

# **A Sensory History Manifesto**

## **A Sensory History Manifesto: A Critical Analysis of its Impact on Current Trends**

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### **Introduction: Rethinking the Past Through the Senses**

"A Sensory History Manifesto," while not a singular published document with that exact title, represents a growing body of scholarly work advocating for a shift in historical methodology. This analysis examines the impact of this emerging approach, often implicitly referred to as a "sensory history manifesto" due to its shared principles, on current trends in historical scholarship. It argues that the call for a more embodied and multi-sensory approach to the past – effectively the core tenets of "a sensory history manifesto" – has significantly reshaped how historians understand and interpret the past, pushing beyond traditional textual-based narratives to incorporate the full range of human sensory experience.

### **The Core Tenets of a Sensory History Manifesto**

The conceptual framework underlying "a sensory history manifesto" centers on the crucial role of the senses in shaping historical experience. It challenges the predominantly visual and textual bias of traditional historical scholarship, arguing that a more holistic understanding of the past requires acknowledging the significance of smell, taste, touch, and hearing alongside sight. Key principles embedded within this implicit manifesto include:

**Embodied History:** Recognizing the importance of the physical body and its sensory capacities in shaping historical consciousness. The lived experiences of individuals are not simply intellectual or emotional but profoundly sensory.

**Multi-Sensory Analysis:** Moving beyond a reliance on primarily visual and textual sources to incorporate a wider array of materials, such as soundscapes, olfactory evidence, and material culture, to reconstruct past sensory environments.

**Contextualization:** Understanding that sensory experiences are always situated within specific social, cultural, and environmental contexts, which significantly shape their meaning and significance.

**Interdisciplinarity:** Embracing collaboration with other disciplines, such as anthropology, archaeology, and neuroscience, to enrich the analysis of sensory experiences in the past.

## **Impact on Current Trends in Historical Scholarship**

The influence of "a sensory history manifesto" is increasingly evident across various historical subfields. Historians are now routinely exploring the sensory dimensions of:

**Everyday Life:** Studies now delve into the sounds of past cities, the smells of marketplaces, the textures of clothing, and the tastes of food to illuminate the sensory landscape of everyday life.

**Politics and Power:** The sensory aspects of political events, such as the use of music and spectacle in public ceremonies, the smells associated with different social groups, or the physical experience of imprisonment, are increasingly analyzed to understand the dynamics of power.

**Memory and Trauma:** The role of sensory memory in shaping individual and collective memories of traumatic events is a growing area of interest, exploring how smells, sounds, and textures can trigger powerful emotional responses.

**Social Interactions:** The sensory dynamics of social interaction, including the importance of nonverbal communication and the role of bodily gestures, are being examined to understand social relationships and identity formation.

## **Challenges and Critiques of a Sensory History Manifesto**

Despite its growing influence, "a sensory history manifesto" faces several challenges and critiques:

**Methodological Difficulties:** Reconstructing past sensory experiences can be inherently challenging due to the ephemeral nature of sensory information and the limitations of available sources.

Historians need to develop rigorous methodologies for interpreting indirect evidence of sensory experiences.

**Subjectivity and Interpretation:** The interpretation of sensory data is inevitably shaped by the researcher's own subjective experiences and biases. This necessitates a critical awareness of the limitations of such interpretations.

**Accessibility and Representation:** Ensuring that sensory history is accessible and inclusive to diverse audiences, including those with sensory impairments, is a crucial ethical concern.

**Overemphasis on the Senses:** Some critics argue that an overemphasis on sensory experience can overshadow other important aspects of historical experience, such as intellectual and emotional

dimensions.

## **Conclusion: The Enduring Significance of a Sensory History Manifesto**

"A sensory history manifesto," although not a formally declared document, represents a paradigm shift in historical methodology. Its impact on current trends is undeniable, significantly broadening the scope of historical inquiry and fostering a more nuanced and embodied understanding of the past. While challenges remain in terms of methodology and interpretation, the pursuit of a more multi-sensory history continues to enrich our understanding of the complexities of human experience across time. The call for more inclusive and accessible approaches to sensory history ensures that the past is not only seen but also felt, heard, smelled, and tasted, making it more vibrant and relatable to a broader audience.

## **FAQs**

1. What are the main sources used in sensory history? Sensory historians utilize a wide range of sources, including literary texts, diaries, paintings, photographs, material culture, archaeological findings, and even environmental data to reconstruct past sensory experiences.
2. How does sensory history differ from traditional history? Traditional history often focuses primarily on textual sources and visual representations, while sensory history incorporates a wider range of materials to reconstruct the multi-sensory experience of the past.
3. What are the ethical considerations in sensory history? Ethical considerations include ensuring accurate and sensitive representation of past sensory experiences, addressing potential biases in interpretation, and making sensory history accessible to diverse audiences.
4. Can sensory history be applied to all historical periods? Yes, the principles of sensory history can be applied to all historical periods, though the available sources and methods may vary.
5. What are some examples of successful sensory history projects? Numerous studies exist, exploring topics like the sensory experience of urban life in 19th-century London or the olfactory culture of ancient Rome.
6. How can sensory history be used in education? Sensory history can make history more engaging and relatable for students by allowing them to experience the past through multiple senses.
7. What are the limitations of sensory history? The main limitations lie in the challenges of reconstructing ephemeral sensory experiences from limited sources and the potential for subjective interpretation.
8. What are the future directions of sensory history? Future directions include further development of rigorous methodologies, exploring new technological approaches to data analysis, and focusing on the intersection of sensory experiences with other forms of historical knowledge.

9. Where can I find more information on sensory history? Numerous academic journals, books, and online resources explore sensory history, providing valuable information and resources for further research.

## Related Articles:

1. "The Soundscape of Victorian London": Explores the acoustic environment of Victorian London using a combination of literary texts, diaries, and archival materials.
2. "Tasting the Past: Food and Identity in Medieval Europe": Analyzes the role of food and taste in shaping social identities and cultural practices during the medieval period.
3. "The Olfactory History of the French Revolution": Examines the role of smell in shaping public perception and political discourse during the French Revolution.
4. "Touching History: Material Culture and Sensory Experience": Investigates how the tactile properties of material objects shape sensory experiences and historical understanding.
5. "Seeing, Hearing, Smelling, and Feeling the Holocaust": Explores the multi-sensory dimensions of the Holocaust, using survivor testimonies and other sources to reconstruct the experience of persecution.
6. "Sensory Ethnography and the Past": Discusses the application of ethnographic methods to understand past sensory experiences.
7. "Digital Sensory History: New Methods and Technologies": Explores the use of digital tools and technologies for the analysis and visualization of sensory data.
8. "The Embodied City: Sensory Experiences of Urban Space": Examines the role of sensory perceptions in shaping our understanding and experience of urban environments.
9. "Sensory Histories of War": Explores the multi-sensory aspects of warfare across different historical periods, incorporating sounds, smells, and tactile experiences of combat.

**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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**a sensory history manifesto:** *The Sensory Studies Manifesto* David Howes, 2022-08-31 The senses are made, not given. This revolutionary realization has come as of late to inform research across the social sciences and humanities, and is currently inspiring groundbreaking experimentation in the world of art and design, where the focus is now on mixing and manipulating the senses. The *Sensory Studies Manifesto* tracks these transformations and opens multiple lines of investigation into the diverse ways in which human beings sense and make sense of the world. This unique volume treats the human sensorium as a dynamic whole that is best approached from historical, anthropological, geographic, and sociological perspectives. In doing so, it has altered our understanding of sense perception by directing attention to the sociality of sensation and the cultural mediation of sense experience and expression. David Howes challenges the assumptions of mainstream Western psychology by foregrounding the agency, interactivity, creativity, and wisdom of the senses as shaped by culture. The *Sensory Studies Manifesto* sets the stage for a radical reorientation of research in the human sciences and artistic practice.

**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: Shopping and the Senses, 1800-1970** Serena Dyer, 2022-03-12 This book demonstrates the primacy of touch, smell, taste, sight and sound within the retail landscape. It shows that histories of the senses, body, and emotions were inextricably intertwined with processes and practices of retail and consumption. Shops are sensory feasts. From the rustle of silk to the tempting aroma of coffee, the multi-sensory appeal of goods has long been at the heart of how we shop. This book delves into and beyond this seductive idyl of consumer sensuality. Shopping was a sensory activity for consumers and retailers alike, but this experience was not always positive. This book is inhabited by tired feet and weary workers, as well as eager shoppers. It considers embodied sensory experiences and practices, and it represents both a celebration and interrogation of the integration of sensory histories into the study of retail and consumption. Crucially, this book places breathing, feeling human bodies back into the retail space.

**a sensory history manifesto: A Companion to Sound in German-Speaking Cultures** Rolf J. Goebel, 2023-10-24 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. 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. 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. 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. troduction 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: *Literature and the Senses*** Annette Kern-Stähler, Elizabeth Robertson, 2023-07-06 This is an open access title available under the terms of a CC BY-NC-ND 4.0 International licence. It is free to read at Oxford Academic and offered as a free PDF download from OUP and selected open access locations. *Literature and the Senses* critically probes the role of literature in capturing and scrutinizing sensory perception. 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. The contributors engage with a variety of theorists from Maurice Merleau-Ponty to Michel Serres to Jean-Luc Nancy to foreground the distinctive means by which literary texts engage with, open up, or make uncertain dominant views of the nature of perception. Considering the ways in which literary texts intersect with and diverge from scientific, epistemological, and philosophical perspectives, these essays explore a wide variety of literary moments of sensation including: the interspecies exchange of a look between a swan and a young Indigenous Australian girl; the sound of bees as captured in an early modern poem; the noxious smell of the 'Great Stink' that recurs in the Victorian novel; the taste of an eggplant registered in a poetic performance; tactile gestures in medieval romance; and the representation of a world in which the interdependence of human beings with the purple hibiscus plant is experienced through all five senses. The collection builds upon and breaks new ground in the field of sensory studies, focusing on what makes literature especially suitable to engaging with, contributing to, and challenging our perennial understandings of, the senses.

**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: *Scents of China*** Xuelei Huang, 2023-07-31 A pioneering cultural history of smell in China from the High Qing to the Mao period.

**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: *The Routledge International Handbook of Sensory Ethnography*** Phillip Vannini, 2023-11-28 *The Routledge International Handbook of Sensory Ethnography* reviews and expands the field and scope of sensory ethnography by fostering new links among sensory, affective, more-than-human, non-representational, and multimodal sensory research traditions and composition styles. From writing and film to performance and sonic documentation, the handbook reimagines the boundaries of sensory ethnography and posits new possibilities for scholarship conducted through the senses and for the senses. Sensory ethnography is a transdisciplinary research methodology focused on the significance of all the senses in perceiving, creating, and conveying meaning. Drawing from a wide variety of strategies that involve the senses as a means of inquiry, objects of study, and forms of expression, sensory ethnography has played a fundamental role in the contemporary evolution of ethnography writ large as a reflexive, embodied, situated, and multimodal form of scholarship. The handbook dwells on subjects like the genealogy of sensory ethnography, the implications of race in ethnographic inquiry, opening up ethnographic practice to simulate the future, using participatory sensory ethnography for disability studies, the untapped potential of digital touch, and much more. This is the most definitive reference text available on the market and is intended for advanced undergraduates, graduate students, and researchers in anthropology, sociology, and the social sciences, and will serve as a state-of-the-art resource for sensory ethnographers worldwide.

**a sensory history manifesto: *Proving Pregnancy*** Felicity M. Turner, 2022-08-02 Examining



infanticide cases in the United States from the late eighteenth to the late nineteenth centuries, *Proving Pregnancy* documents how women—Black and white, enslaved and free—gradually lost control over reproduction to male medical and legal professionals. In the first half of the nineteenth century, community-based female knowledge played a crucial role in prosecutions for infanticide: midwives, neighbors, healers, and relatives were better acquainted with an accused woman's intimate life, the circumstances of her pregnancy, and possible motives for infanticide than any man. As the century progressed, women accused of the crime were increasingly subject to the scrutiny of white male legal and medical experts educated in institutions that reinforced prevailing ideas about the inferior mental and physical capacities of women and Black people. As Reconstruction ended, the reach of the carceral state expanded, while law and medicine simultaneously privileged federal and state regulatory power over that of local institutions. These transformations placed all women's bodies at the mercy of male doctors, judges, and juries in ways they had not been before. Reframing knowledge of the body as property, Felicity M. Turner shows how, at the very moment when the federal government expanded formal civil and political rights to formerly enslaved people, the medical profession instituted new legal regulations across the nation that restricted access to knowledge of the female body to white men.

**a sensory history manifesto:** *Senses of Space in the Early Modern World* Nicholas Terpstra, 2024-03-28 How did early moderns experience sense and space? How did the expanding cultural, political, and social horizons of the period emerge out of those experiences and further shape them This Element takes an approach that is both global expansive and locally rooted by focusing on four cities as key examples: Florence, Amsterdam, Boston, and Manila. They relate to distinct parts of European cultural and colonialist experience from north to south, republican to monarchical, Catholic to Protestant. Without attempting a comprehensive treatment, the Element aims to convey the range of distinct experiences of space and sense as these varied by age, gender, race, and class. Readers see how sensory and spatial experiences emerged through religious cultures which were themselves shaped by temporal rhythms, and how sound and movement expressed gathering economic and political forces in an emerging global order. This title is also available as Open Access on Cambridge Core.

**a sensory history manifesto:** *Longing for Connection* Andrew Burstein, 2024-04-23 This work presents the first emotional history of the United States, analyzing the writings left behind by Americans in the decades leading from the Revolution to the Civil War in order to better grasp their private feelings, stored ambitions, and mortal fears--

**a sensory history manifesto:** *Hurricane Jim Crow* Caroline Grego, 2022-10-03 On an August night in 1893, the deadliest hurricane in South Carolina history struck the Lowcountry, killing thousands—almost all African American. But the devastating storm is only the beginning of this story. The hurricane's long effects intermingled with ongoing processes of economic downturn, racial oppression, resistance, and environmental change. In the Lowcountry, the political, economic, and social conditions of Jim Crow were inextricable from its environmental dimensions. This narrative history of a monumental disaster and its aftermath uncovers how Black workers and politicians, white landowners and former enslavers, northern interlocutors and humanitarians all met on the flooded ground of the coast and fought to realize very different visions for the region's future. Through a telescoping series of narratives in which no one's actions were ever fully triumphant or utterly futile, Hurricane Jim Crow explores with nuance this painful and contradictory history and shows how environmental change, political repression, and communal traditions of resistance, survival, and care converged.

**a sensory history manifesto:** *Aromas of Asia* Hannah Gould, Gwyn McClelland, 2023-10-12 A uniquely powerful marker of ethnic, gender, and class identities, scent can also overwhelm previously constructed boundaries and transform social-sensory realities within contexts of environmental degradation, pathogen outbreaks, and racial politics. This innovative multidisciplinary volume critically examines olfaction in Asian societies with the goal of unlocking its full potential as an analytical frame and lived phenomenon. Featuring contributions from international scholars with

deep knowledge of the region, this volume conceptualizes Asia and its borders as a dynamic, transnationally connected space of olfactory exchange. Using examples such as trade along the Silk Road; the diffusion of dharmic religious traditions out of South Asia; the waves of invasion, colonization, and forced relocation that shaped the history of the continent; and other “sensory highways” of contact, the contributors break down essentializing olfactory tropes and reveal how scent functions as a category of social and moral boundary-marking and boundary-breaching within, between, and beyond Asian societies. Smell shapes individual, collective, and state-based memory, as well as discourses about heritage and power. As such, it suggests a pervasive and powerful intimacy that contributes to our understanding of the human condition, mobility, and interconnection. In addition to the editors, the contributors to this volume include Khoo Gaik Cheng, Jean Duruz, Qian Jia, Shivani Kapoor, Adam Liebman, Lorenzo Marinucci, Peter Romaskiewicz, Saki Tanada, Aubrey Tang, and Ruth E. Toulson.

**a sensory history manifesto: Lake Ladoga** Isaac Land, 2023-06-16 Aimed at researchers, students and all interested in history, this multidisciplinary study offers a spectacular view of the history of Europe’s largest lake. Adopting the lens of coastal history, this edited volume presents the development of the vast Great Lake’s catchment area over a long-time span, from archaeological traces to Viking routes and from fishery huts to luxury villas of the power elite. It reflects on people’s sensory-historical relationships with aquatic nature, and considers the benefits and harms of power plants and factories to human communities and the environment. The focus of the study is on the central and northern parts of the shores of Lake Ladoga, which belonged to Finnish rule between 1812 and 1944. The multidisciplinary approach permits an unusually wide range of questions. What has the Great Lake meant to local residents in cultural and emotional terms? How should we conceptualize the extensive and diverse networks of activities that surrounded the lake? What kind of Ladoga beaches did the Finns have to cede to the Soviet Union at the end of the war in 1944? How have Finns reminisced about their lost homelands? How have the Russians transformed the profile of the region, and what is the state of Ladoga’s waters today? The volume is the first overall presentation of Lake Ladoga, which today is entirely part of Russia, aimed at an international readership. The rich source material of cross-border research consists of both diverse archival material and chronicles, folklore, reminiscence, and modern satellite images. The history of Lake Ladoga helps readers to understand better the economic, political, and socio-cultural characteristics of the cross-border areas, and the dynamics of the vulnerable border regions.

**a sensory history manifesto: The American Transportation Revolution** Aaron W. Marrs, 2024-04-09 This book highlights the rich social and cultural history of the transportation revolution--

**a sensory history manifesto: The Taste of Water** Christy Spackman, 2023-12-19 The Taste of Water explores the increasing erasure of tastes from drinking water over the twentieth century. It asks how dramatic changes in municipal water treatment have altered consumers’ awareness of the environment their water comes from. Through examination of the development of sensory expertise in the United States and France over the twentieth century, this unique history uncovers the foundational role palatability has played in shaping Western water treatment processes. By focusing on the relationship between taste and the environment, Christy Spackman shows how efforts to erase unwanted tastes and smells have transformed water into a highly industrialized food product divorced from the natural environment. The Taste of Water invites readers to question their own assumptions about what water does and should naturally taste like while exposing them to the invisible—but substantial—sensory labor involved in creating tap water.

**a sensory history manifesto: Connecting Visual Literacy to Theory** Ricardo Lopez-León, Dana Statton Thompson, 2024-07-12 This volume seeks to close the gap between education systems across the world that remain systematically devoted to understanding our world through text rather than images. Through an exploration of the contributions of well- and lesser-known visual thinkers from across disciplines and geographies, the contributors offer contemporary appraisals and modern re-conceptualizations of the subject. The book illuminates how experts from various disciplines ranging from art, communication, education, and philosophy laid the foundations for what we know

today as visual literacy. These foundations and innovative ways of thinking and understanding images have been disruptive, but until now, have been relatively understudied. As such, the chapters examine the context of individual thinkers, expanding upon famous theories and providing new insight into why these visual and cognitive processes are imperative to learning and education and to disciplines spanning art history, museum studies, philosophy, photography, and more. The authors, all members of the International Visual Literacy Association (IVLA), are committed to advancing the study of visual literacy by raising new questions and proposing new routes of inquiry. A unique and timely exploration of the way we derive meaning from what we see and how we interact with our visual environment, it will appeal to researchers, scholars, and educators from a range of interdisciplinary backgrounds across art, art education, art history, design, information science, photography, and visual communication.

**a sensory history manifesto: Ordinary Oralities** Josephine Hoegaerts, Janice Schroeder, 2023-08-07 Histories of voice are often written as accounts of greatness: great statesmen, notable rebels, grands discours, and famous exceptional speakers and singers populate our shelves. This focus on the great and exceptional has not only led to disproportionate attention to a small subset of historical actors (powerful, white, western men and the occasional token woman), but also obscures the broad range of vocal practices that have informed, co-created and given meaning to human lives and interactions in the past. For most historical actors, life did not consist of grand public speeches, but of private conversations, intimate whispers, hot gossip or interminable quarrels. This volume suggests an extended practice of eavesdropping: rather than listening out for exceptional voices, it listens in on the more mundane aspects of vocality, including speech and song, but also less formalized shouts, hisses, noises and silences. Ranging from the Scottish highlands to China, from the bedroom to the platform, and from the 18th until the 20th century, contributions to this volume seek out spaces and moments that have been documented idiosyncratically or with difficulty, and where the voice and its sounds can be of particular salience. In doing so, the volume argues for a heightened attention to who speaks, and whose voices resound in history, but refuses to take the modern equation between speech and presence/representation for granted.

**a sensory history manifesto: Museums, Narratives, and Critical Histories** Kerstin Barndt, Stephan Jaeger, 2024-02-19 In response to systemic racism and institutions' implications in histories of colonialism, nationalism, and exclusion, museum curators have embraced new ways of storytelling to face entangled memories and histories. Critical museum practices have consciously sought to unsettle established forms of representation, break with linear narratives of progress, and experiment with new modes of multivocal, multimedia, and subjective storytelling. The volume features analyses of narratives and narration in museums and heritage institutions today, as well as visions for future museum practices on a local, regional, national, transnational, and global scale. It is divided into three sections: Narrative Theory and Temporality, Ruptures and Repair, and Difficult Memories and Histories. Essays from a variety of disciplines in the humanities and social sciences examine museum practices in history, memorial, anthropological, and art museums across six continents. They develop narratological categories, reflect on immersive and virtual narratives, challenge colonial violence and hegemonic forms of representation, query the performance of heritage, parse exhibition design, and unearth techniques to express narratives of social justice.

**a sensory history manifesto: Sensing the Past** Mark Michael Smith, 2007 Smith's history of the sensate is destined to precipitate a revolution in our understanding of the sensibilities that underpinned the mentalities of past epochs.--David Howes, author of *Sensual Relations: Engaging the Senses in Culture and Social Theory* Mark M. Smith presents a far-ranging essay on the history of the senses that serves simultaneously as a good introduction to the historiography. If one feels in danger of sensory overload from this growing body of scholarship, Smith's piece is a useful preventive.--Leigh E. Schmidt, author of *Restless Souls: The Making of American Spirituality* This is a masterful overview. The history of the senses has been a frontier field for a while now. Mark Smith draws together what we know, with an impressive sensory range, and encourages further work. A really exciting survey.--Peter N. Stearns, author of *American Fear: The Causes and Consequences of*

High Anxiety Who would ever have guessed that a book on the history of the senses--seeing, hearing, touching, tasting, and smelling--could be informative, thought-provoking, and, at the same time, most entertaining? Ranging in both time and locale, Mark Smith's *Sensing the Past* makes even the philosophy about the senses from ancient times to now both learned and exciting. This work will draw scholars into under-recognized subjects and lay readers into a world we simply but unwisely take for granted.--Bertram Wyatt-Brown, author of *Southern Honor: Ethics and Behavior in the Old South* Mark M. Smith has a good record of communicating his research to a broad constituency within and beyond the academy . . . This will be required reading for anyone addressing sensory history.--Penelope Gouk, author of *Music, Science and Natural Magic in Seventeenth Century England* This is a fine cultural history of the body, which takes Western and Eastern traditions and their texts quite seriously. Smith views a history of the senses not only from 'below' but places it squarely in the historical imagination. It will be of interest to a wide range of readers.--Sander L. Gilman, author of *Difference and Pathology*

**a sensory history manifesto: *Spectacles and the Victorians*** Gemma Almond-Brown, 2023-09-05 This is the first full-length study of spectacles in the Victorian period. It examines how the Victorians shaped our understanding of functional visual capacity and the concept of 20:20 vision. Demonstrating how this unique assistive device can connect the histories of medicine, technology and disability, it charts how technology has influenced our understanding of sensory perception, both through the diagnostic methods used to measure visual impairment and the utility of spectacles to ameliorate its effects. Taking a material culture approach, the book assesses how the design of spectacles thwarted ophthalmologists' attempts to medicalise their distribution and use, as well as creating a mainstream marketable device on the high street.

**a sensory history manifesto: *Sensory History*** Mark Michael Smith, 2007 No Marketing Blurb

**a sensory history manifesto: *The History Manifesto*** Jo Guldi, David Armitage, 2014-10-02 How should historians speak truth to power - and why does it matter? Why is five hundred years better than five months or five years as a planning horizon? And why is history - especially long-term history - so essential to understanding the multiple pasts which gave rise to our conflicted present? *The History Manifesto* is a call to arms to historians and everyone interested in the role of history in contemporary society. Leading historians Jo Guldi and David Armitage identify a recent shift back to longer-term narratives, following many decades of increasing specialisation, which they argue is vital for the future of historical scholarship and how it is communicated. This provocative and thoughtful book makes an important intervention in the debate about the role of history and the humanities in a digital age. It will provoke discussion among policymakers, activists and entrepreneurs as well as ordinary listeners, viewers, readers, students and teachers. This title is also available as Open Access.

**a sensory history manifesto: *The Deepest Sense*** Constance Classen, 2012-05-15 From the softest caress to the harshest blow, touch lies at the heart of our experience of the world. Now, for the first time, this deepest of senses is the subject of an extensive historical exploration. *The Deepest Sense: A Cultural History of Touch* fleshes out our understanding of the past with explorations of lived experiences of embodiment from the middle ages to modernity. This intimate and sensuous approach to history makes it possible to foreground the tactile foundations of Western culture--the ways in which feelings shaped society. Constance Classen explores a variety of tactile realms including the feel of the medieval city; the tactile appeal of relics; the social histories of pain, pleasure, and affection; the bonds of touch between humans and animals; the strenuous excitement of sports such as wrestling and jousting; and the sensuous attractions of consumer culture. She delves into a range of vital issues, from the uses--and prohibitions--of touch in social interaction to the disciplining of the body by the modern state, from the changing feel of the urban landscape to the technologization of touch in modernity. Through poignant descriptions of the healing power of a medieval king's hand or the grueling conditions of a nineteenth-century prison, we find that history, far from being a dry and lifeless subject, touches us to the quick.

**a sensory history manifesto: *Emotion, Sense, Experience*** Rob Boddice, Mark Smith,

2020-10-15 *Emotion, Sense, Experience* calls on historians of emotions and the senses to come together in serious and sustained dialogue. The Element outlines the deep if largely unacknowledged genealogy of historical writing insisting on a braided history of emotions and the senses; explains why recent historical treatments have sometimes profitably but nonetheless unhelpfully segregated the emotions from the senses; and makes a compelling case for the heuristic and interpretive dividends of bringing emotions and sensory history into conversation. Ultimately, we envisage a new way of understanding historical lived experience generally, as a mutable product of a situated world-brain-body dynamic. Such a project necessarily points us towards new interdisciplinary engagement and collaboration, especially with social neuroscience. Unpicking some commonly held assumptions about affective and sensory experience, we re-imagine the human being as both biocultural and historical, reclaiming the analysis of human experience from biology and psychology and seeking new collaborative efforts.

**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.

**a sensory history manifesto: Sensorial Investigations** David Howes, 2023-03-16

David Howes's sweeping history of the senses in the disciplines of anthropology and psychology and in the field of law lays the foundations for a sensational jurisprudence, or a way to do justice to and by the senses of other people. In part 1, Howes demonstrates how sensory ethnography has yielded alternative insights into how the senses function and argues convincingly that each culture should be approached on its own sensory terms. Part 2 documents how the senses have been disciplined psychologically within the Western tradition, starting with Aristotle and moving through the rise of Lockean empiricism and cognitive neuroscience. Here, Howes presents an anthropologically informed critique of experimental and cognitive psychology, sensory science, and phenomenology. In part 3, he introduces the paradigm of the "historical anthropology of the senses and sensation" and applies it to the analysis of trade relations between Europe and China in the early modern period, to the treaty-making process in North America during the colonial period, and to all the unresolved disputes over land rights and Indigenous sovereignty that continue to this day, arguing that these differences are rooted in a cultural clash of sensoria. Designed for the classroom, *Sensorial Investigations* displays an expansive critical engagement with generations of scholarship. It is essential reading for students and scholars of the history and anthropology of the senses, the psychology of sensation, and socio-legal studies.

**a sensory history manifesto: A Reader's Manifesto** B. R. Myers, 2002 Including: A response to critics, and: Ten rules for serious writers, the author continues his fight on behalf of the American reader, arguing against pretension in so-called literary fiction, naming names and exposing the literary status quo.

**a sensory history manifesto: Smell and the Past** William Tullett, 2023-05-04 What if

researchers interested in 'the past' used their noses? This open access book makes the case for a more imaginatively interdisciplinary approach to sensory heritage and history, arguing that we can and should engage our noses as a research tool for articulating the past. Assessing how both we and our ancestors approach, understand and conceptualise smell, Tullett shows how archives can be 're-odorized' to uncover narratives that are only implicit in or obscured by the historical record. From perfume libraries to organic compounds emitted by historical objects, this book acts as a guide for employing our olfactory senses when researching and studying history in order to understand and communicate the past more fully. Employing 'olfactory figures' examples, *Smell and the Past* shows how historical narratives and arguments can be found through a structured olfactory experience, and demonstrates how our understanding of the past and its relationship with the present is enriched by opening our minds and using our noses. The ebook editions of this book are available open access under a CC BY-NC-ND 4.0 licence on [bloomsburycollections.com](https://bloomsburycollections.com). Open access was funded by the European Union's Horizon 2020 program project ODEUROPA under grant agreement number 101004469.

**a sensory history manifesto: Archives and Emotions** Ilaria Scaglia, Valeria Vanesio, 2024-11-14 *Archives and Emotions* argues, at its most fundamental level, that emotions matter and have always mattered to both the people whose histories are documented by archives and to those working with the documents these contain. This is the first study to put archivists and historians-scholars and practitioners from different settings, geographical provenance, and stages of career-in conversation with one another to examine the interplay of a broad range of emotions and archives, traditional and digital, from the eighteenth to the twenty-first centuries across national and disciplinary borders. Drawing on methodologies from the history of emotions and critical archival studies, this book provides an original analysis of two interconnected themes through a selected number of case studies: the emotional dynamics affecting the construction and management of archives; and the emotions and their effects on the people engaging with them, such as archivists, researchers, and a broad range of communities. Its main message is that critically investigating the history and mechanics of emotions-including their suppression and exclusion-also being conscious of their effects on people and societies is essential to understanding how archives came to hold deep civic and ethical implications for both present and future. This study thus establishes a solid base for future scholarship and interdisciplinary collaborations and challenges academic and non-academic readers to think, work, and train new generations differently, fully aware that past and present choices have-and might again-hurt, inspire, empower, or silence.

**a sensory history manifesto: The Smell of Battle, the Taste of Siege** Mark Michael Smith, 2015 Historical accounts of major events have almost always relied upon what those who were there witnessed. Nowhere is this truer than in the nerve-shattering chaos of warfare, where sight seems to confer objective truth and acts as the basis of reconstruction. In *The Smell of Battle, the Taste of Siege*, historian Mark M. Smith considers how all five senses, including sight, shaped the experience of the Civil War and thus its memory, exploring its full sensory impact on everyone from the soldiers on the field to the civilians waiting at home. From the eardrum-shattering barrage of shells announcing the outbreak of war at Fort Sumter; to the stench produced by the corpses lying in the mid-summer sun at Gettysburg; to the siege of Vicksburg, once a center of Southern culinary aesthetics and starved into submission, Smith recreates how Civil War was felt and lived. Relying on first-hand accounts, Smith focuses on specific senses, one for each event, offering a wholly new perspective. At Bull Run, the similarities between the colors of the Union and Confederate uniforms created concern over what later would be called friendly fire and helped decide the outcome of the first major battle, simply because no one was quite sure they could believe their eyes. He evokes what it might have felt like to be in the HL Hunley submarine, in which eight men worked cheek by jowl in near-total darkness in a space 48 inches high, 42 inches wide. Often argued to be the first total war, the Civil War overwhelmed the senses because of its unprecedented nature and scope, rendering sight less reliable and, Smith shows, forcefully engaging the nonvisual senses. Sherman's March was little less than a full-blown assault on Southern sense and sensibility, leaving nothing

untouched and no one unaffected. Unique, compelling, and fascinating, *The Smell of Battle, The Taste of Siege*, offers readers way to experience the Civil War with fresh eyes.

**a sensory history manifesto: Manifesto for a Post-Critical Pedagogy** Naomi Hodgson, Joris Vlieghe, Piotr Zamojski, 2018-01-09 The belief in the transformative potential of education has long underpinned critical educational theory. But its concerns have also been largely political and economic, using education as the means to achieve a better - or ideal - future state: of equality and social justice. Our concern is not whether such a state can be realized. Rather, the belief in the transformative potential of education leads us to start from the assumption of equality and to attend to what is educational about education. In *Manifesto for a Post-Critical Pedagogy* we set out five principles that call not for an education as a means to achieve a future state, but rather that make manifest those educational practices that do exist today and that we wish to defend. The Manifesto also acts as a provocation, as the starting point of a conversation about what this means for research, pedagogy, and our relation to our children, each other, and the world. *Manifesto for a Post-Critical Pedagogy* invites a shift from a critical pedagogy premised on revealing what is wrong with the world and using education to solve it, to an affirmative stance that acknowledges what is educational in our existing practices. It is focused on what we do and what we can do, if we approach education with love for the world and acknowledge that education is based on hope in the present, rather than on optimism for an eternally deferred future.

**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.

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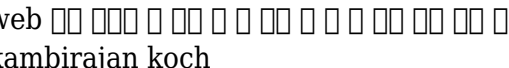
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