

**1. David Adams**  
**The Ohio State University**

**Disabling Sympathy**

In Joseph Conrad's *The Secret Agent*, the character of "poor" Stevie, described by his devoted sister as "a crazy idiot of a boy," demonstrates the limits of sympathy. Strikingly, Conrad makes him not the object but the agent of sympathy, and as the agent he illustrates the practical limits of other characters' revolutionary political cures for human suffering.

A key scene for understanding Stevie—and thus a crucial scene for understanding the whole novel—comes when he crosses paths with another disabled character, a cabman wielding an iron hook in place of his left hand and driving an emaciated horse. Stevie's sympathy for their suffering produces his most profound utterance in the whole novel: "Bad world for poor people." He knows no cure for this suffering, recognizing that its scale makes it unmanageable:

the tenderness to all pain and all misery, the desire to make the horse happy and the cabman happy, had reached the point of a bizarre longing to take them to bed with him. And that, he knew, was impossible. For Stevie was not mad. It was, as it were, a symbolic longing. . . . To be taken into a bed of compassion was the supreme remedy, with the only one disadvantage of being difficult of application on a large scale.

Stevie's longing brings into sharp relief the aims and limitations of all the characters, of all the political factions represented in the novel. Anarchists and socialists alike are attempting—and failing—to address the problem of *scale*: the quantity of suffering makes "the supreme remedy" elusive.

My paper shows how the novel, through the profoundly sensitive Stevie, highlights the limits of sympathy. Published in 1907, just two years before Titchener coined "empathy," the novel also reflects in its formal characteristics the limits of sympathy and the emergence of modernist empathy.

**2. Paul Bellew**  
**Fu Jen University**

**Race and Sexuality in *Blues: A Magazine of New Rhythms***

The literary magazine *Blues: A Magazine of New Rhythms* ran for nine issues from 1929 through 1930 and published work from such canonical figures as Ezra Pound, Gertrude Stein, William Carlos Williams, and H. D. While this journal offers substantial literary resources by many authors, this paper will focus specifically on the work of two of poets who founded *Blues*—editor Charles Henri Ford and associate editor Kathleen Tankersley Young. Ford was a white man from the South who wrote one of the first LGBT-themed novels in the US (1933's *The Young and Evil*), and Young was an African-American woman living in Greenwich Village who is now known as a figure in the Harlem Renaissance. This paper will explore the work of these two poets—both marginalized in American society in different ways—and argue that *Blues* as acted as site of empathetic collaboration across boundaries of race, gender, and sexuality.

**3. Asiya Bulatova**  
**University of Warsaw**

**Modernism's New Blood: *Mustard Gas* and the Limits of Empathy**

Pashka Slovkhotov, a protagonist of a 1925 novel *Iprit: Mustard Gas* co-authored by Russian Formalist Viktor Shklovsky and modernist Vsevolod Ivanov, finds himself in the midst of the chemical warfare between the USSR and the capitalist West. As an exemplary revolutionary, Pashka, with the help of his pet bear, travels to Great Britain, where he eventually overthrows the oppressive regime. Comrade Slovkhotov, who, bizarrely, is mistaken for Tarzan, a hero of best-selling novels, suddenly becomes an object of sexual attention for innumerable English women. He then is described as facing a moral dilemma of whether he, as “the new man” produced by the Revolution, “has the right to improve the blood of the rotten English aristocracy.”

I argue that this book captures the general trend traceable through post-revolutionary literature, where questions of sexuality and reproduction present an ultimate limit of empathetic understanding. Although the goal of the socialist state in *Mustard Gas* is to stop the biological re-tailoring of the masses that included obliterating sleep and reducing people's life span to 3-5 years, Pashka operates within the eugenicist discourse of national othering, which annihilates any possibility of empathetic bonding. In juxtaposing post-revolutionary sexual experiments with emotional and affective relations, *Mustard Gas* engages with early-Soviet practices of political and social exclusion.

**4. Evelyn Chan**  
**Chinese University of Hong Kong**

**Empathy as Inheritance in Joseph Conrad's *Razumov* and *Heyst***

In Joseph Conrad's *Under Western Eyes*, Razumov, who betrays his fellow student Haldin to the police after the latter assassinates a member of the aristocracy, gradually comes to suspect that he "ha[s] a conventional conscience" as he works towards the empathetic realization that "In giving Victor Haldin up, it was myself. . . whom I have betrayed most basely." In *Victory*, Heyst, who dedicates himself to living an "unattached, floating existence," saves Lena in an empathetic response from the sexual advances of Schomberg, and takes her to live with him on his remote island. Trying to make sense of his own uncharacteristic reaction, Heyst concludes that "There must be a lot of the original Adam in me after all," and that "this primeval ancestor is not easily suppressed."

Empathy is thus posited as innate or inherited, as part of the characters' psyche that they were previously oblivious to, and which comes as a surprise to them as it is rediscovered by them in the act of empathy. At the same time this innate empathy and the self-loss it entails are seen as an undesirable intrusion and derailment, as a rupture in the two protagonists' chosen life narratives that ends in destruction for them both. This paper explores the moral implications of Conrad's portrayal of empathy as inheritance, or so intrinsic to the characters that they cannot renege on it even if they want to. Empathy in these two novels becomes a crucial narrative device, both key to the characters' self-discovery and ultimately self-destroying.

**5. Yen-hsiang Chao**  
**National Taiwan University**

**Before the Dead: Reading the Redirection of Joyce's Attitude towards Ireland in his "A Painful Case"**

Memory is a topic whose importance has usually been underestimated over *Dubliners* in the past studies. This paper will not only contextualize the long-ignored topic with *Dubliners*, explaining how memory is closely related to the narrative of the short story collection, the Joycean epiphany and the process of its writing; moreover, this paper will foreground the male protagonist James Duffy's memory crevices, illuminating why and how Duffy is an unreliable narrator in his own autobiographical narrative. Instead of emphasizing the differences between the male and female protagonist, Emily Sinico, this paper highlights their similarities from the Freudian uncanny aspect, construing the latter as the uncanny return of the former's repressed desire. Therefore, their interactions concretely demonstrate Duffy's struggles with his sexual desire, providing a more sympathetic understanding of Duffy's problematic relationship with Mrs. Sinico and the roots of his mental quagmire, which sheds light on why Duffy deserves more of readers' empathy rather than sarcasm. In this way, "A Painful Case" is no longer one of the two weakest pieces in Joyce's opinion, but it stands as a corroborating witness to the shift in its author's attitude towards his homeland.

**6. Amelia Wan-Chi Chen**  
**National Taiwan University**

**The Language, Trauma, and Empathy in Eimear McBride's *A Girl is a Half-formed Thing* and *The Lesser Bohemians***

Ever since the publication of her two works, *A Girl is a Half-formed Thing* and *The Lesser Bohemians*, respectively in 2013 and 2016, the Irish novelist Eimear McBride has been highly acclaimed for her formal experimentalism. Labeled as a new modernism, McBride's narrative style, an outpouring of first-person interior monologue constituted of fragmentary sentences, is reminiscent of the modernist stream-of-consciousness yet distinctively her own. The broken typography, while challenging at first glance, soon proves to be highly effective in representing experiences of sexual abuse and trauma; it plunges the reader into the female protagonist's mind, creating the effect that we are situated inside her brain, feeling and enduring the pain not only *with* but also *as* her. This paper analyzes how McBride's style provides immediate access to the female body and sexuality by interrogating the dynamic between language and trauma in *Girl* and *Bohemians*. If *Girl* is a monologue eventually silenced by the world, *Bohemians* is a dialogue where words are spoken and empathized with. Just as the curtailment of communication leads inexorably to death, the articulation of trauma makes survival possible although it always entails vulnerabilities and risks. Crucially, therefore, the possibility of empathy demands more than passive immersion in an interior monologue; it asks to what extent are we able to actively engage in and feel into the conversations of trauma.

**7. Huijuan Cheng**  
**Shanghai International Studies University**

**“By thinking of it. By wanting it. By imagining it”:  
May Sinclair’s Imagination of Telepathy, Science and Idealism**

In “The Finding of the Absolute”, May Sinclair creates a blurred “heaven” where the admitted individuals, after their deaths, can “think on” and “think off” their own “state”. The “state” transcends the common conditions shared on the earth, and with permission, can be entered by other people. The connection of the “states”, as depicted by Sinclair, reproduces the process of telepathy ( 他心通 ). The boundaries of minds are broken down, and matters become unformed into “electrons of electrons of electrons”. Imagination, memory and will get to work on all the perceptible and imperceptible. By bringing about a meeting and discussion held between the protagonist and the philosopher Immanuel Kant in the latter’s “state”, Sinclair offers an imagination of the amalgamation of science, mysticism and idealism. This paper focuses on Sinclair’s literary handling of psychical and philosophical issues to generate a dynamic model that brings matter, mind and emotion into the same presence, and gives a contextualized reading of her perception of science and idealism.

**8. Stuart Christie**  
**Hong Kong Baptist University**

### **Reconsidering Positive Empathy in Worringer**

My presentation revisits aspects of Wilhelm Worringer's classic analysis of "positive" empathy in *Empathy and Abstraction* (*Abstraktion und Einfühlung*, 1908). I observe, first, that Worringer's argument, and notably its residual Bergsonianism, has been undervalued by researchers. I then argue that positive empathy becomes explicitly immersive in Worringer's exegesis, by virtue of inhabiting the middle ground of being-in-world and deconstructing his fundamental opposition, between empathy and abstraction, as a kind of "Polarität des Formverhaltens" [polarities of form behavior] (Worringer, 1927: n. p.). Such "form behaviors" constitute a broader interpretive and aesthetic range for artists rendering immersive experience than even Worringer's otherwise bifurcating analysis allows. Moreover, in its space-traversing aspect, positive empathy requires immersion in pursuit of the aesthetic enjoyment of objects as "objectified self-enjoyment" (Worringer 1967: 5, 7, 14). Yet, as Worringer points out, positive empathy also renders object-bound aesthetic practices "helpless" in the face of abstract, non-Western forms (Worringer 1967: 7). Positive empathy hence imposes culture-bound limits for the Western subject attempting to cross beyond object-sense into foreign abstraction, imposes desiring apperceptive faculties when interacting with otherwise transcendent domains of knowledge (after Theodor Lipps) and centers upon the principle of artistic volition (cf. Alois Riegl's *Kunstwollen*), rooted exclusively in specific material contexts. I conclude by affirming that Worringer's argument rightly attributes to positive empathy the avoidance of the "physical dread of open places and . . . dread of space" associated with "primitive" and abstract art in non-Western societies (Worringer 1967: 15), but only at a significant cost: the privileging of Western object-sense as a priori constitutive of immersive experience and at the expense of more abstract modes of artistic being-in-world. (271 words)



**9. Kongkona Dutta**  
**Indian Institute of Technology Madras**

**Literary Modernism, *Bhagavad Gita* and Empathy: A Review of T. S. Eliot's *The Waste Land***

T.S.Eliot's (1888-1965) literary modernism attempts to reconcile the binaries such as faith and sensory empiricism. In his poetry, he draws on both Western and Eastern spiritual ideas and religious views. His poetical masterpiece *The Waste Land* (1922) is a significant literary document concerning 20<sup>th</sup> century Western modernity. In this poem he uses ideas from *Bhagavad Gita*, the Hindu religio-ethical text. Eliot draws on *Gita* to critique modern malaises such as alienation and narcissism.

Narcissism is apprehended as excessive self-love and unhealthy self aggrandizement. It hinders empathy, mutuality and compassionate understanding. Modernity's overt emphasis on material acquisition over abstract notions such as faith, empathy, and gratitude encourage narcissistic culture. The paper examines Eliot's engagement with *Gita* in instilling the notion of empathy within a modern discourse. His engagements with *Gita* involve perennial cosmological questions such as Self Realisation and human integration with nature.

**10. Ann-Marie Einhaus**  
**Northumbria University**

**Feminist internationalism and cultural mediation in *Time and Tide* magazine, 1921–1931**

This paper explores engagement with foreign cultures and literatures in the feminist weekly *Time and Tide* during the first decade of its existence. Committed to the preservation of peace and international cooperation, *Time and Tide*'s first inter-war decade was characterized by a lively and sustained interest in political, cultural and literary life outside the United Kingdom. Einhaus's paper examines the different means by which the editors of *Time and Tide* encouraged readers to engage with the foreign, from regular coverage of international political and economic developments, the inclusion of literary texts in translation, reviews of foreign literature, criticism, biography and history, in-depth portraits of influential foreign political and cultural figures, as well as a focus on travel, language learning and translation. Einhaus argues that these editorial policies were in line with a broader strategy of encouraging greater transnational understanding among the magazine's readership, driven by a progressive feminist concern for promoting long-term peace and prosperity.

**11. Fuhito Endo**  
**Seikei University Tokyo**

**Empathetic or Counter/Transference Narrative: Pre/Post-Freudian Language in Joseph Conrad**

In recent critical trends ‘empathy’ is often discussed as a more active affectivity than ‘sympathy’: the former tends to suggest a psychological eagerness for a person to project him/herself onto those to whom he/she feels attached. From this perspective, the therapeutic efficacy of empathy between a doctor and a patient has also been argued. Despite this, psychoanalytic counter/transference—typically and strongly ‘empathetic’ — has escaped due critical attentions. This intersubjective psychic intensity allows us to address a set of problematics around ‘trauma’ as something unforgettable but simultaneously unrecollectable. Conrad’s *Lord Jim*, for instance, is structured by this kind of empathetic *and* counter/transference narrative, where Marlow the narrator involves himself in Jim’s traumatic ‘tragedy’ in a similar way in which a psychoanalyst invests libidinal energy onto his/her patient’s past experiences. Equally evident is Jim’s strong transference onto Marlow. Given that it reveals the impossibility of therapeutic effects given by such intersubjectivity, this novel can be reconsidered a radical intervention in Freudian therapy as pre- *and* post-Freudian language. Also, considering the close affinity between Freudian counter/transference and psychic therapies based on hypnotic ‘suggestions’ at the turn of the centuries, Conrad’s narrative should be re-evaluated as a fundamental critique of the contemporary empathetic psychology. (200 words)

**12. Anna Fåhraeus**  
**Halmstad University**

**Twisting Empathic Impulses in the Anti-modernist Novel: A Case Study of Frank Walford's *Twisted Clay* (1933)**

In this paper I pursue a theory that there is a strategic counter-empathy at work in Frank Walford's *Twisted Clay* from 1933. This Australian novel belongs to an exploitative element in fiction about lesbians in the first half of the 20<sup>th</sup> century. The novel is anti-modernist as it pursues a populist cause and effect theory between deviant sexuality, sociopathic behaviour, and a criminal psychopathology. Using a reversal of Suzanne Keen's three levels of empathy; bounded, ambassadorial and broadcast, this paper shows how strategic marginalization operates at the same rhetorical levels in Walford's novel creating a narrative world where the reader's anticipated homophobia is justified and legitimated. Walford's use of a first-person sociopathic female narrator exposes his own – or his willingness to strategically manipulate his readers' bounded counter-empathic impulses; his narrative world is populated by populist images that call to homophobic, anti-Semitic and anti-Irish sentiment in his readers making the implied authorial voice a heterosexist Arian ambassador; the broadcast ethics of his narrative world endorses a marginalizing regulatory framework and policing as a form of social control for undesirable behaviour.

**13. Kosuke Fujiki**  
**King's College London**

**Reconstructing History as a Shared Dream: *Le Moulin* and a Modernist Mode of Documentary**

*Le Moulin* (*Riyaori shi sanbu zhe*, Huang Ya-li, 2015) is a Taiwanese documentary on the Windmill Poetry Society (*Fūsha shi sha*), a group of Tainan-based modernist poets who emerged in 1933 under Japanese rule, absorbed the modernist literature of Jean Cocteau via Japanese translation, and wrote their own poetry in Japanese. Dispensing with traditional documentary techniques such as an explanatory voiceover, the film is comprised of a montage of archival footage and images, the dramatized reconstruction of the poets' everyday life accompanied by Japanese dialogues with a slight accent, and reading, also in accented Japanese, of their poems. Although the insistent use of Japanese and the avoidance of the performers' faces in the dramatized part may perplex today's Taiwanese audience, I argue that the film aligns itself with Cocteau's conception that a "film is not the telling of a dream, but a dream in which we all participate through a kind of hypnosis," exploring a modernist approach to Taiwan's colonial history in which the viewers are invited to empathize with the poets' yearning for modernity and ambivalence toward the colonizer's language. By analyzing the film in light of Cocteau's writings on cinema, I will demonstrate how such empathy is achieved.

**14. Alex Goody**  
**Oxford Brookes University**

**Film, Empathy and Politics: Touching the movies with Muriel Rukeyser and Barbara Guest**

In her 1949 *The Life of Poetry* Rukeyser highlighted what she saw as the parallel continuities of poetry and film, and at the heart of *The Book of the Dead* (1938) lies Rukeyser's image of the camera as a tool of poetic perception. The first poem 'The Road' witnesses the power of the camera as testimonial, speaking for itself whilst also bearing witness to the social, technical and economic forces defining experience and identity. In an earlier poetic account of film technology, 'Movie' (1935), Muriel Rukeyser emphasises the tensions between the stereotypes and ideology of the silver screen and the 'people' in the audience, with the grand finale of 'The End' culminating in a 'wave a mass' of America 'destroying the sets, the flat faces, the mock skies'. This paper will explore Rukeyser's poetic representations of film examining how her poetry figures film as an empathetic technology which can see and value difference and function as a powerful force in revolutionary history. This paper compares Rukeyser with Barbara Guest's engagement with film in *The Confetti Trees* (1999). In her collection Guest invokes the Hollywood of the 1940s and 1950s in a sequence of film scenarios which merge with a consideration of the technologization of emotion, empathy and affect in the contemporary world. By comparing these poets, this paper seeks to uncover how the remediation of film in poetry enables women writers to counter the reductive and exploitative potential of filmic technology with an understanding of the camera as frame through which to touch the obscured social and psychological experiences of twentieth-century America.

**15. Masayuki Iwasaki**  
**Waseda University**

**Virginia Woolf's Empathetic Writing in *Roger Fry* and *Between the Acts***

Virginia Woolf's "empathy" ebbs and flows in between *Roger Fry: A Biography* (1940) and *Between the Acts* (1941). Famously, Woolf suggests that biographers weld granite-like facts to rainbow-like personalities and discard the distinction between fact and fiction. Following her credo, she "feels with" Fry and connects his personality to the facts of his life; however, critics have condemned this biography as a failure because the work is restrained by the typical conventions employed by biographers and more, the author keeps herself out of the biography and eliminates Fry as well.

To relieve herself of the burden while writing the biography, Woolf also wrote *Between the Acts*. Significantly, in her diary (1938), Woolf confesses her desire for "we," rejecting "I," in this novel. In the narrative, the pageant directed by Miss La Trobe produces a communal sense between the individuals. Even readers view themselves through the meta-fictional play and are led to problematise their sense of empathy with the characters.

This paper will argue whether (and how) Woolf fails to empathise with Fry as a biographer and in what way writing about another's life provoked her empathy and prompted her to substitute "we" for "I" in her last novel.

**16. Pei-Wen Clio Kao**  
**National Ilan University**

**Empathy and the Agambenean “Creaturely Life” in *The Notebooks of Malte Laurids Brigge***

In “On Creaturely Life” Eric Santner starts with the distinction between human life and creaturely life embodied in Rilke’s *Duino Elegy*, in which men’s inward-looking self-reflexivity and alienation from Nature stands out in stark relief against the animal’s outward-looking receptiveness to “the Open.” In a response to Heidegger’s criticism of Rilke’s understanding of “the Open” that ignores the “ontological distinction of human being” to see into the “free of Being” (Santner 6-7), Agamben points out that there exists a kind of “uncanny proximity” between man and animal. Agamben associates Heidegger’s conception of the animal’s “essential disruption,” or its inability to perceive the outside environment, with his another conception of “Dasein,” the “profound boredom” of human being’s mental life. In both cases, animals and human beings have experienced a deep sense of “entrancement” when they are exposed to an alterity that is beyond their reach and comprehension. In Rilke’s poetic prose *The Notebooks of Malte Laurids Brigge*, one may detect traces of this “uncanny proximity” between human life and animal life in the passage delineating the tapestries of the Dame à la Licorne. The woman, the lion, and the unicorn in this piece of artifact share a “peaceful” and “quiet life” in the island; their interaction with the natural world shares the same trait of “Dasein” (or the “profound boredom”) in that there is “little variety in them.” The lives of the woman and the animal form a world of harmony, between which a mutual reflection exists as the mirror image established between the woman and the unicorn shows.

Santner goes on to unfold Agamben’s idea of the “creaturely life” that links “man’s thrownness into the (enigmatic) ‘openness of being’” with the biopolitical domain of modern life (12). In the name of law to be maintained during the interim-period, the “state of exception” within law, or suspending of law, asserts greater power than law itself, which can be imagined as a kind of “sovereign jouissance.” According to Agamben, the creaturely life inhabits this “threshold of law and nolaw” (15), an “outlaw dimension internal to the law” (22), which is subject to the sovereign jouissance. In the “Prodigal Son” episode that ends *The Notebooks of Malte Laurids Brigge*, the state of exception is displayed in the suspension of the Father’s Law – a kind of “forgiveness” and “love” that abandons the practice of punishment enforced by law. The “forgiveness,” or the suspension of law, is more powerful and intimidating than the Law itself, for it attempts to contain and domesticate the soul of the Prodigal Son. At the end, the Prodigal Son cringes in this creaturely life that he begs *not* to be forgiven, *not* to be loved – an outcry against modern biopolitics.



**17. Boosung Kim**  
**Sogang University**

**Is Contemplation Possible in the Age of Distraction?: Miriam Henderson's Aesthetic Encounters in *Pointed Roofs***

Drawing on Theodor Lipps, Wilhelm Worringer wrote in 1908 that “modern aesthetics, which has taken the decisive step from aesthetic objectivism to aesthetic subjectivism, [. . .] proceeds from the behavior of the contemplating subject [and] culminates in a doctrine that may be characterized by the broad general name of the theory of empathy” (4) and that in the concept of empathy “to enjoy aesthetically means to enjoy myself in a sensuous object diverse from myself, to empathise myself into it” (5). This paper aims to investigate Miriam Henderson's aesthetic encounters and her pursuit of contemplative aestheticism in *Pointed Roofs* (1915) in relation to the then-burgeoning theory of empathy. In *Pointed Roofs* Miriam is depicted as a devotee of music, an enthusiastic listener of music and also herself a player; the scenes of her aesthetic encounters highlight that aesthetic contemplation presupposes empathy. From the onset of her life in Hanover, Miriam's self-claimed unsociability is counterbalanced by the unexpected encounter with a girl playing piano, with which she identifies so close that she participates in the posture, motion, and sensations that she observes. This paper seeks to investigate the connection between the workings of the contemplating subject's empathy and her pursuit of an aesthetically determined contemplation or absorption when contemplation was widely accepted as a crucial element in constructing a free, creative subjectivity in the mid-nineteenth century yet was becoming more and more something unachievable and implausible in the early twentieth century.

**18. Youngjoo Kim**  
**Sogang University**

**Refusing the Indecent Imaginary Proximity: Virginia Woolf's Modernist Aesthetics**

In *Regarding the Pain of Others*, Susan Sontag challenges the politics of sympathy by warning of the dangers of taking “we” for granted. Instead of mystifying the imaginary proximity to others, the sufferings inflicted on others in particular, Sontag calls for a critical reflection on the global politics and relations to power, on how privileges and sufferings are located on the same map. Famously Virginia Woolf, once wrote “‘I’ rejected; ‘We’ substituted” in her diary in 1938 while sketching for her last novel, *Between the Acts*. The well-known phrase has often been read as an index to Woolf's concern on the collective “we,” a socially oriented concern intensified in face of the political turmoil and the threat of the upcoming war in the 1930s. Written at a time when the English society seemed to be doomed and patriotic calls were prevalent, Woolf's writings in the thirties refuse to take the “we” English for granted and present incongruous, discontinuous, and even antagonistic elements of communal Englishness. In fact, the tension between individual and communal prevails Woolf's far earlier writings from the twenties on. As she wrote in her diary in 1920, “What is ‘right’ & who are ‘we’” is the question that preoccupies Woolf's modernist writings. This paper aims to investigate Woolf's critical and creative engagements with the notion of “we” that negate the simple involvement in the politics of sympathy and yet allow empathic cognitive processes through which a critical reflection on a rigid politics of affiliation and exclusion is possible.

**19. Jason Eng Hun Lee**  
**Hong Kong Baptist University**

### **Cosmopolitan Empathy and Planetary Self-Consciousness**

Scholars such as Emmanuel Levinas, Julia Kristeva and Martha Nussbaum have all advocated a cosmopolitan ethics, yet the concept remains as elusive as ever. As Susan Sontag queries in *Regarding the Pain of Others*, how might we relate to the suffering of others across great distances, without ourselves being caught up in compassion fatigue or falling back onto parochial attitudes? Such dilemmas naturally lead onto questions about how writers, particularly those inheriting the legacies of earlier modernist narratives, might employ authorial empathy to bridge this seemingly irreconcilable divide between peoples and places. In her book *Cosmopolitan Style: Modernism Beyond the Nation*, Rebecca Walkowitz demonstrates how writers like Woolf and Conrad employed critical cosmopolitanism as ‘an analytic project’ in their fiction, taking on a reflexive authorial standpoint that held out for the utopian goal of cosmopolitan empathy whilst being aware of their own perceived narrative shortcomings. Responding to Walkowitz’s thesis, I offer up the notion of a ‘planetary self-conscious’ as a conceptual tool that incorporates persistent attempts to imagine the self in relation to the planet and, through doing so, seeks to empathically engage with so many global others. Returning to Heirocles’ concentric circle model and the Greek conception of the *cosmos-polites*, I adopt a contemporary twist on the Stoic cosmopolitan imaginary to consider how twenty-first century novelists use authorial empathy in their fiction, drawing particularly from examples that respond to the vast changes that digital media, the internet, and neoliberal capital have had on human interrelations.

**20. Joori Joyce Lee**  
**Chonnam National University**

**Empathy and the Crippled Man: *Of Human Bondage* by W. Somerset Maugham**

This paper wants to explore the issue of disability and empathy, by focusing on the work of W. Somerset Maugham, one of the writers who emphasizes empathy to write a fiction. Pointing out the supposed difference between empathy and sympathy in *The Summing Up* (1938), Maugham declares that he prefers to have the ability to feel in the character, rather than to feel with it. Tracing Maugham's conception of empathy, the present discussion considers how the work of Maugham engages the sense of empathy while it desires to embody the style of modernism. The focus of this paper is on Maugham's 1915 novel *Of Human Bondage*, his major work that takes physical disability as the site for empathy. In it, the protagonist Philip Carey has a birth defect, a club foot, the bodily condition that is powerful enough to determine his personality. By regarding the close connection between the author and the character, this paper examines why Maugham has to depend on disability in order to invent such a figure, reflecting aesthetic modernists in the turn of the century in many ways. It also reveals Maugham's way of resisting the sense of sympathy in portraying the physically disabled figure. In the process, I try to pose some of the ethical questions regarding Maugham's representation of empathy and disability.

**21. Sarah Lee**

**The Chinese University of Hong Kong**

**The Worldview against Empathy: T. E. Hulme's Aesthetic Formulations of Modern English Art**

In his thesis *Abstraktion und Einfühlung* (*Abstraction and Empathy*, 1908), the German art historian and theorist Wilhelm Worringer established a theoretical framework for non-European abstract art as a contrary mode to the empathy / naturalism of traditional European art, thereby endorsing abstraction and geometrical forms as recurrent and legitimate means of artistic expression. This provided theoretical impetus and expanded the artistic vision and language for the experiments of contemporary art movements not only in Germany, but also in England. The English cultural intellectual T. E. Hulme met Worringer in 1911, and subsequently introduced his theories to England, where the 'new' art was also turning to geometric and abstract forms, with the experimental adherence to non-Western traditions, deliberate challenge against naturalistic and representational art, and the resultant alteration of the conventional empathetic relationship between the viewer and the artwork. Hulme adapted Worringer's theories to legitimize the new artistic experiments in England via his writing in 1913-14, arguing for a change in the worldview (*weltanschauung*) in modernity and the necessity of a new way in both the expression and reception of art. My paper aims to give an account of Hulme's propositions and trace its impact on the definition and development of modern English art, particularly that of Vorticism and Jacob Epstein.

**22. Grace Lim**  
**National University of Singapore**

**Elizabeth Bishop and Ingeborg Bachmann: Lyric Poetry as a Living Crisis**

Despite the historical progression of approaches to modernist writing, poetry criticism still relies heavily on psychobiography. Bachmann and Bishop were both mid-century women whose biographies of loss (personal or national) have coloured critical approaches to their oeuvre.

This paper will introduce my revisionist concept of Poetic Theatre. I propose that by drawing from the lateral movement of twentieth century avant-garde theatre we are able to re-assess critical positions about voice, artistic nudity and actor-spectator space in the work of Bishop and Bachmann. Key theatre practitioners like Antonin Artaud, Jerzy Grotowski and Jean Genet decry the sympathetic distance of a proscenium-style stage. Instead, their postulated encounter between actor and spectator is intrusive, visceral and two-way.

Through reading Bishop and Bachmann's poems about crisis I argue that theatrical notions of performance and actor-spectator space are actualised to even greater effect in a lyric encounter, beyond what is possible in physical theatre. The lyric "I" is not confined to a single on-stage body or voice. In Bishop's "In the Waiting Room", Aunt Consuelo's "oh! Of pain" is also "my voice, in my mouth". The mobile article "oh!" belongs to many persons and purposes all at once. Bishop injects a confusion of identity, ownership and time - inner-subjective processes in action where the private space of active thought becomes public. The lyric enactment is only activated by the spectator who must assist in creating the performance itself. We move beyond distant witnessing to actually helping enact intrusion, crisis and loss.

So by what methods does a poem produce the spectacle of active voice and questioning? What are the implications for the spectator co-creating crisis within and beyond the poem? How does Poetic Theatre differ from existing theories of performance?

**23. Wanyu Lin**

**National Chengchi University**

**“The Imperfect Is Our Paradise”; Imagination and Change in Wallace Stevens**

Throughout Wallace Stevens’ poetry, imagination functions crucially in specific patterns. One such pattern is a change of mind: a *man on the dump*, instead of rejecting his place, expands it; sad people *find* the world ugly. A mind of winter prevents Stevens’ Snow Man from thinking of misery; thinking in *complete simplicity* rids his speaker of torments. This paper investigates such changes of mind by identifying Stevens’ tropes for the distinctive function of the imagination when understanding an imperfect world like ours which he calls our *paradise*. Informed by George Santayana’s explication of how the creative imagination functions, this paper begins by observing four specific cases of such imagination in Stevens’ poems, in order to identify a consistent pattern of change inspired by Santayana, his teacher. Then, through studying “Notes Toward a Supreme Fiction” and “Credences of Summer,” I will explain how Stevens presents the reality of empathy through imagination and why such a reading can reveal a distinctive understanding of his poetry from 1947. Stevens shows us how individual minds may and should change with exact perceptions and imaginary visions—ingredients of the possibilities of happiness.

**24. Miles Link**  
**Fudan University**

**“Drawing Dragons and Tigers”: History and Empathy in Watching Antonioni’s  
Chung Kuo Cina**

This paper seeks to explore empathy historically, by applying Theodor Adorno’s aesthetic theory to Michelangelo Antonioni’s 1972 film *Chung Kuo Cina*.

Antonioni’s documentary of Cultural Revolution-era China is challenging, not only because of its pressure-cooker political context, but also because more often than offering an exposition as tour guide, Antonioni simply steps aside and begs the viewers’ own reflection. The uncertainties of interpreting what Antonioni shows us—our political and historical removal, clashing with our traces of recognition—demonstrates that empathy is also an historically comparative act.

However, this comparison does not rest on some eternally true human capacity for empathy (a proposal against which the postcolonialist critique of Western narratives about ‘humanity’ ring true), but on empathy itself as a matter of historical development.

Here, Adorno’s aesthetic theory can help us: Adorno supposes that art is one element doing the work of Hegel’s historically progressive realisation of Spirit’s self-consciousness—but, says Adorno, art carries out this task not by offering any easy gratifications for its audience (like gushy moments of ‘humanity’), but by ‘renouncing persuasion’: art draws us in by the presentation of what the world is *not*, and its implicit content is what the world *should be*. Even if we are at a loss how to connect with the people that Antonioni shows us, the demand persists for us to try.

Antonioni, himself an adept cinematic presenter of the world as it is not, indeed ‘renounces persuasion’ in *Chung Kuo Cina*, but how should modern viewers and critics rescue its implicit lessons and reach across history to cultivate (even if just a *demonstrative*) empathy with its subjects?



25. Yuexi Liu

Xi'an Jiaotong-Liverpool University

**An Education in Empathy: Extended Emotion in Evelyn Waugh's *Brideshead Revisited***

If high modernism is viewed as empathic, the modernism of the younger generation, which I call 'exterior modernism', can be said to be cruel precisely because of its lack of empathy. This paper examines the issues of empathy and cruelty in *Brideshead Revisited* (1945), perhaps Waugh's most interior novel. No longer eschewing interiority as in his interwar novels, *Vile Bodies* (1930) in particular, the mid-century *Brideshead*, which evokes high modernism, explores depth of emotion rather than psychology. And the emotion here can be understood as extended to the outside world, including objects as well as other human beings. Notably, it is the inability to understand, let alone share, other's feelings that is accentuated. The novel, however, sees its narrator-protagonist Charles Ryder, who has never known empathy or love from his father, learning to empathise, particularly through his friendship with Sebastian and his relationship with Julia. Significantly, this education in empathy coincides with his conversion to Catholicism. Afforded by his newly acquired religion, at the end of *Brideshead* the 'homeless, childless, middle-aged, loveless' Charles feels a bond with his fellow soldiers. But as with his Catholicism, his learning to be empathic continues.

**26. Graham Matthews**  
**Nanyang Technological University, Singapore**

**Clinical Practice and the Ethics of ‘Detached Concern’ in British Literature of the 1960s**

This paper explores the cultural reception of the medical ethic of ‘detached concern’ as represented in British literature of the 1960s. Empathy is a crucial aspect of effective medical care because it establishes trust between doctors and patients, promotes healing, and encourages patients to adhere to treatment regimes. However, daily exposure to the pain and suffering of others can lead to compassion fatigue, burnout, professional distress, and exhaustion. Accordingly medical practitioners such as Michael Balint, Rene Fox and Howard Lief, and C. D. Aring developed an emotionless conception of professional empathy: namely, detached concern, which equates the detachment required to dissect a cadaver to the stance needed to listen empathically without becoming emotionally involved. Whilst medical residencies emphasised the expectation that doctors would respond to suffering with detached concern, evidence from psychoneuroimmunology studies has since indicated that caregivers who assist in the healing process and feel empathy for their patients enhance rather than hamper their technical skill. Novels such as Stanley Winchester’s *The Practice* (1967) and *Men with Knives* (1968), Margaret Drabble’s *The Millstone* (1965), Graham Greene’s *A Burnt-out Case* (1960), Anthony Burgess’s *The Doctor is Sick* (1960), A. J. Cronin’s *A Pocketful of Rye* (1969), and James White’s *Star Surgeon* (1963) offer privileged insight into the values British physicians and patients attached to empathy in the 1960s. Did doctors exhibit the skills of human empathy and expend all possible efforts to achieve a cure or to ease incurable suffering? These texts lead readers to question whether empathy necessarily leads to ethical action and offer insight into the lived experience of doctor-patient relations during a period of radical change and innovation in healthcare practices.

**27. Imola Nagy-Seres**  
**University of Exeter**

**Empathic touch in Virginia Woolf's *Jacob's Room***

The coinage of the term 'empathy' by British psychologist E. B. Titchener in 1909 represented a milestone not only in the sciences of the mind but also in the arts. Many modernist writers explored the possibilities and limits of empathic communication between humans. Virginia Woolf was one of the most prominent authors preoccupied with the possibility of knowing other minds. While several scholars have written on the workings of the psyche in Woolf's fiction, fewer have reflected on a bodily-sensuous interpretation of empathy in her works. This paper aims to fill in this gap by investigating Woolf's literary technique of character drawing in her 1922 novel, *Jacob's Room*. Woolf viewed character making an act of gentle touch, the aim of which is not the creation of a perfectly polished protagonist but rather the presentation of an unfinished subject whose malleable nature becomes the prerequisite of empathic character creation. The principles of empathic touch in *Jacob's Room* are evident in Woolf's treatment of sculpted figures. The novel centres around the motif of the sculpture 'left in the rough', which becomes emblematic of Woolf's own literary aesthetic: an imperfect, semi-soft body represents a more authentic source of empathic understanding than a perfectly chiseled, hard figure.

**28. Charlie Chak-Kwan Ng**  
**The Open University of Hong Kong**

**Spaces of Empathy and Indifference: Urban Subjectivity in Woolf's *Mrs. Dalloway* and Liu Yichang's *Intersection***

The figure of the flâneur is perhaps an overused metaphor to describe the equivalence of wandering in the city and reading or writing the city nowadays. Modernist writers create narratives that foreground the fluidity of subjectivity by making their characters wander around in cities, through which the psyche of them are mapped out. Woolf's *Mrs. Dalloway* is a prime example of such, while one of the classics of Hong Kong modernism, Liu Yichang's *Intersection* (or also known as *Tête-bêche*), exhibits a similar narrative structure. It is possible to recognise a certain narrative empathy of the characters with their respective cities, London and Hong Kong, which can in turn inform us about the shaping of their urban subjectivity. The working of the flâneurs/flâneuses' empathy with their cities depends on their familiarity of the cities as well as their ability in distancing themselves from the urban surroundings and understanding their metropolitan identity. By combining theories of empathy and psychological distancing with Georg Simmel's ideas of "indifference" explored in "The Metropolis and Mental Life" and the stranger phenomenon, this paper aims to examine how the experience of space conditions and symbolises the psychological workings and understandings of the lives and human relations of the flâneurs/flâneuses in the stories of Woolf and Liu. It is argued that Clarissa and Chunyu Bai are more capable in manoeuvring distancing despite their empathy with the pulses of the city, and not without irony, they achieve their sophisticated metropolitan intellectuality by resolving to indifference and coming to terms with modern life, while Septimus and Ah Xing are still entrapped by the social forces that they respectively face.

**29. Toru Oda**

**University of Shizuoka**

**Is Anarchism Modernist?: Emphatic Textuality in Alexander Berkman's *Prison Memoirs of an Anarchist***

Is modernism anarchist? Quite a few examples in the little magazine movements, for instance, Margaret Anderson's support for Emma Goldman, seem in the affirmative. However, "Is anarchism modernist?" remains vexing, as political radicalism is not always aesthetically innovative. This presentation reexamines this question by considering problems of sympathy and empathy. If nineteenth-century anarchism is more sympathetic than emphatic--Peter Kropotkin's "An Appeal to the Young" teems with naturalistic details to arouse sympathy--Alexander Berkman's *Prison Memoirs of an Anarchist* (1912) is an ambivalent embodiment of the past tradition and something distinctly modernist. Narrating his failed attempt to assassinate Henry Frick and fourteen years of imprisonment, this autobiographical text reproduces a classical Bildungsroman plot, from youthful infatuation with the Cause to mature reappraisal of it, with a call for action at the end. However, insistently written in the present tense, this awkward text revives his desperate struggles for life and fellow inmates' miseries, where the People stop being abstract and become singular as suffering unfortunates. By closely exploring Berkman's literary strategies of emphatically speaking with/for forsaken prisoners, this presentation explores properly modernistic moments and their political repercussions in anarchist writing.

**30. Yoko Okuda**  
**Atomi University**

### **Conrad the Modernist: His Concept of Emotion**

This paper investigates the characteristics of Conrad's concept of emotion through a close reading of some of his texts. Conrad manifested strong interest in emotion from the beginning of his career as a writer. In 1895, Conrad advised a friend who had consulted him about his own ambition as a novelist: "you must treat events only as illustrative of human sensation—as the outward sign of inward feelings—of live feelings—which alone are truly pathetic and interesting." In *Lord Jim* (1900), Marlow says: "I don't know how much Jim understood; but I know he felt, he felt confusedly but powerfully.... The thing is that in virtue of his feeling he mattered." Emotion, including emotional reaction, is a basic theme in all Conrad's works, and is explored from many different angles: in *Lord Jim*, for example, the focus is on emotion and imagination, in *Nostromo* on emotion and identity in its relation to Nature, and in *Under Western Eyes* on emotion, the mind, and the body. As my paper shows, for Conrad the modernist, emotion was conceived as a dynamic force constantly exerting a subtle influence on the mind. This concept indicates a break from the predominant Western ideas of emotion of his time, and suggests a potential for future study of emotion.

**31. Avishek Parui**  
**Indian Institute of Technology Madras**

**Empathy and Embodiment in T. S. Eliot's *Prufrock and Other Observations***

This paper seeks to study the entanglement of empathy and embodiment in T. S. Eliot's *Prufrock and Other Observations* in an examination of how Modernist city-poetry described consciousness as an intersubjective as well as an immersive phenomenon, extended as well as embedded in a network of humans and machines. The *empathetic modernity* in Eliot's early poetry thus makes an aesthetic departure from the *sympathetic textual mode* that characterised much of Victorian literature, duly examined by Rae Greiner and Meghan Hammond. Drawing on recent work in embodiment and cognitive studies, especially that of Antonio Damasio and Andy Clark, the paper will argue that Eliot's early poetry offers a complex of intersubjectivity and empathy in its descriptions of embodiment in the mutable metropolis, with empathy (and crisis of empathy) emerging as a psychological as well as social experience informing the integration and the alienation experienced by Eliot's nervous human figures. Of special interest in this paper is the manner in which empathy emerges in Eliot's early poetry as *affective association* and *cognitive kinship* whereby the sentient subject connects to other human subjects as well as to non-human objects, as evinced in the woman's vision of the street at the end of 'Preludes'.

**32. Alexandra Peat**  
**Franklin University Switzerland**

**Watching the Empire: The Possibilities of Empathy at the 1924 British Empire Exhibition**

The 1924 British Empire Exhibition at Wembley was the largest of its kind, a vast advertisement for the British Empire and, ironically, at the same time what Alfred Zimmern referred to in *The Nation and Athanaeum* as “a convenient occasion for a process of imperial stocktaking.” This paper explores some of the contemporary debates around the exhibition, paying particular attention to discussions around the living exhibits in order to explore the complicated ethics of looking, watching, understanding and empathising *with* at the exhibition. While living exhibits had historically been a popular attraction at empire exhibitions, there was a great deal of debate at Wembley about the ethics of displaying people as objects of curiosity, which played out in the pages of the popular press and in letters of protest to the Foreign Office. At the same time, the exhibition became an occasion for the constituent parts of the empire to both look back at imperial centre and to look across at one another, affording possibilities for empathetic engagement, community building, and even resistance. This paper suggests that, while the organising logic of the exhibition aims to divide sharply the things to be looked at from the people doing the looking, the one-way gaze of the Wembley exhibition in practice became unstable. At its worst exhibition culture suggests a lurid and unreflective obsession with the foreign, but it can also afford a critical engagement with the very notion of foreignness.



**33. Motonori Sato**  
**Keio University**

**Graham Greene and the End of Modernist Empathy**

*The End of the Affair* (1951) marks the turning point of both Greene's literary career and the arc of literary history. It became the last novel to conclude the cycle of religious novels which had started with *Brighton Rock* (1938) and continued with *The Heart of the Matter* (1948). On the other hand, the novel marks both the decadent stage of modernist narrative and the beginning of postmodernist narrative. It deserves the name of late modernism given that in this novel Greene has experimentally deployed the first-person narration for the first time; however, it is simultaneously showing a sign of postmodernism in the form of metafiction. Taking a cue from Megan Marie Hammond, my intention here is to explore the text on the fringe of literary modernism in its relation to the modern structures of fellow feeling. As Greene reveals in his autobiography, *The End of the Affair* has a dual literary influence: Dickens's *Great Expectations* and Ford Madox Ford's *The Good Soldier*. I will examine how Greene's experiment with the first-person narration both depends on and diverges from the techniques of his precursors, considering his engagement with the form in terms of the ongoing conflicts between sympathy and empathy.

**34. Kunio Shin**

**Aoyama Gakuin University**

**Abstraction, Empathy, and Mechanical Laughter in Wyndham Lewis's *The Apes of God***

The conceptualization of “empathy” at the turn of the century provoked modernist writers to imagine what the world would look like without empathy. Many critics (such as Michael Levenson and David Trotter) have already examined the formative influence of Wilhelm Worringer’s *Abstraction and Empathy* (originally published in German as *Abstraktion und Einfühlung* in 1908) on T. E. Hulme’s anti-humanism and, through Hulme, other high modernists such as T. S. Eliot and Wyndham Lewis. While the connection between satire and a deliberate rejection of empathy is most explicitly demonstrated in the interwar novels of Lewis, this paper investigates how his style of abstraction also provokes an ambivalent affect of laughter that hints at an uncanny return of the repressed empathy. For this purpose, this paper considers Lewis’s theory of non-moral satire in *Satire and Fiction* as well as its practice in *The Apes of God* (both published in 1930) mainly in terms of Lewis’s emphasis on the external observation of the human body. By examining how the satirical depiction of machine-like bodies in the latter text directly contradicts Lewis’s espousal of the machine aesthetics in the period of Vorticism, this paper will clarify the way in which abstraction and empathy are dialectally entwined to produce a residual affect that disturbs the boundary between satire and utopia in Lewis’s interwar politics.

**35. Elizabeth Kate Switaj**  
**College of the Marshall Islands**

**“You Have All our Empathies”: James Joyce, Power, and Empathetic Modernism**

In the introduction to her seminal work on empathy in modernist literature, Megan Marie Hammond observes a literary shift from sympathetic to empathetic forms in the writings of modernists primarily located in England as well as an ambivalence towards empathy—a desire for and a fear of the violent potential of empathic experience. James Joyce, too, shows ambivalence towards empathy, but not because it may be dangerous to feel. Rather, in *Finnegans Wake* and, to a lesser degree *Ulysses*, he shows that empathy, and expectations thereof, can reinforce structures of power. He does so even as he makes use of techniques Hammond identifies as characteristic of the empathetic novel, including stream-of-consciousness, interior monologue (often, in Joyce appearing through free indirect discourse), and fragmentation. While the authors Hammond focuses on contributed to a general shift from regarding sympathy as the core of moral feeling to favoring empathy over sympathy, Joyce’s final two novels anticipate more recent critiques of expectations of empathy that show that they are enmeshed in existing power relations. These critiques come from the emerging perspective of neurodiversity, which recognizes the value of the perspectives of individuals with autism, attention deficit disorder, and other differences from normative psychology.

**36. Kentaro Tabata**  
**Florida State University**

**Empathic Modernism in William Faulkner's *The Sound and the Fury***

Based on the discussion of the conceptual shift from sympathetic realism to empathic modernism delineated by Meghan Marie Hammond's pioneering work *Empathy and the Psychology of Literary Modernism* (2014), my paper will examine William Faulkner's *The Sound and the Fury* as a representative text that embodies empathic modernism in American literature. Currently, most of the literary discussions on empathy in modernism have been done in the context of British and German literature. In this light, my study on Faulkner's novel's empathy testifies to the transatlantic influence of empathic modernism. I will discuss how the novel largely follows, but sometimes deviates from, the course of Hammond's idea of empathic modernism. At the same time, my research attempts to reconsider and critique the conceptual framework of empathic modernism through the analysis of Faulkner's dealing with empathy. Whereas critics characterize empathic modernism as the shift from sympathetic realism, in other words, the extraction of empathy from sentimental sympathy, my paper aims at complicating the concept of empathic modernism by offering the concept as a failure of excluding sympathy from empathy or the return of the excluded sympathy. My paper will be largely based on a part of discussions from my doctoral dissertation submitted in December 2017.

**37. Tsung-Han Tsai**  
**Independent Scholar**

**A Broken Piano: The Limit of Empathy in E. M. Forster's *A Passage to India***

In the penultimate chapter of the novel, when Aziz goes to the European Guest House, knowing that the Fieldings will be out, he finds a couple of letters on a piano, reads them, becomes angry, and hits the piano, which, with its 'notes [...] swollen and stuck together in groups of threes', creates 'a remarkable noise'. What is the sound of this 'remarkable noise' like? Why is the piano there but broken? What is Forster trying to say? This paper examines the musical instrument as a colonial object and investigates the ramification of its meanings, especially its implications for Forster's conception of cross-cultural encounter. Instead of reading it as a historical detail rendered mimetically from Forster's personal experience when he discovered a host of broken Western musical instruments in the palace of Dewas in 1921, I argue that Forster uses the piano to reflect on the limit of subjectivity and empathy in cross-cultural relationships. Analysing Forster's revisions of the description of the 'noise' in the manuscripts, the paper suggests that this scene is a moment where a subjectivity rooted in Western values and norms is forced to recognize the inadequacy of tools available to understand and represent the other.

**38. Yvonne Wong**  
**Community College of City University**

**She also sniffs and touches: Kinaesthetic empathy in Dorothy Richardson's**  
*Pilgrimage*

While recent deliberations on the concept of empathy pivot around human psychology and social relations, this paper aspires to revisit one of the founding formulations of the term-- kinaesthetic empathy, a terminology that describes the bodily feeling or movement that produce a sense of merging with an object. This merge, or intersubjective co-existence of the human subject and the material objects, helps to backlit Miriam's (the protagonist of Richardson's novel sequence, *Pilgrimage*, and Richardson's alter ego) peculiar mode of perceiving and being in the world.

In one of her correspondences with a publisher, Richardson once spoke of her hidden wish to go deep into the heart of things, and became one with them. Putting in parallel Richardson's imaginative and empathetic flight into things or objects, and the interactive mechanism of kinaesthetic empathy, it is justifiable to characterise Miriam as an empathetic perceiver. Throughout the sequence, it is clear that when Miriam documents her immediate and minute sensuous perceptions of reality, she naturally registers the simultaneous, or even penetrating, togetherness of the 'self', the 'material world' of 'objects', and 'spaces'. Drawing extensively on the phenomenology of Merleau-Ponty and other theorists, this paper examines the workings of kinaesthetic empathy in Dorothy Richardson's *Pilgrimage*. Specifically, it looks at the empathetic dynamics between Miriam's perceptual faculties, the different dimensions of space, the objects therein, and the affect they engender. The discussion will commence with an investigation on the roles played by the tactile and olfactory sense in Miriam's interpretation of reality, and will conclude with a note on the significance of empathy in the study of Richardson and phenomenological modernism as a whole.