in ways that are often oblique. Sometimes he uses physiognomic or humoral taxonomies and descriptions to evoke character types that are associated with particular emotions. Here the face functions in primarily symbolic and relatively straightforward ways. At other times the face is the subject of hermeneutic inquiry, whether it is described as either hard to read or a more direct mirror of the person. This paper will focus on a third form of faciality in Chaucer's work, when the face and its emotions are presented through the rhetorical trope of prosopographia: the speaking face. In these examples, the faces of characters are described through a form of virtual dialogue. When Criseyde and Troilus are first
introduced in 'Troilus and Criseyde', Chaucer describes the expressions on each of
their faces as if they uttered a sentence or asked a question, using the adverbial phrase
'ascaunces' (as if to say). In 'The Book of the Duchess', similarly, Blanche's face is
described as expressing the movement of emotion across her face. In contrast, in 'The
Physician's Tale', Virginia's beauty is described more statically as Nature's proud
expression of her own best work (as if she wolde say ...). This paper will explore the
relationship between faces, emotions and language in Chaucer's poetry. How is the
expressive, emotional face conceived in late medieval English poetry, and how does
Chaucer's poetry negotiate the disjunctions between visual appearance and literary
expression of emotion of the human face? Through his insistence on the face's
capacity to speak, albeit silently, Chaucer develops a mode of characterisation that
simultaneously appeals to a form of static visual representation (akin to a manuscript
or cartoon with a thought bubble) and a more mobile model of interiority and
emotional complexity.

Stephanie Trigg
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A new consideration of the significance of the reciprocal dynamic of facial
expressions in the early modern shared-lighting amphitheatre

“How tartly that gentleman looks. I never see him but I am heartburned for an hour
after”
(Beatrice, Much Ado About Nothing 1.2)

Early modern amphitheatre spaces, such as the Curtain (1577), Rose (1587), Swan
(1595), Globe (1599) and Fortune Theatre (1601), were lit by ambient daylight.
Significantly the stage and the auditorium shared the same lighting. Consequently, the
facial expressions of actors and audience and amongst the audience were available
and reciprocal, playing an integral role in the affect and meaning-making of the
theatre experience to that experienced in theatres today. In current theatrical culture
and convention audiences and their faces are generally darkened and unavailable to
actors or other members of the audience. We are habituated to a very different place
and role of the face in performance and its response. In this paper I shall highlight
accounts of performance at Shakespeare’s Globe, the reconstruction of the 1599
Globe on Bankside, London, alongside early modern accounts of face-reading
dynamics from eyewitness performance accounts, Richard Mulcaster’s account of
Elizabeth I’s progression, and evidence from the play texts themselves, to
demonstrate the particularity of this expressive face to face exchange for early
modern performance. While Shakespeare’s Globe is not an exact replica, its
reproduction of the shared-lighting conditions of early modern amphitheatre
performance, a condition that we are highly unused to in performance, has revealed
much about the dynamics of the face reading and exchange.

Penelope Woods
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The Face as Sign: the Dry Witches of Jacques de Gheyn II

This paper will focus on a little known drawing of the early seventeenth century by the Dutch painter and printmaker, Jacques de Gheyn the Younger, *Three Witches in an Archway*, held by the NGV. De Gheyn was critical for the development of witchcraft iconography in the early seventeenth century, and especially for the close relationship between ideas of witchcraft and imaginative fantasy, and he created a large number of images of witches and their evil practices. In this somewhat grisly scene in which the three women are shown harvesting body parts, de Gheyn depicts them as especially old and crone-like.

There is a tendency to read faces such as these as examples of the witches’ ‘otherness’, in line with late medieval depictions of the Jews, for instance, that depict them with crude and exaggerated physiognomic features as outward signs of their hateful natures. While gestures rather than faces are more commonly used to represent internal states prior to the seventeenth century, the seventeenth century does seem to mark a turning point towards the face. De Gheyn’s imagery seems to fit well with such a development, except that ‘ugliness’ or ‘otherness’ do not seem to be an appropriate description for these faces.

The key to an analysis in this instance, I believe, is the recognition that the scene represents a kind of counter-piétà. Contrary to the highly emotional piétàs with their tearful and sorrowful Madonnas, that become very common in northern Europe from the fifteenth century, these witches depict the very opposite. Their facial features are dry and tearless, in line with the humoural theories of witches’ bodies as full of hatred and envy and incapable of the empathetic emotion associated with tears. Such accusations were frequently raised in witch trial evidence and are also found in medical reports. The paper will explores such ideas in the broader context of contemporary representation and will suggest possible sources for de Gheyn’s imagery.

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