

Early Career International Research Fellowship 2016

Sally Holloway

‘Romantic Love in Georgian England: Courtship, Emotions and Material Culture, 1714–1830’



As part of its international research collaboration, the ARC Centre of Excellence for the History of Emotions funds outstanding international scholars in the field to visit one or more of the Australian nodes for a period of between four weeks and two months, to work with members of the Centre on a research program of their choice. Visitors are invited to present their work in lectures or symposia, where they will receive feedback from and engage in discussion with members of the Centre, promoting collaborative research.

Sally Holloway held an Early Career International Research Fellowship in 2016 and spent eight weeks working at the UWA, UAdel and UMelb nodes of the Centre.

Sally completed her AHRC-funded PhD at Royal Holloway, University of London, in 2013. She is currently an Associate Lecturer at Oxford Brookes University, and an adjunct Assistant Professor at Richmond, The American International University in London. Sally also works as an Associate Researcher at Historic Royal Palaces and is an Affiliated Research Scholar at the Centre for the History of the Emotions at Queen Mary, University of London. Her research focuses primarily on histories of love and heartbreak. She has recently published an article on [adulterous love letters](#) in *Historical Research*. With Alice Dolan, Sally has co-edited a special issue of *Textile: The Journal of Cloth & Culture* on [‘Emotional Textiles’](#) and, with Stephanie Downes and Sarah Randles, she is currently editing a volume titled *Feeling Things: Objects and Emotions Through History* (‘Emotions in History’ series, Oxford University Press).

Sally comments on her time as an Early Career Research Fellow with CHE, below.

I visited the Australian Research Council Centre of Excellence for the History of Emotions for two months in June–July 2016 on an Early Career International Visiting Research Fellowship. I was delighted to be able to take part in an exciting program of events, while spending a very productive period turning my thesis into a book, titled *Romantic Love in Georgian England: Courtship, Emotions and Material Culture, 1714–1830*. The book recreates the emotional experience of courtship in Georgian England, using the words and objects chosen by men and women to navigate their relationships.

Every aspect of my visit, from library cards to office space, was generously organised by Pam Bond at The University of Western Australia. Having my own office at each node gave me some much needed space to think, enabling me to draft my book introduction, edit three chapters and begin work on a fourth. Colleagues such as Bob White were incredibly generous in lending me relevant books for the project.

During my time in Perth I discussed a pre-circulated paper, '[Shaping the Language of Romantic Love in Georgian England](#)', in an English and Cultural Studies work-in-progress seminar, and presented on the language of love as a 'passion' at a [workshop](#) on the distinction between 'passions' and 'emotions' organised by Louis Charland. These events, and regular collegial coffee mornings, led to fruitful discussions with Susan Broomhall, Louis Charland, Kirk Essary, Danijela Kambaskovic, Andrew Lynch, Paul Megna, Brid Phillips, Bob White and Valentina Zovko, among others. I was also lucky enough to attend a [concert](#) at St Joseph's Church in Subiaco exploring cultural exchange between Europe, China and Japan between the sixteenth and eighteenth centuries.

My stay at The University of Adelaide in July proved equally rewarding, and I am grateful to Katie Barclay, Claire Walker and others for the warm welcome. On 4 July I attended a workshop, '[Romantic Rituals: Making Love in Europe 1600–Present](#)', that I co-organised with Katie Barclay. We have since published a [report](#) on the Centre's blog. Following a keynote lecture from Clara Tuite on the ritual craze of Werther-fever, papers explored the role of objects such as busks and wedding certificates in negotiating and materialising relationships, and the changing languages of love across space and time. There were numerous connecting themes between the papers, which led to a productive discussion about the boundaries of romantic love. Katie and I have since submitted a proposal for a journal special issue on the subject.

My paper on the evolution of Valentine's Day over the long eighteenth century provided a valuable opportunity for me to test my ideas for an article, and I am grateful to Katie Barclay and others for sharing their thoughts on emotions and commercial culture. Much of the paper was written at a weekly writing group, and it will now form the basis of a dedicated

article on February the fourteenth. The CHE Education Outreach Officer at Adelaide, Wendy Norman, is currently using this research to create a lesson for secondary school students as part of a teacher resource pack on emotions in history.

My fellowship concluded with a visit to The University of Melbourne, where I was able to meet up with Stephanie Downes and Sarah Randles, with whom I am co-editing the volume *Feeling Things: Objects and Emotions Through History* (forthcoming in Oxford University Press's 'Emotions in History' series). It also provided an opportunity to reconnect with Angela Hesson and Clara Tuite, who I met at the 'Romantic Rituals' workshop in Adelaide. Before leaving, I was pleased to be able to attend Bronwyn Reddan's PhD completion seminar on emotion scripts in French fairy tales, where she situated tales by aristocratic French women in the context of salon sociability.

Overall, the fellowship enabled me to engage with a vibrant community of scholars studying a range of periods and places, united by emotions history as a common theme. I've made lasting friendships and working relationships and have since met up with many scholars back in London. I'm extremely grateful to everyone at the Centre for the warm welcome, and hope to build on these connections in the future.