



Image Credits: Woodcut from *Ein new lied/wie es vor husst mit den Puren ergungen ist*
Im thon Es get ein fischer summer daher, printed leaflet, ca. 1525.
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The Sound of the Peasants' War (1525)

*A Book Project
in the History of the Senses*

29 May 2026

16.30-19.00

University of Florence
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UNIVERSITÀ
DEGLI STUDI
FIRENZE

Dipartimento di Storia,
Archeologia, Geografia,
Arte e Spettacolo
Eccellenza 2023-2027

Laboratorio di Tecniche della Mediazione
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SOCIETY FOR THE
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EMOTIONS**

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ABSTRACT

At first glance, the topic of ‘Sound and the Peasants’ War’ raises methodological questions: how can something ephemeral and long-faded become the subject of historical research? In this lecture, I will explore questions such as these and present the history of the senses – not so much as a subject area – but as a methodological approach. Sound is not understood here as an aesthetic category but as a socially effective and politically charged form of practice. The focus of my contribution is on how sounds and noises were mobilised, perceived and strategically employed, and what role they played in the social organisation and political communication of the insurgents during the Peasants’ War. In addition, the lecture is an attempt to decenter the historiography of the Peasants’ War through the auditory dimension, as the scholarly account no longer follows the regional narrative prevalent in historiography, but instead traces the formation of peasant communities of interaction and their politicisation within rural and urban communities through acoustic means. The thesis of this lecture is that it was not so much a specific region (Upper Swabia, Franconia, Thuringia, Alsace, the Alpine regions) that shaped the political identity of the rebels, but rather that the close connection between uprising and sound was formative for the rural and urban communities of interaction as acoustic communities.

THE SPEAKER

Daniela Hacke is professor of early modern history at Freie Universität Berlin. Her doctoral thesis focused on marital conflicts in Venice, which raise key questions regarding perceptions of domestic violence, marital discord and gender-specific role expectations (*Women, Sex and Marriage in Early Modern Venice*, Ashgate/Routledge 2004). In further publications, she examines early modern gender concepts and debates surrounding the role of women in society, including the *Querelle des femmes* (*Moderata Fonte, The Merit of Women: Why Women Are More Worthy and Perfect Than Men*, Munich 2002) and female self-writings (*Frauen in der Stadt. Selbstzeugnisse des 16. – 18. Jahrhunderts*, Ostfildern 2004). Her research also encompasses the cultural history of confessional affiliation and politics in the Swiss Confederation (*Konfession und Kommunikation. Religiöse Koexistenz und Politik in der Alten Eidgenossenschaft*, Wien et al. 2017).

Over the past 10 years, Daniela Hacke has developed a new thematic and methodological field of research, which she is helping to shape: The History of the Senses. She runs the first (and only) blog focusing on early modern sensory history (*NEMoS – Network of Early Modern Senses*) and has published two anthologies on the senses in colonial contexts and the significance of the senses and emotions in a global context (*Empire of the Senses: Sensory Practices of Colonialism in Early America*, ed. with Paul Musselwhite, Leiden 2017; *Matters of Engagement: Emotions, Identity, and Cultural Contact in the Premodern World*, ed. with Claudia Jarzebowski and Hannes Ziegler, Routledge 2020.)