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**Title:**

**Katie Barclay, Sharon Crozier De-Rosa and Peter N. Stearns, 'Introduction: A guide to sources for the history of emotion'**

**Abstract:**

The Introduction to this volume introduces students to the broad field of the history of emotion, touching on its development over the last several decades, and its key dimensions in current scholarship. It then explains the structure and logic of the volume, providing hints about how it can be used by students and scholars new to the field. A final section reflects on the limitations and gaps in the volume and field more widely, and the ways that they may be filled by future research.

**Chapter:**

Historical research on emotion has been gaining ground steadily over the past three decades, becoming a significant subfield in the discipline and tackling a growing range of topics. Major scholarly centres have emerged in a number of places, including Britain, Germany and Australia, sponsoring a variety of publications and conferences. In recent years, historians of emotion have begun to apply their interests to teaching as well as research. Both undergraduate and graduate students now have many opportunities to do work in the field, not only in formal classes but through their own research projects as well.

An increasingly visible research field and the growing involvement of students create an obvious opportunity to discuss the kinds of sources available for historical work on emotion – and this is the purpose of this collection. Historians of emotion have been using a number of types of evidence, and many of the categories are fairly accessible – another reason to provide some guidance in finding and utilising the building blocks for further historical work.

Primary sources are essential for all types of historical research. History is, at base, an empirical discipline, and historians get their facts from materials created in past periods – written records most obviously, but also artistic materials, artefacts, and for contemporary history oral and digital archives as well. With rare exceptions, these primary sources were not produced with any eye towards an audience in the future – and certainly not an audience composed of twenty-first-century historians and history students. (What historians call secondary sources, in contrast – books and articles by scholars in the field – do have this kind of audience in mind, and therefore, at least in principle, are much easier to interpret.) Thus primary sources may involve police reports – for example, on the history of crime or protest; or parish registers, where births and deaths are recorded; or personal diaries and letters; or statements by political parties; or – the list here is a long one. In the essays that follow, a wide variety of types of sources are covered, correctly suggesting that emotions history requires a considerable range of evidence.

Utilising primary sources offers two challenges: the first, self-evident, is finding them in the first place, which can sometimes be difficult. But the second challenge centres on figuring out what they mean, given the fact that they were usually created for specific purposes in the past and so their meaning is shaped by that context, reflecting the concerns and interests of the author. Deriving meaning from primary sources is one of the most enjoyable tasks for a study of history, but it is not always an easy assignment.

Emotions history is no different from any other field of history in needing primary sources, but it may involve some unusually difficult interpretive issues. For, at base, historians of emotion are trying to figure out what people *felt* in the past, and this is a really ambitious goal. People often have trouble figuring out what others are feeling right now, in the present; multiply this complexity by adding in the dimension of the past, and it is clear that the emotions history field can require some really complicated assessments of available evidence.

Historians of emotion make several basic arguments, as they work to define what their new field is all about. First, and most obviously, they contend that we will get a much richer picture of the past if we include emotional experience. People are, after all, not simply rational actors, though rationality should not be ignored. Reflecting shifting ideas about cognition, emotion is now recognised as a central part of decision-making, which makes a study of emotion relevant for almost every area of life. When people form families or deal with children, or when they take to the streets in protest, or indeed when they go to war, they are responding to emotional spurs at least in part. Indeed, emotions history began to take shape when family historians, for example, realised that understanding past family patterns was not simply a matter of birth and marriage rates, but had to include a set of emotional interactions.<sup>1</sup> Other historians likewise now realise that understanding past protest movements is probably impossible if anger is not given serious attention. Once emotion gains attention, it clearly plays a role in all sorts of other historical topics, from the study of art and theatre in the past, to an understanding of disease and healing, even to the rise of sports and impassioned spectatorship in modern societies.

But arguing for the importance of emotion in dealing with the past is only step one. Most emotions historians go on to offer a more challenging contention; emotional combinations in the past are usually not the same, or at least not quite the same, as emotions in the present. It would be a mistake, for example, to look back on a group of people in the seventeenth century and expect them to have the same ideas about happiness that we do today.<sup>2</sup> Or that they would be disgusted by the same things that disgust us.<sup>3</sup>

Sometimes word use makes it particularly easy to identify emotional differences between past and present. The word *nostalgia*, for example, was introduced only at the end of the seventeenth century, and for quite a while it designated a serious mental disorder, requiring medical attention. It settled into its current meaning only toward the end of the nineteenth century. Another case: ‘shamefast’ was a fairly common word in English into the nineteenth century, usually designating people (particularly young women) who were very sensitive

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<sup>1</sup> For example, Hans Medick and David Warren Sabean, ed., *Interest and Emotions: Essays on the Study of Family and Kinship* (Cambridge: Cambridge University Press, 1984).

<sup>2</sup> For a history of happiness, see Darrin M. McMahon, *Happiness: A History* (New York: Atlantic Monthly Press, 2006).

<sup>3</sup> Winfried Menninghaus, *Disgust: Theory and History of a Strong Sensation*, transl. Howard Eiland and Joel Golb (New York: State University of New York Press, 2003).

to the need to avoid any shameful behaviour. But in the nineteenth century the term began to fade away, and it is not used at all today. Experiences of nostalgia or shame in the past were clearly somewhat different from patterns in contemporary society, which adds a major challenge to the effort to understand emotions, and the impact of emotions, in earlier times.<sup>4</sup>

And this means, finally, that many emotions historians are also deeply interested in the process of change, when emotions or emotional standards take on new dimensions. Dealing with change brings historians into questions of causation (why did nostalgia become a new kind of problem in the late seventeenth century?) and impact (how did this new ‘problem’ influence the lives of those living then?). Some emotions historians are eager to apply the analysis of change to the emergence of contemporary emotional patterns, in trying to figure out how and why they differ from patterns in the recent past.

Efforts to analyse past emotion and emotional change involve one other basic challenge that has direct bearing on the kinds of sources emotions historians use and the ways they try to interpret these sources. Ultimately, most emotions historians are eager to get as close as they can to the actual emotional experience of people in the past, trying to figure out what they felt and how their feelings affected their outlook and behaviours. But emotions historians also deal with the cultural standards that societies or groups generate about emotion, for these often are significant in their own right. In the 1920s, for example, lots of American parents were urged to pay greater attention to signs of jealousy among their young children – a new term, sibling rivalry, was introduced to designate what was now regarded as a serious problem.<sup>5</sup> The cultural evaluation of jealousy, in other words, was changing. Almost certainly, this involved some change in the experience of jealousy itself – getting at emotional experiences being the ultimate target for emotions history. But the new standard was important in its own right, affecting what parents worried about and how young people interpreted jealousy in their own lives. Both emotion and emotional culture – or what some sociologists call ‘feeling rules’ – are significant candidates for historical research.

‘Emotion’ is not an easy word to define.<sup>6</sup> Emotion clearly can involve some instinctive reactions, which in turn call forth chemical responses in the body: fear and anger obviously involve physiological changes including jolts of adrenaline and more rapid heartbeats. But emotion – and this is crucial for historians – also involves cognitive or mental appraisals, which quickly add to the physiological response. Should I be afraid in this situation? What will other people think of me? What will I think of myself? Emotions, in other words, are partly *culturally constructed*, and this is where historical factors can be fundamental. Some emotions, like shame or guilt, have an intrinsic social component as well – they involve a real or imagined audience – which adds another potential historical dimension.

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<sup>4</sup> For a historical survey of nostalgia, see Malcolm Chase and Christopher Shaw, eds, *The Imagined Past: History and Nostalgia* (New York: Manchester University Press, 1989), and Thomas Dodman, *What Nostalgia War: War, Empire, and the Time of a Deadly Emotion* (Chicago: University of Chicago Press, 2018). For shame, see Peter N. Stearns, *Shame: A Brief History* (Urbana: University of Illinois Press, 2018).

<sup>5</sup> Peter N. Stearns, *Jealousy: The Evolution of an Emotion in American History* (New York: New York University Press, 1989).

<sup>6</sup> Jan Plamper, *The History of Emotions: An Introduction* (Oxford: Oxford University Press, 2012).

Emotions research has been gaining ground in recent decades in a number of disciplines, partly because of new opportunities to study the brain but partly also because of new awareness of the importance of emotion in social interactions. The rise of the history of emotion is thus part of a wider, ultimately interdisciplinary surge, and many emotions historians interact directly with psychologists and sociologists who share similar interests. But emotions historians also deal with colleagues in other humanities areas, from philosophy to art, some of which contribute to the effort to find relevant historical sources. Figuring out the relationship between various other disciplines and the specifically historical analysis of emotion, and uncovering a wealth of sources as we do so, is an interesting and essential aspect of the field.

### **Research in the history of emotions**

The first call for historical work on emotion came from a French historian in the middle of the twentieth century.<sup>7</sup> Obviously, many historians had already been working on topics related to emotion, but the notion of explicit attention was new – part of an effort to expand historical research to provide greater understanding of daily life and the experience of ordinary people. Serious work on emotions history, however, emerged only in the 1980s and 1990s, as historians began to devote more attention to topics like the family or the nature of popular beliefs and values.<sup>8</sup> Since that time, work on the history of emotions has accelerated steadily.<sup>9</sup> Major academic centres have formed in Australia, Germany and Britain, but scholars in many other countries are actively involved. And while the field is still defined primarily by research efforts, it increasingly spills over into teaching as well.

Over the past three decades work on the history of emotion has applied to a wide variety of chronological periods – which is what one would expect from a healthy and expanding scholarly interest. A number of historians have worked on emotions in classical societies (both Greece and Rome and Confucian China).<sup>10</sup> A large group of medievalists now study emotion, obviously particularly in relationship to the impact of Christianity (like Xavier Biron-Ouellet, Piroska Nagy and Anne-Gaëlle Weber in this volume).<sup>11</sup> A number of really important contributions to emotions history have come from scholars working on the early modern

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<sup>7</sup> Lucien Febvre, ‘Sensibility and History: How to Reconstitute the Emotional Life of the Past’, in *A New Kind of History: From the Writings of Lucien Febvre*, ed. Peter Burke (New York: Harper & Row, [1941] 1973).

<sup>8</sup> There are too many works to list here. However, see, for example, the work of Peter Stearns and others including: Peter N. Stearns and Carol Z. Stearns, ‘Emotionology: Clarifying the History of Emotions and Emotional Standards’, *The American Historical Review* 90, no. 4 (1985): 813–36; Carol Z. Stearns and Peter N. Stearns, *Anger: The Struggle for Emotional Control in America’s History* (Chicago: University of Chicago Press, 1986); Stearns, *Jealousy*; Peter N. Stearns, *American Cool: Constructing a Twentieth-Century Emotional Style* (New York: New York University Press, 1994); and Peter N. Stearns and Jan Lewis, eds, *An Emotional History of the United States* (New York: New York University Press, 1998).

<sup>9</sup> Individuals and groups of researchers working in this field have begun to collate bibliographies. See, for example, Jan Plamper’s ‘Bibliography’ in *The History of Emotions*; and an online Bibliography that continues to be updated on the website of the Society for the History of Emotions (Australia): <http://www.historyofemotions.org.au/publications-resources/>, accessed 10 November 2019.

<sup>10</sup> For example, Angelos Chaniotis, ed., *Unveiling Emotions: Sources and Methods for the Study of Emotions in the Greek World* (Stuttgart: Franz Steiner Verlag, 2012); Laurel Fulkerson, *No Regrets: Remorse in Classical Antiquity* (Oxford: Oxford University Press, 2013); and, William V. Harris, *Restraining Rage: The Ideology of Anger Control in Classical Antiquity* (Cambridge, MA: Harvard University Press, 2001).

<sup>11</sup> See also, for example, the work of Barbara Rosenwein including: Barbara H. Rosenwein, ed., *Anger’s Past: The Social Uses of an Emotion in the Middle Ages* (Ithaca: Cornell University Press, 1998); Barbara H. Rosenwein, *Emotional Communities in the Early Middle Ages* (Ithaca: Cornell University Press, 2006); and, Barbara H. Rosenwein, ‘Thinking Historically about Medieval Emotions’, *History Compass* 8, no. 8 (2010): 828–42.

period – Renaissance to eighteenth century.<sup>12</sup> And a variety of studies have addressed emotional issues in the nineteenth and twentieth centuries and into the early twenty-first.<sup>13</sup>

Geography has been less fully addressed than chronology, in what is still a fairly new field. A disproportionate amount of emotions history has applied to developments in Europe and ‘settler societies’ like Australia and the United States. Interest is growing among scholars dealing with other regions – particularly China and Japan, but increasingly South Asia and Latin America as well.<sup>14</sup> Work on the Middle East and Islam is less fully developed, and the same applies to Africa.<sup>15</sup> Some of this geographical unevenness shows up in this book, where essays on the whole offer fuller references to Western cases than to other regions, though issues of linguistic fluency are also involved since sources require often subtle capacities in language. The geography problem is widely recognised in emotions history, and a number of scholars are now working to provide better balance and even to venture some comparative work (Joseph Ben Prestel’s Chapter 14 in this collection helps us to realise the potential in this area).<sup>16</sup>

Social class and race/ethnicity offer other important challenges, and these also directly affect identification of relevant historical sources (and we discuss this in greater detail in Chapter 15 ‘Intersectional Identities’). Evidence about emotional standards and experiences is more abundant for middle and upper classes than for other groups; and the same point applies to evidence about changes over time. These were the groups most likely to generate letters or diaries, which often directly comment on emotion. These were the groups that provided the most obvious audience for authors offering advice on issues like how to raise children or how to display good manners. Here too, emotions historians are actively aware of this challenge, and increasingly use sources that provide evidence about working-class or immigrant experience, or the experiences of racial

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<sup>12</sup> These include research on topics as diverse as family and war. See, for example: Nicole Eustace, *Passion is the Gale: Emotions, Power, and the Coming of the American Revolution* (Chapel Hill: University of North Carolina Press, 2008); and Katie Barclay, *Love, Intimacy and Power: Marriage and Patriarchy in Scotland, 1650–1850* (Manchester: Manchester University Press, 2011).

<sup>13</sup> Again there are far too many to list here. But see, for example, modern literature on the workings of shame and associated emotions through modernity, including: Deborah Cohen, *Family Secrets: Shame and Privacy in Modern Britain* (Oxford: Oxford University Press, 2013); Judith Rowbotham, Marianna Muravyeva and David Nash, eds., *Shame, Blame and Culpability: Crime and Violence in the Modern State* (Abingdon: Routledge, 2013); Stearns, *Shame* (2018); and Sharon Crozier-De Rosa, *Shame and the Anti-Feminist Backlash: Britain, Ireland and Australia, 1890–1920* (New York: Routledge, 2018). For a wide-ranging survey of emotions (including shame) in their nineteenth-century contexts, see Margrit Pernau et al., *Civilizing Emotions: Concepts in Nineteenth Century Asia and Europe* (Oxford: Oxford University Press, 2015).

<sup>14</sup> See works from diverse regions including: Rebecca Earle, ‘Letters and Love in Colonial Spanish America’, *Americas* 62, no. 1 (2005): 17–46; Paolo Santangelo, *Sentimental Education in Chinese History: An Interdisciplinary Textual Research in Ming and Qing Sources* (Leiden: Brill, 2003); Monika Freier, ‘Cultivating Emotions: The Gita Press and its Agenda of Social and Spiritual Reform’, *South Asian History and Culture* 3, no. 3 (2012): 397–413; and, William Reddy, *The Making of Romantic Love: Longing and Sexuality in Europe, South Asia & Japan, 900–1200* (Chicago: Chicago University Press, 2012). For a recent collection of articles on emotions in urban South Asia, see *Journal of the Royal Asiatic Society* 27, no. 4 (2017), especially introductory essay, Elizabeth Chatterjee, Sneha Krishnan and Megan Eaton Robb, ‘Feeling Modern: The History of Emotions in Urban South Asia’: 539–57

<sup>15</sup> For research on Africa, for example, see Kathryn M. de Luna, ‘Affect in Ancient Africa: Historical Linguistics and the Challenge of “Emotions Talk”’, in *Encoding Emotions in African Languages*, ed. Gian Claudio Batic (Munich: Lincom Europa, 2011): 1–11; and Kathryn M. de Luna, ‘Affect and Society in Precolonial Africa’, *International Journal of African Historical Studies* 46, no. 1 (2013): 123–5. For work on Islam, see, for example, Margrit Pernau, ‘Male Anger and Female Malice: Emotions in Indo-Muslim Advice Literature’, *History Compass* 10, no. 2 (2012): 119–28.

<sup>16</sup> For example: Paolo Santangelo, ‘Evaluation of Emotions in European and Chinese Traditions: Differences and Analogies’, *Monumenta Serica* 53 (2005): 401–27; and Joseph Ben Prestel, *Emotional Cities: Debates on Urban Change in Berlin and Cairo, 1860–1910* (Oxford: Oxford University Press, 2017)

minorities.<sup>17</sup> The interesting issue of the emotional life of rural populations is also gaining some attention – for, obviously, urban sources are usually more abundant.<sup>18</sup> An important approach in emotions history has emphasised the variety of ‘emotional communities’ that exist in any complex society, and this directly addresses some of the differences in emotional standards and experiences at any point in time. But there is no question that social divisions are vital factors in emotions history – factors that are not easy to address fully, but that directly involve the search for relevant historical sources.

Gender is also a vital component in emotions history, but it is less clearly problematic than other social divisions simply because many groups and societies are quite articulate about what they claim are differences in emotions and emotional goals for men and for women. Emotional distinctions are often fundamental to work in gender history overall, and this is also an important arena for the exploration of emotional change.<sup>19</sup> Past claims often invite careful analysis – emotions have often been used to support gender hierarchies – but the category itself is usually explicit at least on the surface. While many of the chapters in this volume consider gender a significant issue for emotions historians, Chapter 15 ‘Intersectional Identities’ addresses it directly. As the history of emotions has gained increasing visibility, it has drawn scholars working on a vast array of specific topics. There is important work on relationships between emotions history and the history of health and medicine (which Rob Boddice draws on in his chapter). Art history and the history of theater attract growing attention (see chapters by Sarah Hand Meacham and Alan Maddox). Emotions and technology is becoming an interesting subfield (and Susan Matt’s and Luke Fernandez’s chapter comments on this). And there are many other examples of topical expansions. These widening connections testify to the vitality of the field, and they add important findings and, often, additional kinds of source materials; several of the essays in this volume reflect these kinds of contributions. Ultimately, however, it is also important to remember that the history of emotion does have a common core of interests, in the nature of emotional life in the past and in the ways that life has changed.

### **The key question**

Chronology, geographical range, social and cultural divisions, the variety of topical connections – these are all important themes in the history of emotion, and they are gaining increasing attention in the field today. The central issue in emotions history is, however, quite straightforward: what is the relationship between the standards a society or group asserts about various emotions, and the nature of emotional experience for individuals and groups? And – let’s be honest – it is an issue that is difficult fully to resolve, simply because of the difficulty of knowing, at any point in time, exactly what emotional experience is. It is always hard, in

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<sup>17</sup> This work is emerging. See, for example: Thomas C. Buchanan, ‘Class Sentiments: Putting the Emotion Back in Working-Class History’, *Journal of Social History* 48, no. 1 (2014): 72–87. See also the ‘Intersectional Identities’ chapter in this volume.

<sup>18</sup> See, for example, emerging research into emotions and farming and drought in rural Australia: Rebecca Jones, ‘Uncertainty and the Emotional Landscape of Drought’, *International Review of Environmental History* 4, no. 2 (2018): 13–26.

<sup>19</sup> Many of the contributors to this volume work explicitly on the relationship between gender and emotion. For example, see Katie Barclay, *Men on Trial: Performing Emotion, Embodiment and Identity in Ireland, 1800–1845* (Manchester: Manchester University Press, 2019) and Crozier-De Rosa, *Shame and the Anti-Feminist Backlash*.

any historical field, to claim to know what the past was like, but emotions history presents this challenge in a particularly stark fashion.

New methodologies and theories are helping to elucidate these challenges (Thomas Dodman's Chapter 2 outlines some of these). As well as concepts like 'emotional communities' and 'emotional regimes', which explain how emotional standards shape group behaviour and which are explained more fully in Chapter 3, the idea that emotions are 'practised' or 'performed' is increasingly popular, as can be seen across this volume.<sup>20</sup> Both practice and performance theories, from slightly different perspectives, suggest that emotional experiences are a form of socialisation, a training that becomes so natural for the individual that they don't think about it.<sup>21</sup> These ideas are popular as they explain how 'culture' – the lessons we are taught about how to feel in response to certain situations and the social valuation of that feeling (whether it is good or bad) – becomes an embodied experience for individuals and groups. Moreover, they are suggestive that there is an important relationship between emotional standards and individual experience, which means that as historians we might have greater confidence that the emotions we discover in sources have some relationship to personal experience, at least for the group if not for every individual in a society.

This core issue of the relationship between sources and personal experience certainly supports the effort to develop a wide variety of sources, to provide evidence about what emotional values have been in the past and how these values have applied to the ways people reported on their emotions and emotional behaviours. Figuring out not just what sources are available and what features each type of source displays, but how sources can be combined to provide a more complex picture of the emotional experiences and standards of the past, lies at the heart of good work on emotions history. Here is the foundation for heightened understanding. Directly or indirectly, historians have explored an impressive range of emotions, at least in some times and places. But the vitality of the field also responds to the many opportunities that remain, particularly as we gain greater awareness of the kinds of sources that can be brought to bear. One historian has recently pointed out that we don't have a lot of work on joy as yet.<sup>22</sup> Loneliness – a vital contemporary topic – is just beginning to gain some revealing historical attention.<sup>23</sup> There are only a few studies on the history of gratitude.<sup>24</sup> And even more familiar domains – like fear – inevitably invite further attention, because of their complexity and importance.<sup>25</sup> There is lots to do, for history students as well as professionals in the field.

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<sup>20</sup> For 'emotional communities', see Rosenwein, *Emotional Communities in the Early Middle Ages* (2006). For 'emotional regimes', see William M. Reddy, *The Navigation of Feeling: A Framework for the History of Emotions* (Cambridge: Cambridge University Press, 2001). To understand emotions as a 'practice', see Monique Scheer, 'Are Emotions a Kind of Practice (and is That What Makes Them Have a History)? A Bourdieuan Approach to Understanding Emotion', *History & Theory* 51, no. 2 (2012): 193–220.

<sup>21</sup> For a longer discussion of these theories see: Katie Barclay, *The History of Emotions: A Student Guide to Methods and Sources* (Basingstoke: Palgrave Macmillan, forthcoming).

<sup>22</sup> Darrin McMahon, 'Finding Joy in the History of Emotions', in *Doing Emotions History*, ed. Susan J. Matt and Peter N. Stearns (Urbana: University of Illinois Press, 2014), 103–19.

<sup>23</sup> Fay Bound Alberti, 'This "Modern Epidemic": Loneliness as an Emotion Cluster and a Neglected Subject in the History of Emotions', *Emotions Review* 10, no. 3 (2018): 242–54.

<sup>24</sup> For example, work has been carried out on the history of gratitude within religious cultures: Stephen C. Berkwitz, 'History and Gratitude in Theravāda Buddhism', *Journal of the American Academy of Religion* 71, no. 3 (2003): 579–604.

<sup>25</sup> Some groundbreaking work on the history of fear includes: Joanna Bourke, *Fear: A Cultural History* (Berkeley: Shoemaker & Hoard, 2006); and Peter N. Stearns, *American Fear: The Causes and Consequences of High Anxiety* (New York: Routledge, 2006).

And it is vital to remember that, done well, emotions history serves two purposes. It genuinely expands what we know about the past: the basic claim that we cannot fully understand earlier societies without including emotions has been amply demonstrated. But it also can expand what we know about emotion itself – what shame or loneliness involve, and how current issues have emerged from the past – making historical work a vital component of emotions research more generally. As we realise how many contemporary issues have emotional components, from the anger of voters to changes in marriage rates, the importance of using the past to improve emotional understanding will continue to support this growing field.

### **Enabling future research**

This book is organised into three sections: the first introduces readers to some key considerations when ‘doing’ the history of emotions; the second surveys a range of source materials, exploring how they can be used by historians of emotions; and a final section addresses some emerging themes in the field, introducing readers to new research and new approaches that are being developed. The goal of the volume is to provide students and those new to the field with key skills in conducting empirical research in this area and to offer some insight into important developments in the practice of emotions history.

Beginning with this chapter, Part I introduces students to the field of the history of emotions and offers a brief survey of the coverage of the current scholarship in the field. The history of emotions – perhaps because it deals with a historical phenomenon that is so ephemeral and abstract – has more than most fields of history deployed a range of theories and methodologies to help us interpret our source material. Thomas Dodman in Chapter 2 provides a survey of the main approaches, highlighting how they can be applied to sources to enrich our analysis of the material. Katie Barclay concludes this part with a discussion of the practice and ethics of the history of emotions. Like any field, the history of emotions is underpinned by a set of guiding rules, principles and assumptions that shape our work. This chapter highlights some of these, such as the importance of interdisciplinarity to our field and our engagement with the biological and psychological sciences, before turning to the importance of ethical research practice within the field. This chapter finally concludes by discussing the feelings of the historian, asking what difference our emotions make to our research.

Part II consists of ten chapters that each approaches a key source material used by historians of emotion in their scholarship. The sources covered range from those that provide access to emotional standards (and occasionally deviance from them), such as prescriptive literature, fiction, popular culture and visual arts (in chapters by Peter N. Stearns, Louise D’Arcens and Sarah Hand Meacham) – standards that evolved over time – to others that, if still representational, perhaps provide better access to how individuals have interpreted and applied those standards in their own lives. These include legal and institutional records, medical records and ‘narratives of self’, that is letters, diaries and other similar accounts of personal experience (see contributions by Alecia Simmonds, Catharine Coleborne, Rob Boddice and Marcelo J. Borges). This division is of course somewhat artificial. Fictional sources, for example, often draw closely on the personal experience of the author or those they have researched; the efficacy of a good novel, for example, typically relied on the capacity of



the writer to capture in words experiences that felt universal to their readers – to give voice to feeling.<sup>26</sup> Similarly personal writings, from the medical case file to the letter, acted to shape the experience of emotion for the individual and for their readers. As the authors of these chapters point out, no source provides unmediated access to people’s inner experiences, but they do provide opportunities to understand how those people articulated their emotions and how they managed them in relation to wider norms and power relationships.

An important form of historical source in a chapter by Sarah Randles, and also engaged with in a chapter on rituals and relics, are material culture sources – the physical traces that humans leave behind them and which are marked by their use in both ritual contexts and everyday life. If written sources appear more straightforward in giving access to emotion words and accounts of personal emotional experience, material sources offer an important reminder that our personal experiences are shaped by material structures and deployed through the use of physical items, such as when we give gifts as a mark of love. Material culture sources open up alternatives to understanding emotion from those that focus just on language or verbal expression, acknowledging the dimensions of emotional experience that go unspoken.

The visual and performing arts offer similar benefits, providing insight into physical gesture and appearance (how emotions are displayed on the body) and in allowing us, if not without important limits, to also imagine how a body might have expressed emotion through responding to a piece of music or performing a dance. Listening to music, playing historic instruments or dancing with our own bodies – especially trying to replicate the manner, style and practices of past societies – can give us an alternative research tool to reading text, while recognising (just like when we read) that we can never quite replicate the experience of those we study. Chapters on these topics remind us that the experience of emotion is shaped not just by ideas but through our senses and movements of the body, and that it can be useful to explore sources that help us access that part of human experience. Across Part II, readers are provided with a broad range of access points into historical sources for emotions research, but, of course, such a survey can never be comprehensive and so students and scholars are encouraged to be imaginative in their approach to finding relevant sources and to reading their material carefully to uncover emotional insights.<sup>27</sup>

The final part of the volume provides an introduction to some key topics and points of discussion in the field. Joseph Ben Prestel offers a discussion of how to do comparative work in the history of emotions, where emotions are compared across different cultures, periods or nations. For a field where the question of the ‘naturalness’ of emotion and biological determinism still lingers, such comparative research can provide important insights into similarities and differences in emotional experience. It can prompt us to consider ways in which we can have conversations across borders within our field. Katie Barclay and Sharon Crozier-De Rosa offer a similar methodological discussion in their chapter on intersectional identities. The experience of

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<sup>26</sup> For an example of how popular novels can be used to access the emotions of the past, see Sharon Crozier-De Rosa, ‘Popular Fiction and the “Emotional Turn”: The Case of Women in Late Victorian Britain’, *History Compass* 8, no. 12 (2010): 1340–51.

<sup>27</sup> Another useful volume that provides insights into sources is Susan Broomhall, ed., *Early Modern Emotions: An Introduction* (London: Routledge, 2016).

emotions was shaped not just by history and culture, but by the significant social divisions that mark most times and places. Accessing the experience of emotion requires historians to take account of how social positioning provided limitations and opportunities for emotional experience and how individuals negotiated emotional norms in response to wider social structures.

The final three chapters explore important emerging topics in the field of the history of emotions, which are opening up new ways of thinking about the relationship between the body, emotion, environment and society. Sharon Crozier-De Rosa offers a survey of the history of protest, a site long associated with emotion yet where emotion was considered problematic as it conflicted with norms for 'rational' political exchange. Histories of protest however are not just interesting for the insight they offer into political change, but because they require us to consider how the emotions of the individual intersects with those of the group, even to the question of whether emotion can become contagious. Debates in this area have allowed scholars to move beyond discussions of emotional standards and individual experience to emotion as something performed and experienced by groups.

If a history of emotional protest extends the individual to the group, then Susan J. Matt's and Luke Fernandez's discussion of emotion and technology asks how technology intertwines with the individual in the production of emotion. This is a question of relevance to all historical sources, which are all a form of 'technology' through which emotion is expressed, but Matt and Fernandez also remind us how technologies can place limits on emotional experience or open up opportunities for new types of emotion. Technologies, associated with particular historic periods, are therefore a critical component of how we 'do' emotions. Our body might be considered a technology, or at least an organism that technology can enhance and extend. Mark Neuendorf's contribution turns to the body and embodiment as a key site of current analysis by historians, a source material in its own right. Here he highlights how the idea of uniformity of the body – a stable entity over time – is actually itself a topic of contest and debate that has bearing for how we understand emotion to work. Neuendorf also highlights how a scholarship of emotions is intersecting with research on the history of the senses, material culture and the self. Both of these chapters highlight how new researchers in the field might deploy insights from their discussions to analysis of their material to enable richer and more nuanced insights of how emotions are produced within particular historical contexts.

As Peter N. Stearns highlights in his Epilogue, the history of emotions is coming to maturity, yet it is still a field with plenty of gaps – especially when considered in a global context – that provide opportunities for original research for scholars at all levels. This volume offers a starting point to using sources for research in emotions history, but it is certainly not an end point. Turning an 'emotions eye' to other types of sources will no doubt enable new insights, perspectives and emotional experiences to emerge. New methodologies may open up new ways of analysing well-trodden sources, and new research findings will enliven ongoing debate in the field. This volume hopes to enable a new generation of researchers to produce this research.