

– rather than among the more experienced older generations, who were formed under different conditions – seem to point to larger susceptibility to National Socialist propaganda, rather than to conscious activism.

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Rüdiger Schnell. *Histories of Emotion: Modern – Premodern*.  
Berlin & Boston: De Gruyter, 2020, 308.

When Barbara H. Rosenwein published her article in *The American Historical Review*, “Worrying about Emotions in History” in 2002, Elias’s hydraulic theory<sup>4</sup> was replaced with a new narrative.<sup>5</sup> Cognitive theory became very important for the field of *history of emotions*: since emotions are the result of our values and our assessments, this theory helps us understand how and why emotions are different in different societies. This is the starting point of Rüdiger Schnell, who spent more than twenty years working on historical studies on emotions. Although the author’s original plan was to translate his study *Haben Gefühle eine Geschichte*<sup>6</sup> into English, Schnell ended up writing a new book, which is in front of us. Believing that theoretical questions should be combined with the analysis of specific historical material, Schnell bases his study on extensive source material. From a critical perspective, the author analyses current work on the history of emotion: he asks whether, and to what degree, the historicity of emotions has been, and is, demonstrated. This is the main reason why this book is characterized by two perspectives, of a literary scholar and of a medievalist.

The book is divided into eight chapters, not counting the *Preface* and *Introduction*. The first chapter, *Sex and Love in Medieval Marriages*, presents two texts, composed more than two centuries apart. The first one is *Antapodosis* by Liutprand of Cremona (920 - ca. 972) and the second *Church history* by the English chronicler Ordericus Vitalis (1075 - ca. 1142). These premodern textual passages from the tenth to the thirteenth centuries turn on the issue of sexual desire in marriage. Methodological questions related to textual analysed dominate here.

The second chapter, *Approaches and Aims*, as its title says, brings a systematic critical survey of the objects, cognitive interests, theories, and methods of historical emotion research. In relation to accepted literary and historical standards,

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4 The term is derived from a view that separates feeling from rational thought, an idea that accords with the way in which emotions are often subjectively felt.

5 Barbara H. Rosenwein, “Worrying about Emotions in History”, *American Historical Review* 3/2002, 821–845.

6 Rüdiger Schnell, *Haben Gefühle eine Geschichte? Aporien einer History of Emotions*, (Göttingen: V&R Unipress), 2015.

Schnell's methodology and scientific orientation are admirable. In this chapter the author analyses two distinct approaches that are usually conflated, drawing a clear line of distinction between them: the *history of emotions* and *emotions in history*. Reception of different theoretical models makes the gulf between theory-building and working practices in historical studies of emotion apparent.

The third and shortest chapter, *Communication through Signs of Emotions*, takes up an issue raised in the second chapter. It is about the *emotionology and communication*. Readers find very useful presentation of the most important aspects of the text *Emotionology*, by Carol Z. Stearns and Peter N. Stearns, which was one of the first and most important contributions to the new historical study of emotions.<sup>7</sup> Schnell's argumentation for implementing this text in his study looks very legitimate, "especially since over the last thirty years the Stearns' approach has been reduced by critics to a handful of slogans, if not distorted to the point of unrecognisability" (p. 46). Special focus of this chapter is put on Rosenwein's emotional community: Schnell criticizes the equivalence of social and emotional community, and suggests that the term *community* needs to be reconsidered.

The next, fourth chapter, *History – Histories*, presents constellations of persons, and moves of behavior that all have relevance to emotional history. The focus is on defining *action vs feeling*, rendering *intimate* and *privatisation*, the integration of *love and sexuality* and *parental love*. As a special part of this chapter appears very interesting theme: shame, disgust and honour, but also blame and exoneration in medieval findings. The author discusses the problems of periodization from the aspect of the history of emotions, at the same time examining individual master narratives that have survived the criticism of Elias's civilization theory.

The fifth chapter, *Histories of Terms and Concepts*, explores the terminology connected to the history of emotions. In the author's focus is explanation how learned discourses are different from everyday experiences, showing the most important differences between premodern terminology and modern languages. Here Schnell brings a new thesis about historicity of emotions. Questioning the viability of the interdependence of emotional and conceptual history, he clearly shows that "we never learn what emotions 'really were', but instead how particular writers in particular centuries in a particular place speculated about them" (p. 165). Meta-category *emotion* is analyzed in the context of relationship between premodern terminology and modern languages, whereby Schnell posed a question to the readers whether, and to what extent, we might be able to use modern concepts of emotion to describe premodern affective conditions. If we remember that there is no unified meaning in modern languages for the term *emotion*, than we can keep thinking about terminological confusion. Schnell carefully warns about lexical field of leading concepts (the lack of a central term in the lexical field reveals a different semantic relation between the relevant terms).

In the sixth chapter, *Premodern/Modern emotions*, the author examines selected fragments of various texts that describe a particular emotional constel-

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7 Peter N. Stearns, Carol Z. Stearns, "Emotionology: Clarifying the History of Emotions and Emotional Standards", *The American Historical Review* 90/1985, 813–836.

lation. It is important to say that case studies are involved in this chapter. Feelings which are masterfully analyzed here are: melancholia/depression, disgust, aesthetics, fear/anxiety, jealousy, shame and love.

The seventh chapter clearly indicates the scope of the author's research. *Historical Emotion Research in 2019* shows a considerable divergence between the explicitly stated aims of historical emotion research and the results we actually have today. This section of the book is divided into two parts, since Schnell analyses *A History of Feelings* by Bodicce and *A Cultural History of Emotions*, ed. Broomhall, Davidson, and Lynch. In the first part, from Homer's Iliad to Edward Jenner and *happiness* in the twentieth century, Schnell provides readers with a cross-section of perhaps the most interesting part of his lifelong research.

In the last, eighth chapter, *Perspectives of Research on the History of Emotions*, Schnell summarizes theoretical and methodological problems and outlines perspectives for future research. To understand the current state of historical emotion research, the author states that since the 1980s and 1990s there has been an array of historical studies that all claim to deal with emotion. At this point we can make a brief review of the situation in Serbian historiography: this topic, *history of emotion*, is generally marginalized, especially if we look at it from a theoretical point of view. Barbara Rosenwein is currently the only author translated into Serbian,<sup>8</sup> which at the same time allowed the Serbian public to get acquainted with this topic. On the other hand, although Radivoj Radić does not elaborate on the theoretical approaches themselves (he points out that he did not write the book either as a psychologist, sociologist, or theologian, but as a historian), his study *Strah u poznoj Vizantiji*<sup>9</sup> made a strong contribution to the exploration of history of emotions.

This in many ways excellent book has many strengths, but the presence of theoretical approaches is what gives the book its true finesse. The history of emotions emerges from this book as a way of doing political, social, and cultural history, not something to be added to an existing field. At the same, it is treated as a discipline which could contribute to a revision of the traditional historical picture rather than simply confirming it. It is important to say that Schnell sends a strong message that historians of modern emotions need to problematize their assumptions about the nature of modernity and the *primitive nature* of the pre-modern past. The fact is that emotions do not depend on, for example, the nation state, or other factors associated with modernity, so exploring emotions is a very good place to begin querying the very idea of modernity.

In short, scholars who are engaged with this topic will find Schnell's *History of Emotion* essential reading. Next to Barbara Rosenwein, which has already appeared before the Serbian public, *Histories of Emotion: Modern – Premodern* by Rüdiger Schnell really deserves to be translated into Serbian, or at least to be presented to our academic community.

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8 Barbara H. Rosenwein, Rikardo Kristijani, *Šta je istorija emocija?*, (Novi Sad: Mediterran Publishing, 2019).

9 Radivoj Radić, *Strah u poznoj Vizantiji 1180–1453*, (Beograd: Stubovi kulture, 2000).