

a sensory history manifesto

****A Sensory History Manifesto: Reimagining the Past Through the Senses****

a sensory history manifesto invites us to rethink the way we approach history—not just as a series of dates, events, and political movements, but as a rich tapestry woven from the textures, sounds, smells, tastes, and sights experienced by people through time. This approach challenges traditional historiography, which often prioritizes written records and visual artifacts, by emphasizing the full sensory experience of the past. It's an exciting framework that expands how we connect with history, making it more immersive, empathetic, and multidimensional.

In this article, we'll explore what a sensory history manifesto entails, why it matters, and how historians, educators, and enthusiasts can incorporate sensory perspectives into their work. Along the way, we'll touch on related concepts such as sensory ethnography, embodied history, and the anthropology of the senses, all of which enrich this growing field.

Understanding the Foundations of a Sensory History Manifesto

At its core, a sensory history manifesto is about acknowledging that human experience is multisensory. Our ancestors didn't just live through events—they felt the cold bite of winter, heard the clamor of markets, smelled the smoke from hearth fires, tasted unfamiliar foods, and saw colors and shapes shaped by their cultural contexts. Traditional history often overlooks these aspects because they're harder to document and analyze than texts or images.

Sensory history asks us to fill in these gaps. It encourages historians to use interdisciplinary methods, combining archaeology, anthropology, oral histories, and even experimental reconstructions to evoke the sensory environments of the past. By doing so, it offers a more holistic understanding of historical moments and the people who inhabited them.

The Importance of Sensory Experience in Historical Understanding

Why do the senses matter so much in history? Because they shape perception and memory. Sensory inputs influence how individuals make sense of their world, form social bonds, and construct meaning. For example:

- The smell of burning incense in a medieval church wasn't just a background

detail; it was a deliberate sensory element designed to evoke spirituality.

- The tactile experience of fabrics and clothing could signify social status or cultural identity.
- The sounds of a bustling port might indicate economic vitality or social tension.

By engaging with these elements, historians can better understand the lived realities of different periods and cultures.

Key Components of a Sensory History Manifesto

A sensory history manifesto is more than a theoretical idea; it's a call to action for historians to expand their toolkit and approach. Here are some vital components:

1. Embracing Multisensory Sources

Since traditional archives rarely capture sensory details explicitly, sensory historians look beyond standard documents. They examine:

- Archaeological remains that hint at sensory experiences, such as residue analysis revealing ancient food flavors.
- Art and literature that describe sensory environments.
- Oral traditions and folklore rich with sensory imagery.
- Experimental recreations, such as recreating historical recipes or environments.

2. Interdisciplinary Collaboration

A sensory history manifesto encourages collaboration across disciplines. Anthropologists, sensory scientists, archaeologists, and historians bring unique perspectives that enrich understanding. For example, sensory ethnographers study how contemporary communities use their senses, providing insights that can inform interpretations of the past.

3. Attention to Embodiment and Subjectivity

Sensory history recognizes that sensory experiences are embodied and subjective. Different individuals and cultures experience the world uniquely. This awareness helps historians avoid imposing modern sensory frameworks on past societies and instead strive to appreciate the diversity of sensory worlds.

Applications of a Sensory History Manifesto in Practice

How does one put this manifesto into action? There are numerous practical ways to integrate sensory perspectives into historical research and education.

Reconstructing Historical Environments

Museums and historical sites can create immersive exhibits that stimulate multiple senses. For instance, a colonial-era kitchen exhibit might include the aroma of herbs, the clatter of pots, and the texture of textiles, allowing visitors to “step into” the past more fully.

Incorporating Sensory Descriptions in Writing

Historians and writers can enrich their narratives by weaving in vivid sensory details. This approach helps readers emotionally connect with historical figures and settings, making history feel alive rather than distant.

Using Oral Histories and Sensory Ethnography

Collecting oral histories that emphasize sensory memories—such as the sounds of childhood neighborhoods or the taste of traditional meals—can preserve intangible cultural heritage. Sensory ethnography techniques also help capture these experiences systematically.

Challenges and Considerations in Sensory History

While a sensory history manifesto opens exciting possibilities, it also presents challenges that historians must navigate thoughtfully.

Subjectivity and Interpretation

Sensory experiences are deeply personal and culturally specific, making it difficult to reconstruct them with certainty. Historians must balance imagination with evidence, acknowledging the limits of their interpretations.

Limited Direct Evidence

Unlike written records, sensory experiences rarely leave direct traces. Researchers often rely on indirect evidence or analogies, which requires careful critical analysis to avoid anachronism.

Ethical Sensitivities

Recreating or simulating sensory experiences from the past can sometimes inadvertently exoticize or appropriate cultures. A sensory history manifesto calls for respectful engagement and collaboration with descendant communities whenever possible.

Why a Sensory History Manifesto Matters Today

In an age where digital technologies and visual media dominate, a sensory history manifesto reminds us that human experience is richer and more complex than what we can see or read alone. It invites us to slow down, to imagine the smells, sounds, and textures that shaped people's lives, and to cultivate empathy across time.

Moreover, sensory history aligns well with current trends in experiential learning and public history, connecting academic research with broader audiences. By making history sensory, we make it more accessible, engaging, and relevant.

Exploring history through the senses also deepens our understanding of identity, culture, and memory. It helps us appreciate how sensory worlds influence social structures and personal narratives, from the spices traded along ancient routes to the hymns sung in sacred spaces.

A sensory history manifesto is ultimately a call to reawaken our senses to the past, to listen, smell, touch, and taste history as our ancestors did. By embracing this approach, we enrich our connection to humanity's diverse stories and invite new ways of experiencing time, place, and culture.

Frequently Asked Questions

What is a sensory history manifesto?

A sensory history manifesto is a scholarly declaration that emphasizes the importance of studying history through the lens of the senses, exploring how

sensory experiences shape and reflect past cultures and societies.

Why is sensory history important in historical studies?

Sensory history is important because it broadens our understanding of the past by incorporating the experiences of sight, sound, smell, taste, and touch, offering a more immersive and nuanced view of historical events and everyday life.

Who are some key figures associated with sensory history?

Key figures in sensory history include historians like Mark M. Smith, Constance Classen, and David Howes, who have contributed to developing methodologies and theoretical frameworks for studying the senses in history.

How does a sensory history manifesto influence historical research methods?

A sensory history manifesto encourages historians to incorporate sensory analysis into their research, using sources such as literature, art, architecture, and material culture to reconstruct sensory experiences and challenge traditional text-centric approaches.

What are common themes addressed in a sensory history manifesto?

Common themes include the cultural construction of sensory experiences, the social and political implications of sensory perception, and the ways sensory environments influence identity, memory, and power dynamics.

How can sensory history manifestos impact public history and education?

They can lead to more engaging and inclusive public history presentations by integrating sensory elements into museums, exhibitions, and educational programs, making history more accessible and relatable through multisensory experiences.

What challenges do historians face when adopting a sensory history approach?

Challenges include the subjective nature of sensory experiences, limited direct evidence of past sensory perceptions, and the difficulty of interpreting sensory data without imposing modern biases.

How does technology aid in the study of sensory history today?

Technology such as virtual reality, 3D reconstructions, and sensory simulations helps recreate historical environments and experiences, allowing researchers and the public to engage more directly with the sensory aspects of the past.

Can a sensory history manifesto contribute to interdisciplinary research?

Yes, sensory history inherently promotes interdisciplinary collaboration by combining history with anthropology, sensory science, cultural studies, and art history to create a richer understanding of how senses function across time and cultures.

Additional Resources

A Sensory History Manifesto: Reimagining the Past Through the Senses

a sensory history manifesto marks a critical turning point in the study of history, advocating for a more immersive, embodied approach to understanding the past. Traditional historiography often privileges textual records, political events, and economic data, sometimes overlooking the sensory experiences that shaped human lives across cultures and epochs. This manifesto calls for a reorientation—one that incorporates the senses as vital conduits to grasp historical realities, emphasizing how sight, sound, smell, taste, and touch have influenced social interactions, cultural practices, and historical memory.

In recent decades, sensory history has emerged as a dynamic field within the humanities, challenging historians to move beyond abstract narratives and engage with the visceral dimensions of human experience. By foregrounding sensory perception, scholars can reconstruct atmospheres, emotions, and bodily encounters that texts alone cannot fully convey. This article explores the core principles of a sensory history manifesto, its methodological implications, and the potential benefits and challenges of integrating sensory analysis into historical research.

Understanding the Premise of a Sensory History Manifesto

At its core, a sensory history manifesto advocates for the inclusion of sensory data and analysis as essential components of historical inquiry. This approach insists that senses are not passive receptors but active agents shaping knowledge production and cultural meaning. By attending to sensory

experiences, historians can uncover layers of social life that remain invisible through conventional archives.

The manifesto highlights that sensory experiences are culturally constructed and historically contingent. For instance, the meaning attributed to certain smells or sounds varies significantly across time and place. Recognizing this variability allows historians to better contextualize past events and social dynamics. Moreover, sensory history emphasizes the interplay between the senses and power structures—how regimes have controlled or manipulated sensory environments to exert authority, enforce social hierarchies, or resist domination.

Key Features of Sensory History

A sensory history manifesto identifies several defining features that distinguish it from traditional historical approaches:

- **Multisensory Analysis:** Engaging all five senses to reconstruct past environments and experiences.
- **Embodiment:** Focusing on the body as the site of sensory perception and historical experience.
- **Interdisciplinarity:** Drawing from anthropology, cultural studies, psychology, and neuroscience to enrich historical understanding.
- **Contextual Sensory Meaning:** Situating sensory phenomena within their specific cultural and temporal contexts.
- **Power and Sensory Control:** Investigating how sensory regimes reflect and reinforce social and political power.

These features enable historians to approach sources such as diaries, letters, art, architecture, and even urban soundscapes with fresh perspectives, uncovering the sensory dimensions embedded within.

The Methodological Impact of a Sensory History Manifesto

Implementing a sensory history manifesto involves methodological shifts that challenge the historian's toolkit. Instead of relying solely on written documents, sensory historians utilize a diverse array of sources and analytical methods.

Sources Beyond Text

Sensory history demands engagement with materials that can evoke or represent sensory experiences:

- **Visual Arts and Iconography:** Paintings, photographs, and visual media reveal how people saw and represented their world.
- **Soundscapes:** Oral histories, musical archives, and environmental sounds provide insights into auditory experiences.
- **Material Culture:** Textiles, architecture, and everyday objects reflect tactile and olfactory aspects of life.
- **Literary and Personal Narratives:** Memoirs and letters often contain rich descriptions of sensory perceptions.

These sources allow historians to reconstruct atmospheres and sensory environments that shaped social behaviors and collective memories.

Analytical Techniques

To interpret sensory data, historians may apply techniques such as:

- **Phenomenological Analysis:** Exploring how individuals experienced their sensory world.
- **Comparative Studies:** Examining how sensory experiences differ across cultures or historical periods.
- **Interdisciplinary Collaboration:** Working with neuroscientists or anthropologists to understand sensory perception mechanisms.

Such methodologies enhance the rigor and depth of sensory historical research, allowing for more nuanced reconstructions of the past.

The Benefits and Challenges of Embracing a Sensory History Manifesto

While the integration of sensory perspectives offers significant advantages,

it also raises complex challenges.

Advantages

- **Enriched Historical Narratives:** Sensory history produces more vivid, embodied accounts of the past.
- **Inclusive Perspectives:** It highlights marginalized experiences, such as those of non-literate populations or sensory minorities.
- **Interdisciplinary Innovation:** The manifesto fosters collaboration across academic fields, broadening methodological horizons.
- **Critical Awareness of Power:** It reveals how sensory manipulation serves political or social control.

These benefits contribute to a fuller understanding of human history that transcends traditional textual paradigms.

Potential Limitations

- **Source Limitations:** Sensory data can be ephemeral and difficult to access or verify, complicating historical reconstruction.
- **Subjectivity:** Sensory experiences are inherently personal, raising questions about the reliability and generalizability of interpretations.
- **Analytical Complexity:** Integrating sensory data requires specialized skills and interdisciplinary knowledge.
- **Risk of Presentism:** There is a danger of projecting contemporary sensory understandings onto past societies.

Addressing these challenges demands careful methodology and critical reflexivity from historians.

Implications for Future Historical Research and

Education

Adopting a sensory history manifesto has transformative potential for both scholarship and pedagogy. By incorporating sensory dimensions, historians can produce more immersive and empathetic narratives that resonate with diverse audiences. This approach encourages students and researchers to engage with history not only intellectually but also experientially.

Institutions might develop curricula that integrate sensory analysis, using multisensory learning tools such as virtual reality reconstructions or sound installations to bring history alive. Furthermore, public history projects—museums, exhibitions, and digital platforms—can benefit from sensory-informed designs that deepen visitor engagement.

As the field evolves, a sensory history manifesto serves as a guiding framework to expand the boundaries of historical inquiry, ensuring that the full spectrum of human experience is acknowledged and understood.

In embracing the manifesto, historians commit to a richer, more holistic exploration of the past—one that honors the senses as essential to the fabric of history itself.

[A Sensory History Manifesto](#)

a sensory history manifesto: [A Sensory History Manifesto](#) Mark M. Smith, 2021-05-10 A Sensory History Manifesto is a brief and timely meditation on the state of the field. It invites historians who are unfamiliar with sensory history to adopt some of its insights and practices, and it urges current practitioners to think in new ways about writing histories of the senses. Starting from the premise that the sensorium is a historical formation, Mark M. Smith traces the origins of historical work on the senses long before the emergence of the field now called “sensory history,” interrogating, exploring, and in some cases recovering pioneering work on the topic. Smith argues that we are at an important moment in the writing of the history of the senses, and he explains the potential that this field holds for the study of history generally. In addition to highlighting the strengths of current work in sensory history, Smith also identifies some of its shortcomings. If sensory history provides historians of all persuasions, times, and places a useful and incisive way to write about the past, it also challenges current practitioners to think more carefully about the historicity of the senses and the desirability—even the urgency—of engaged and sustained debate among themselves. In this way, A Sensory History Manifesto invites scholars to think about how their field needs to evolve if the real interpretive dividends of sensory history are to be realized. Concise and convincing, A Sensory History Manifesto is a must-read for historians of all specializations.

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interrogating, exploring, and in some cases recovering pioneering work on the topic. Smith argues that we are at an important moment in the writing of the history of the senses, and he explains the potential that this field holds for the study of history generally. In addition to highlighting the strengths of current work in sensory history, Smith also identifies some of its shortcomings. If sensory history provides historians of all persuasions, times, and places a useful and incisive way to write about the past, it also challenges current practitioners to think more carefully about the historicity of the senses and the desirability—even the urgency—of engaged and sustained debate among themselves. In this way, *A Sensory History Manifesto* invites scholars to think about how their field needs to evolve if the real interpretive dividends of sensory history are to be realized. Concise and convincing, *A Sensory History Manifesto* is a must-read for historians of all specializations.

a sensory history manifesto: *The Routledge History of the Senses* Andrew Kettler, Will Tullett, 2025-06-26 *The Routledge History of the Senses* presents readers with an overview of the field. As well as pointing to directions for the future of the discipline, it illustrates the extent to which the subject offers a considerable space for the exploration of diverse historical topics through the lens of sensory experience. The handbook brings together essays and case studies from some of the leading academics on the history of the senses. Together, they not only chart topics and arguments in existing scholarship but introduce fresh methodologies for future analyses. Specifically, the chapters collectively show that the senses of the historical body often portray the intensity of the invasion of capital upon the functions of the mind throughout global history. As a global history, this work arrives at a time when many sensory historians are looking for a touchstone for moving beyond the often heavily Western frameworks that dominate the existing literature on the historical senses. Not only will this book appeal to students and scholars of the history of senses, visual studies, art history, food studies, and many of the social sciences, but individual chapters also offer useful reading material for a wide range of history modules and contemporary topics.

a sensory history manifesto: *New Directions in Thai Studies* Preedee Hongsaton, Ying-kit Chan, 2025-07-22 This book considers recent developments in Thai history and historiography, examining why Thai studies had suffered under a combination of protectionism, uncritical learning, and unwillingness to engage with scholarship from abroad. The essays collected here explore, from Thai perspectives, innovations in theory and methodology in Thai studies, gathering critical insights from disciplines such as anthropology and cultural studies. The book may also serve as an entry to Thai studies, informing experts and non-specialist readers alike on topics such as access to Thai archives, the difficulties in conducting ethnographic research with Thai subjects, the (non-)development of scholarly disciplines in Thailand, and the challenges and opportunities presented by Thai studies as a whole for prospective scholars and graduate students.

a sensory history manifesto: *Sinneslandschaften der Alpen* Nelly Valsangiacomo, Jon Mathieu, 2022-09-05 Wie fühlen sich die europäischen Alpen hautnah an? Welches könnte ihr Geschmack und Geruch sein? Und was lässt sich zu auditiven und visuellen Eindrücken dieser großen Landschaft sagen? Dieses Buch zeichnet die sinnliche Wahrnehmung der Alpen in Geschichte und Gegenwart nach. In den letzten Jahrzehnten hat sich das wissenschaftliche und gesellschaftliche Interesse am Reichtum und an der Vielfalt menschlicher Wahrnehmungen verstärkt. Dazu trug auch die Umweltproblematik bei, die unter der Perspektive des Sinnlichen in unmittelbarer Weise fühlbar wird. Im Alpenraum reagieren verschiedene politische und kulturelle Akteur:innen kreativ auf die Umweltveränderungen und die neuen Sensibilitäten. Das vorliegende Buch nimmt diesen Trend auf und untersucht die sinnliche Wahrnehmung der europäischen Alpen in Geschichte und Gegenwart. Fühlen, Schmecken, Riechen, Hören, Sehen – fünf renommierte Autor:innen gehen diesen Themen auf ebenso eigene wie wissenschaftlich informierte Weise nach. Daraus ergibt sich ein facettenreiches Gesamtbild einer großen Landschaft zwischen vorgefertigtem Image und dem Reich der Sinne.

a sensory history manifesto: *Tiroler Heimat 87 (2023)* Christina Antenhofer, Richard Schober, 2023-12-01 Der diesjährige Band der *Tiroler Heimat* präsentiert neueste Forschungen vom

Frühmittelalter bis zur Gegenwart. Der Themenschwerpunkt gilt dem Mittelalter, der Frühen Neuzeit und der Neueren Geschichte mit Beiträgen zu neuen Ansätzen der Erforschung von Burgen im Spätmittelalter und in der Frühen Neuzeit. Neues Licht wird zudem auf die Görzer Gräfin Katharina von Garai und ihre Ehekonflikte mit Heinrich IV. von Görz geworfen. Ein umfassender Beitrag arbeitet erstmals die historische Bibliothek des Innsbrucker Servitenklosters auf. Weitere Beiträge behandeln die Geschichte des Verkehrs und der Straßennetze im Mittelalter sowie die tirolische Sprachgeschichte in Pozuzo. Aus Anlass des 200-jährigen Jubiläums des Ferdinandeums blickt ein Aufsatz auf die Feierlichkeiten, die 1923 zum 100-jährigen Bestehen veranstaltet wurden. Abschließend diskutieren Rezensionen neueste Publikationen. Inhalt (Titel gekürzt): Christina Antenhofer: Eine schöne und kühne Frau. Katharina von Garai, Gräfin von Görz | Wolfgang Strobl: Zu Kontinuität und Bedeutung des Weilers Gratsch als Brennpunkt der frühen Siedlungsgeschichte des Hochpustertals | Christina Antenhofer/ Elisabeth Gruber-Tokić/Gerald Hiebel/Ingrid Matschinegg/ Claudia Posch/Gerhard Rampl: Inventarisierung als Praxis. Die semantischen Welten der Burginventare des historischen Tirols | Walter Brandstätter: Aûfzaichnûß des vorrats unnd annder sachen halben im sloß | Magdalena Rufin: Die Handschriften der Historischen Bibliothek des Innsbrucker Servitenklosters | Wilfried Schabus: 166 Jahre tirolische Sprachgeschichte in Peru | Hansjörg Rabanser: Porträtminiaturen und Rosenduft. Oder: Wie das Tiroler Landesmuseum Ferdinandeum 1923 sein 100-Jahr-Jubiläum feierte

a sensory history manifesto: Handbook of Historical Methods for Management Stephanie Decker, William M. Foster, Elena Giovannoni, 2023-07-01 The Handbook of Historical Methods for Management offers an invaluable compendium for researchers seeking to expand their methodological toolkit. It showcases a variety of interdisciplinary approaches to the study of management, provides both practical guidance and conceptual insights and offers a wide-ranging picture of historical techniques for management.

a sensory history manifesto: *Sensory Warfare in the Global Cold War* Bodo Mrozek, 2024-08-13 The longest political conflict of the twentieth century, the Cold War, was carried out on the human senses—and through them. Largely conducted through nonlethal methods, it was a war of competing cultures, politics, and covert operations. While propaganda reached targets through vision and hearing, sensory warfare also exploited taste, touch, smell, and pain. This volume is the first to explore the sensory aspect of the Cold War and how this warfare changed contemporary perception of the war. The authors highlight the global dimension of sensory warfare, examining battlegrounds around the world and across different phases of the conflict, including “cold” and “hot” warfare—both covert and overt. Case studies highlight the role of taste in Western food deliveries to Eastern Europe; olfaction in Poland, at the Iron Curtain, and in the Vietnam War; sonic warfare in Berlin, in Romania, and at the China-Taiwan “aquatic frontier”; vision in the Maoist Cultural Revolution, Spain, and the Soviet-Afghan war; haptics in the German military; and drugs, pain, and sensory deprivation in intelligence operations in both Hungary and the United States. In its wide-ranging treatment, this volume offers an illuminating new perspective on the Cold War and deepens our understanding of the sensory aspects of current and future conflicts. *Sensory Warfare in the Global Cold War* will be of interest to students and scholars of sensory studies, Cold War studies, twentieth-century history, and military history. In addition to the editor, the contributors to this volume include Cyril Cordoba, Mark Fenemore, Walter E. Grunden, Dayton Lekner, José Manuel López Torán, Markus Mirschel, Victoria Phillips, Carsten Richter, Andreea Deciu Ritivoi, Christy Spackman, and Stephanie Weismann.

a sensory history manifesto: *Sensing Islam* Simon Stjernholm, 2025-03-06 How have practices and imaginaries of sensing been religiously engaged and contested by Muslims? How do contemporary Muslim practices and debates concerning religious sensing relate to historical precedents? Analysing examples dealing with contemporary Sufism and Muslim religious oratory, this book explores how the senses have been engaged and contested in Muslim religiosity. Combining the research fields of Islamic Studies, anthropology of Islam, material religion and sensory studies, this book covers a range of materials, including writings by Muslim religious

authorities, ethnographic material, audio recordings and videos. Focusing on Western contexts, this book provides an innovative approach by foregrounding the piety practices of Western Muslims. Synthesising existing research with his own original analyses, Simon Stjernholm provides a fresh perspective on Islamic tradition, religiosity and sensing.

a sensory history manifesto: *A Companion to Sound in German-speaking Cultures* Rolf J. Goebel, 2023 Explores sonic events and auditory experiences in German-speaking contexts from the Middle Ages to the digital age, opening up new understandings. As a sub-discipline of cultural studies, sound studies is a firmly established field of inquiry, examining how sonic events and auditory experiences unfold in culturally and historically contingent life situations. Responding to new questions in sound studies in the context of German-speaking cultures, and incorporating up-to-date methodologies, this Companion explores the significance of sound from the Middle Ages and the classical-romantic period through high-capitalist industrial modernity, the Nazi period and the Holocaust, and postwar Germany to the present digital age. The volume examines how sonic events are represented in literary fiction, radio productions, cinema, newsreels, documentaries, sound art, museum exhibitions, and other media, drawing for this inquiry on philosophy, aesthetics, literary criticism, musicology, art theory, and cultural studies. Each essay is a case study - of persons, events, and sonic, visual, or textual artifacts - situating them in wider contexts of culture, history, and politics. The volume not only revisits well-known topics from new angles, but seeks especially to explore neglected issues on the cultural periphery. It assembles original essays by leaders in the field and emerging scholars from the United States and Europe. Offering an advanced introduction to the topic, the Companion is addressed to anyone interested in how the analysis of sound phenomena opens up new understandings of German-speaking cultures.

a sensory history manifesto: *Sensory Anthropology* Kelvin E. Y. Low, 2023-03-09 From constructions of rasa (taste) in pre-colonial India and Indonesia, children and sensory discipline within the monastic orders of the Edo period of Japan, to sound expressives among the Semai in Peninsular Malaysia, the sensory soteriology of Tibetan Buddhism, and sensory warscapes of WWII, this book analyses how sensory cultures in Asia frame social order and disorder. Illustrated with a wide range of fascinating examples, it explores key anthropological themes, such as culture and language, food and foodways, morality, transnationalism and violence, and provides granular analyses on sensory relations, sensory pairings, and intersensoriality. By offering rich ethnographic perspectives on inter- and intra-regional sense relations, the book engages with a variety of sensory models, and moves beyond narrower sensory regimes bounded by group, nation or temporality. A pioneering exploration of the senses in and out of Asia, it is essential reading for academic researchers and students in social and cultural anthropology.

a sensory history manifesto: *Historical Research, Creative Writing, and the Past* Kevin A. Morrison, Pälvi Rantala, 2023-07-12 Although historical research undertaken in different disciplines often requires speculation and imagination, it remains relatively rare for scholars to foreground these processes explicitly as a knowing method. *Historical Research, Creative Writing, and the Past* brings together researchers in a wide array of disciplines, including literary studies and history, ethnography, design, film, and sound studies, who employ imagination, creativity, or fiction in their own historical scholarship or who analyze the use of imagination, creativity, or fiction to make historical claims by others. This volume is organized into four topical sections related to representations of the past—textual and conceptual approaches; material and emotional approaches; speculative and experiential approaches; and embodied methodologies—and covers a variety of temporal periods and geographical contexts. Reflecting on the methodological, theoretical, and ethical underpinnings of writing history creatively or speculatively, the essays situate themselves within current debates over epistemology and interdisciplinarity. They yield new insights into historical research methods, including archival investigations and source criticisms, while offering readers tangible examples of how to do history differently.

a sensory history manifesto: *A Veil of Silence* Julia Rombough, 2024 Julia Rombough explores the regulation of sound in women's residential institutions in early modern Florence. Silence was

tied to ideals of feminine purity and spiritual discipline, yet enclosed women still laughed, shouted, sang, and conversed. *A Veil of Silence* offers a revealing history of the political and spiritual meanings of the senses.

a sensory history manifesto: *Senses of Mourning* Babak Rahimi, 2026-01-06 No detailed description available for *Senses of Mourning*.

a sensory history manifesto: Literature and the Senses Annette Kern-Stähler, Elizabeth Robertson, 2023 This collection of essays breaks new ground in the field of sensory studies. Organized around the five traditional senses, followed by a section on multisensoriality, the collection facilitates a dialogue between scholars working on literature written from the Middle Ages to the present day.

a sensory history manifesto: *Sandoz Studies, Volume 2* Renée M. Laegreid, 2024-11 Mari Sandoz's *The Battle of the Little Bighorn* encouraged a change in how Americans viewed this infamous fight. By the mid-twentieth century a towering Custer myth had come to dominate the national psyche as a tale that confirmed national exceptionalism and continental destiny. Sandoz set out to dismantle this myth in an intimate account of the battle told from multiple perspectives. Although the resulting book received mixed reviews at the time, it has emerged through the decades as a visionary reinterpretation of the battle and a literary masterpiece. Decades in the making, *The Battle of the Little Bighorn* was the renowned western writer's last book, published after her death in 1966. The scholarly essays in this collection contextualize Sandoz's work in the moment of its writing, situating her treatment of the past within the pivotal moments of her present. The essays address her incorporation of contemporary issues such as the Vietnam War, sensory history, gender study, recentering the Native perspective, environmentalism, and Sandoz's personal challenge to completing her last book. The innovative insights into Sandoz's perspective of the Battle of the Little Bighorn bring the historical acts involved, and her treatment of the site in which they occurred, into the twenty-first century.

a sensory history manifesto: Early Modern Toleration Benjamin J. Kaplan, Jaap Geraerts, 2023-08-31 This book examines the practice of toleration and the experience of religious diversity in the early modern world. Recent scholarship has shown the myriad ways in which religious differences were accommodated in the early modern era (1500–1800). This book propels this revisionist wave further by linking the accommodation of religious diversity in early modern communities to the experience of this diversity by individuals. It does so by studying the forms and patterns of interaction between members of different religious groups, including Christian denominations, Muslims, and Jews, in territories ranging from Europe to the Americas and South-East Asia. This book is structured around five key concepts: the senses, identities, boundaries, interaction, and space. For each concept, the book provides chapters based on new, original research plus an introduction that situates the chapters in their historiographic context. *Early Modern Toleration: New Approaches* is aimed primarily at undergraduate and postgraduate students, to whom it offers an accessible introduction to the study of religious toleration in the early modern era. Additionally, scholars will find cutting-edge contributions to the field in the book's chapters.

a sensory history manifesto: *Multisensory Shakespeare and Specialized Communities* Sheila T. Cavanagh, 2024-01-25 How can theatre and Shakespearean performance be used with different communities to assist personal growth and development, while advancing social justice goals? Employing an integrative approach that draws from science, actor training, therapeutical practices and current research on the senses, this study reveals the work being done by drama practitioners with a range of specialized populations, such as incarcerated people, neurodiverse individuals, those with physical or emotional disabilities, veterans, people experiencing homelessness and many others. With insights drawn from visits to numerous international programs, it argues that these endeavors succeed when they engage multiple human senses and incorporate kinesthetic learning, thereby tapping into the diverse benefits associated with artistic, movement and mindfulness practices. Neither theatre nor Shakespeare is universally beneficial, but the syncretic practices

described in this book offer tools for physical, emotional and collaborative undertakings that assist personal growth and development, while advancing social justice goals. Among the practitioners and companies whose work is examined here are programs from the Shakespeare in Prison Network, the International Opera Theater, Blue Apple Theatre, Flute Theatre, DeCruit and Feast of Crispian programs for veterans, Extant Theatre and prison programs in Kolkata and Mysore, India.

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