
Editors' Foreword

This first issue of *Emotions: History, Culture, Society* recognises the extraordinary global growth of emotions studies over the past decade, particularly in the Humanities and Social Sciences. It is also, we hope, an initial step in what will become a major legacy of the Australian Research Council Centre of Excellence for the History of Emotions: Europe, 1100-1800 (CHE). When the Centre began in 2011, the history of emotions was a developing field, marked by a few key pieces of scholarship, and a growing interest amongst scholars across the Humanities and Social Sciences. CHE represented one of the most significant financial investments in Humanities scholarship in the modern era. That investment has been returned through the production of dynamic interdisciplinary research that evidences the field's maturity, as well as ongoing engagements beyond the academy, notably in performance, art exhibitions, community events and education. Now that the field is of significant size, and is notable for its international collegiality, this seems an appropriate moment to create a place where our scholarly conversations can continue, and to provide a key venue for developing new methodologies, ideas and theoretically-informed case studies.

Early discussions on forming a journal pondered the name *History of Emotions*, which might seem apposite given the Centre it has emerged from. Against that, the lifeblood of the Centre has always been its disciplinary crossovers, never a narrowly defined 'history'. It was important to us that our journal would provide a home to scholars who worked in the Humanities and Social Sciences more broadly. Similarly, whilst the official temporal and geographical boundaries of the Centre's project encompassed medieval and early modern Europe, we quickly realised the key insights to emotions scholarship provided through wider cross-cultural exchange and in our 'Shaping the Modern' theme. As the Centre moves into the future as the Society for the History of Emotions, expanding outwards both globally and chronologically will introduce important counterpoints, correctives and methodological developments to the field. We settled on the name, *Emotions: History, Culture, Society*, because we believed that our key methodological intervention was that emotions were and are spatially and temporally located, and that they vary across societies and cultures. It is our explicit aim to provide a home for scholars who share these methodological assumptions,

regardless of discipline or the time or place that their research focuses on.

To aid us in this project, we have recruited a world-class Advisory Board that provides guidance from a wide range of disciplines, including history, literary studies, anthropology, sociology, geography, law, education, politics, international relations, musicology, art history and classics, and whose research interests span both time and space. In putting together this first issue, we hoped to demonstrate some of the breadth of emotions research available and the ways that the field was advancing. What we did not anticipate were the key connecting themes that would run across our diverse papers, including questions of emotion and memory, ecology, materiality and exchange.

If locating emotions in time and space is a key aim of the journal, all of our contributors have gone further in their reflection on the ways that emotions are produced in engagement with the environment and the material world. Zika explores the multiple and complex emotions available to devotees at the early modern shrine of Mariazell, and how such emotions were produced through varied symbolism in the art that decorated it. He argues that it was not just the evolving uses of the shrine and shifts in its aesthetic that ensured its popularity over centuries, but that the emotional benefits of the shrine were multiple, ranging from personal to national. Barclay intervenes in a long-running discussion around the corporeality of emotion, by arguing for the philosophical intervention made by Karen Barad's ecological phenomenology. This approach not only seeks to explain emotion through situating it in its wider environment, but seeks to draw together language, culture and nature to explain how emotion appears to exceed the various dimensions used to explain it. Both Zika and Barclay share a commitment to emotions as a product of material engagements, shaped by political and ethical choices.

Papers by Reid and Smith contribute to this conversation through an explicit engagement with memory. Reid looks at how melancholy and mourning infuse memory for various African societies, following war and colonialism. Like Zika, he is interested in how both personal and group emotions are mobilised for political purposes, but Reid extends his analysis to a reflection on affective memory that continually reshapes the past and the future as it is implicated in social meaning. Smith has a similar focus on memory, but one that is both personal and emergent from his ecological training. In his essay, he recounts his role as guardian of a wild rare orchid, an experience that is a reflection on environment but which was bound up for him with wider stories, both national and personal. His 'recollective ecology'

is infused with emotion that binds together human actors with environment in the production of memory. Like the work of Barad that Barclay discusses, memory, and so the past, is a product of a holistic interweaving of events, infused through emotion.

Trigg's contribution is a reflection on emotional exchanges between writers and readers from different historical periods. This was an emotional community, but one whose connection was not a shared language or social setting, but a shared engagement with a literary text. Interestingly, the text that inspired the piece was also one that focused on materiality and particularly household goods in the production of relationships – an imperfect constant that ties readers together over time. It is an essay that resonates with those by Smith and Reid in their focus on the significance of emotional engagements in producing the meaning and importance of past events, and in bringing them into the future.

Davidson, Kiernan and Garrido, from a very different methodological perspective, attempt to capture how our emotional engagements with the past – in this case a seventeenth-century Italian musical scena – become meaningful in the present through emotion. Using a recently developed psychological model for explaining music perception, they explore how the activation of underlying psychological mechanisms for feeling can be read in historical sources as well as in contemporary audience responses, showing how these activations entwine with cultural knowledge to become intelligible as emotions. By identifying the mechanisms activated in modern audiences, they hope to gain some insight into how historical audiences may have responded to music, a connection that ties together past and present through shared musical appreciation. As with the above papers, Davidson et al. productively explore how emotions move through time and the implications for our engagements with the past.

Lemmings reflects on emotional changes in the English courtroom as the form of trials changed, in tandem with a change in emotions across reading communities. He argues for the rise of an 'affective jurisprudence' in the eighteenth century, fed by novels and the press, that challenged the 'artificial reason' of the law. In an argument that resonates with Trigg's, he identifies an emotional engagement with written texts that invested the public in the idea of the law as an institution, and also acted to encourage the legal system to be amenable to popular ideas of justice. Emotions for Lemmings, as for Reid and Zika, become implicated in the production of law and order and a nation's sense of itself.

One of the notable constants across this first issue is emotion that troubles, challenges and exceeds. Rather than essays that offer concrete answers to what emotions are or their purpose, our authors have produced more open-ended discussions of emotions as things that challenge categories, break down traditional boundaries, and in their effervescence require us to rethink the operation of the world. It is the productivity of these conversations and their potential to transform our scholarly conversations that is the heart of emotions scholarship and the contribution that our journal hopes to make going forward. It is a contribution that can only be made through the (emotional) labour of our authors, and we invite scholars working in this area to be part of this process.

Many minds and hands have gone into the making of *Emotions: History, Culture, Society*. As editors, we thank the numerous members of CHE and its Advisory Board, whose deliberations helped frame the journal's mission. We are particularly grateful to Tanya Tuffrey, CHE Centre Manager, and Erika von Kaschke, National Communications Officer, for their assistance. Members of the journal's Advisory Board have offered expert guidance, amongst them Jerry Parrott, a long-time friend to CHE, who has kindly written the Afterword. We also thank the independent anonymous readers who reviewed and commented in detail on each essay. Giovanni Tarantino, Reviews Editor and CHE Research Development Officer, and Ciara Rawnsley, Editorial Assistant, have been indispensable and tireless colleagues in the preparation of this issue.

Katie Barclay and Andrew Lynch

Notes on Contributors

Katie Barclay is a Senior Research Fellow in the Australian Research Council Centre of Excellence for the History of Emotions and Department of History, The University of Adelaide. She is the author of *Love, Intimacy and Power: Marriage and Patriarchy in Scotland, 1650–1850* (Manchester, 2011) and numerous articles on gender, emotion and family life.

Jane W. Davidson is Deputy Director of the Australian Research Council Centre of Excellence for the History of Emotions, and Associate Dean Engagement and Partnerships at The University of Melbourne. She is former President of the Musicological Society of Australia and was editor of the international journal, *Psychology of Music*. As a practitioner, she has worked as an opera singer and a music theatre director, collaborating with groups such as Opera North in UK, *Dramma per musica* in Portugal, and the West Australian Opera Company. She has five core areas of academic interest: artistic development, arts and health, historically informed performance practices, emotion and expression in performance, and vocal studies. She has published extensively in the disciplines of music psychology and education, and now works in history of emotions, as well as reflective practice research.

Sandra Garrido is an ARC/NHMRC Dementia Research Development Fellow at the MARCS Institute at Western Sydney University. She worked as a postdoctoral research fellow at the ARC Centre of Excellence for the History of Emotions and the Melbourne Conservatorium of Music, after doctoral studies at The University of New South Wales. With a background in both music history and psychology, her work focuses on the use of music for mood regulation and to improve mental health and wellbeing in both historical and modern day contexts. She is a Committee member of the Australian Music and Psychology Society, and a member of the editorial board of the esteemed journal *Musicae Scientiae*. She has also previously been a member of the National Committee of the Musicological Society of Australia.

Frederic Kiernan is a PhD candidate in musicology at the Melbourne Conservatorium of Music, and a research assistant at the Melbourne node of the ARC Centre of Excellence for the History of Emotions. His research

focuses on baroque music, and in particular, the music of Dresden-based Bohemian composer Jan Dismas Zelenka (1679–1745). His Master's thesis, a critical edition of Zelenka's six *Ave regina coelorum* settings (ZWV 128), will be published by A-R Editions in 2018.

David Lemmings is Professor of History at The University of Adelaide and Leader of the 'Change' research program in the Australian Research Council Centre of Excellence for the History of Emotions. He is a Fellow of the Royal Historical Society and a Fellow of the Australian Academy of the Humanities. Professor Lemmings' research has been focused on the history of the legal profession in late seventeenth- and eighteenth-century England, and more broadly on law and society in England and its former colonies. He is currently researching the history of emotions and the public sphere in England, 1680–1820. David Lemmings is joint editor (with William M. Reddy) of Palgrave Studies in the History of Emotions.

Richard Reid is Head of the History Department and Professor of the History of Africa at the School of Oriental and African Studies (SOAS), University of London. He previously taught at the University of Asmara (Eritrea) for several years, where he was part of team which launched the country's first History degree program; and at Durham University, from where he came to SOAS as a lecturer in 2007. His work has focused particularly on political and historical culture, warfare and militarism in Africa, notably eastern and northeast Africa, including Eritrea, Ethiopia, Uganda and Tanzania. He is the author of *Political Power in Pre-Colonial Buganda* (James Currey, 2002), *War in Pre-Colonial Eastern Africa* (James Currey, 2007), *A History of Modern Africa: 1800 to the present* (Wiley-Blackwell, 2009; revised 2nd edition, 2012), *Frontiers of Violence in Northeast Africa* (Oxford University Press, 2011), and *Warfare in African History* (Cambridge University Press, 2012). He edited *Eritrea's External Relations: Understanding its Regional Role and Foreign Policy* (Chatham House, 2009), and is a co-editor, with John Parker, of the *Oxford Handbook of Modern African History* (Oxford University Press, 2013). Professor Reid is currently an editor of the *Journal of African History*. He has recently completed a history of modern Uganda, due to be published by Cambridge University Press in 2017, and is now working on a study of the historical imagination in Africa and Europe in the colonial and postcolonial eras.

Mick Smith is professor in the Department of Philosophy and the School of Environmental Studies at Queen's University, Kingston, Ontario. He is a founding editor of the journal *Emotion, Space, and Society*, and author of *An Ethics of Place: Radical Ecology, Postmodernity and Social Theory* (State University of New York Press, 2001) and *Against Ecological Sovereignty: Ethics, Biopolitics, and Saving the Natural World* (University of Minnesota Press, 2011). He is also joint editor with Joyce Davidson and Liz Bondi of *Emotional Geographies* (Ashgate, 2005) and with Joyce Davidson, Laura Cameron, and Liz Bondi, of *Emotion, Place and Culture* (Ashgate, 2009).

Stephanie Trigg is Redmond Barry Distinguished Professor of English Literature at The University of Melbourne. She is a Chief Investigator with the Australian Research Council Centre of Excellence for the History of Emotions (2011–18). Her most recent book is *Shame and Honor: A Vulgar History of the Order of the Garter* (University of Pennsylvania Press, 2012). In 2014 she edited a special issue of *Exemplaria* on pre-modern emotions; in 2016 a co-edited issue of *postmedieval* on historical fiction; and in 2017 a co-edited issue of *postmedieval* on the face in the history of emotions in medieval, early modern and medievalist culture.

Charles Zika is a Professorial Fellow in History at The University of Melbourne, and Chief Investigator in the Australian Research Council Centre of Excellence for the History of Emotions. His research interests lie in the intersection of religion, emotion, visual culture and print in early modern Europe. Recent books include *The Appearance of Witchcraft: Print and Visual Culture in Sixteenth-Century Europe* (Routledge, 2007); *Celebrating Word and Image 1250-1600* (with Margaret Manion, Fremantle Press, 2013); *Disaster, Death and the Emotions in the Shadow of the Apocalypse, 1400-1700* (edited with Jenny Spinks, Palgrave Macmillan 2016).