

**Susan Broomhall, ed., *Early Modern Emotions: An Introduction*.  
(London and New York: Routledge, 2017). Print, 386 pp., £36.99,  
ISBN: 9781138925755.**



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*Review*

With *Early Modern Emotions: An Introduction*, editor Susan Broomhall aims to catalogue the multidisciplinary research into the history of emotions in pre-modern Europe, as a concise reference work for students and scholars. For the most part, the collection succeeds admirably. Comprising ninety-nine brief entries covering a wide range of methodological questions and subject matter, the book certainly provides a comprehensive overview of current research. It is also amongst the most authoritative reference works of its kind, drawing together articles from some of the most established scholars in this emerging field.

The book is arranged into four sections, each of which addresses a different theoretical or methodological concern. Section I, 'Modern theories and models of emotions', comprises eight entries which outline key theoretical approaches to emotions history – and these are probably the most valuable pieces in the book. Some, like the contributions from Stephanie Trigg ('Affect theory') and Sarah Randles ('Materiality'), survey developments in broad, well-established fields. Others are more specific. The two entries that open the collection, by Andrew Lynch ('Emotional community') and Tania M. Colwell ('Emotives and emotional regimes'), summarise pioneering frameworks for the historical study of emotions, and will probably be of most use to students to the field. Colwell's article is particularly welcome, condensing the core principles and lexicon from William Reddy's sprawling study *Navigation of Feeling* (2001), and considering their wider application. Also deserving of mention here is Katie Barclay's neat examination of performance theories, and their implications for the study of the early modern self.

The entries in the second section examine early modern concepts and ideas about emotions, and their articulations. The articles in this part appear to be more loosely structured, however given the subject matter it is likely that these will be amongst the most anticipated entries in the volume. A key emphasis is on early moderns' definition and expression of emotions; Bob White, in the opening article, plots changes in emotional vocabularies, while Patricia Simons documents the evolution of the word 'emotion' in the vernacular, from the early derivatives of the Latin verbs *moveo/emoveo* (to move). Other staples of the early modern literary canon find a place here too: 'Humoural theory' and 'Love' (both by Danijela Kambaskovic); 'The passions' (Aleksandra Hultquist); as well as an entry on 'Melancholy', in which Erin Sullivan casts the affliction as 'a complex malady involving body, mind and soul', which 'raised fundamental questions about the relationship between physiological, psychological and spiritual experience' (p. 60). Other entries have a narrower focus. In one of the most theoretically engaged case study in the collection, Ross Knecht examines the link between grammar and emotion, drawing upon scholarship which utilises Pierre Bourdieu's concept of *habitus* to highlight the processes by which particular emotional dispositions were learnt and cultivated in early modern grammar schools. In a wide-ranging entry on 'Fellow-feeling' Katherine Ibbett surveys the theoretical discussions of sympathetic affection from Thomas Hobbes through Rousseau, while Katrina O'Loughlin probes modern debates on the primacy of the concept of 'sensibility' to eighteenth century societies.

Returning to technical concerns, the third section surveys the sources and methodologies used by emotions scholars. As with the first section, these entries cover an array of novel approaches to emotions history. Advice is given for the use of key literary forms (Diana G. Barnes on poetry, and Kathryn Prince on drama),

institutional records (Joanne McEwan on judicial sources, and Charlotte-Rose Millar on parish records), and other staples of early modern studies (e.g. Charles Zika on prints and broadsheets, and James Daybell on extant manuscripts). Material culture is prominent here, with many entries testifying to the ongoing influence of material approaches to the study of emotions. In considering the emotional history of domestic items, Tara Hamling points to 'an early modern attachment to certain household objects as tangible, lasting embodiments of familial ties and personal histories' (p. 139); in a similar vein, Sally Holloway highlights the complex negotiation of emotions involved in the production and exchange of textiles. Most interesting here are the entries that interrogate less conventional sources, such as Merridee L. Bailey's consideration of 'economic records' as 'sources to explore the expression, practice and experience of emotion in commercial life' (p. 108).

The final, expansive section offers entry pieces into a wide range of focus topics which, together, offers a broad survey of the current research directions in the field. The articles are loosely grouped into categories which give an idea of the scope: political realms, destructive experiences, life stages, spaces, intellectual and cultural traditions, beliefs, the world beyond Europe, and the non-human world. Even taking into account the sheer volume of entries (fifty-two in total) Broomhall should be commended for the careful and sensitive selection of cases. Alongside research into the traditional topics of early modern studies (e.g. monarchy, court, kinship, witchcraft, Reformations), a number of articles, considering developing areas of emotions research, speak to the breadth of this burgeoning field. Essays treating Europe's global empires highlight, for instance, the complex 'affective economies of European/indigenous encounters' (Maria Nugent, p. 325); as well as the 'gap between the hegemonic ambitions' of metropolitan administrators and the 'range of emotions' – fear, suspicion, shame and humiliation – that typified the lived

experience of European colonialism (Donna Merwick, p. 317). Particularly welcome, also, are the entries that treat emotional responses to the non-human world, including surveys of novel research into landscapes and nature, the spirit world, and animals and 'vermin'.

The sheer scope of topics testifies to the vitality of the field of early modern emotions, and this volume will undoubtedly become a touchstone for students and emerging scholars in the discipline. It is perhaps a shame, for this reason, that more effort was not made to directly engage with contemporary emotions theories in the case studies. Still, this does not detract in any way from the thoughtful, informative, and engaging studies presented.

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