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KEY=AND - MOHAMMED JAIDEN

Popular Exhibitions, Science and Showmanship, 1840-1910 *Routledge* Victorian culture was characterized by a proliferation of shows and exhibitions. These were encouraged by the development of new sciences and technologies, together with changes in transportation, education and leisure patterns. The essays in this collection look at exhibitions and their influence in terms of location, technology and ideology. **Popular Exhibitions, Science and Showmanship, 1840-1910** *University of Pittsburgh Press* Victorian culture was characterized by a proliferation of shows and exhibitions. These were encouraged by the development of new sciences and technologies, together with changes in transportation, education and leisure patterns. The essays in this collection look at exhibitions and their influence in terms of location, technology and ideology. **The Routledge Research Companion to Nineteenth-Century British Literature and Science** *Taylor & Francis* Tracing the continuities and trends in the complex relationship between literature and science in the long nineteenth century, this companion provides scholars with a comprehensive, authoritative and up-to-date foundation for research in this field. In intellectual, material and social terms, the transformation undergone by Western culture over the period was unprecedented. Many of these changes were grounded in the growth of science. Yet science was not a cultural monolith then any more than it is now, and its development was shaped by competing world views. To cover the full range of literary engagements with science in the nineteenth century, this companion consists of twenty-seven chapters by experts in the field, which explore crucial social and intellectual contexts for the interactions between literature and science, how science affected different genres of writing, and the importance of individual scientific disciplines and concepts within literary culture. Each chapter has its own extensive bibliography. The volume as a whole is rounded out with a synoptic introduction by the editors and an afterword by the eminent historian of nineteenth-century science Bernard Lightman. **The Cambridge Companion to Theatre and Science** *Cambridge University Press* The first ever companion to theatre and science brings together research on key topics, performances, and new areas of interest. **Victorian Medicine and Popular Culture** *Routledge* This collection of essays explores the rise of scientific medicine and its impact on Victorian popular culture. Chapters include an examination of Dickens's involvement with hospital funding, concerns over milk purity and the theatrical portrayal of drug addiction, plus a whole section devoted to medicine in crime fiction. **Adolphe Quetelet, Social Physics and the Average Men of Science, 1796-1874** *Routledge* Adolphe Quetelet was an influential scientist whose controversial work was condemned by John Stuart Mill and Charles Dickens. He was in contact with many Victorian elite, including Babbage, Herschel and Faraday. This is the first scholarly biography of Quetelet, exploring his contribution to quantitative reasoning and place in intellectual history. **How Scientific Instruments Have Changed Hands** *BRILL* This collection of essays discusses the marketing of scientific and medical instruments from the eighteenth century to the First World War. It features case-studies from the United Kingdom, the Americas and Europe. **Evolution and Victorian Culture** *Cambridge University Press* Examines the dynamic interplay between evolution and Victorian culture, mapping new relationships between the arts and sciences. **Science and Societies in Frankfurt Am Main** *Routledge* Sakurai presents a study of how scientific societies affected the social and political life of a city. As it did not have a university or a centralized government, Frankfurt am Main is an ideal case study of how scientific associations - funded by private patronage for the good of the local populace - became an important centre for natural history. **Brewing Science, Technology and Print, 1700-1880** *Routledge* How did the brewing of beer become a scientific process? Sumner explores this question by charting the theory and practice of the trade in Britain and Ireland during the eighteenth and nineteenth centuries. **The Age of Scientific Naturalism Tyndall and His Contemporaries** *Routledge* The essays in this volume focus on the way Victorian Physicist John Tyndall and his correspondents developed their ideas through letters, periodicals and journals and challenge assumptions about who gained authority, and how they attained and defended their position within the scientific community. **Materials of the Mind Phrenology, Race, and the Global History of Science, 1815-1920** *University of Chicago Press* This is not only the first global history of nineteenth-century science but the first global history of phrenology. Phrenology was the most popular mental science of the Victorian age. From American

senators to Indian social reformers, this new mental science found supporters around the globe. *Materials of the Mind* tells the story of how phrenology changed the world—and how the world changed phrenology. This is a story of skulls from the Arctic, plaster casts from Haiti, books from Bengal, and letters from the Pacific. Drawing on far-flung museum and archival collections, and addressing sources in six different languages, *Materials of the Mind* is an impressively innovative account of science in the nineteenth century as part of global history. It shows how the circulation of material culture underpinned the emergence of a new materialist philosophy of the mind, while also demonstrating how a global approach to history can help us reassess issues such as race, technology, and politics today.

Victorian Literature and the Physics of the Imponderable *Routledge* The Victorians were obsessed with the empirical but were frequently frustrated by the sizeable gaps in their understanding of the world around them. This study examines how literature and popular culture adopted the emerging language of physics to explain the unknown or 'imponderable'.

Uncommon Contexts Encounters Between Science and Literature, 1800-1914 *Routledge* Britain in the long nineteenth century developed an increasing interest in science of all kinds. The essays in this collection uncover this symbiotic relationship between literature and science.

The Victorian World *Routledge* With an interdisciplinary approach that encompasses political history, the history of ideas, cultural history and art history, *The Victorian World* offers a sweeping survey of the world in the nineteenth century. This volume offers a fresh evaluation of Britain and its global presence in the years from the 1830s to the 1900s. It brings together scholars from history, literary studies, art history, historical geography, historical sociology, criminology, economics and the history of law, to explore more than 40 themes central to an understanding of the nature of Victorian society and culture, both in Britain and in the rest of the world. Organised around six core themes - the world order, economy and society, politics, knowledge and belief, and culture - *The Victorian World* offers thematic essays that consider the interplay of domestic and global dynamics in the formation of Victorian orthodoxies. A further section on 'Varieties of Victorianism' offers considerations of the production and reproduction of external versions of Victorian culture, in India, Africa, the United States, the settler colonies and Latin America. These thematic essays are supplemented by a substantial introductory essay, which offers a challenging alternative to traditional interpretations of the chronology and periodisation of the Victorian years. Lavishly illustrated, vivid and accessible, this volume is invaluable reading for all students and scholars of the nineteenth century.

The Making of Modern Anthrax, 1875-1920 *Uniting Local, National and Global Histories of Disease* *Routledge* Stark offers a fresh perspective on the history of infectious disease. He examines anthrax in terms of local, national and global significance, and constructs a narrative that spans public, professional and geographic domains.

The Making of British Anthropology, 1813-1871 *Routledge* Victorian anthropology has been called an 'armchair practice', distinct from the scientific discipline of the 20th century. Sera-Shriar argues that anthropology went through a process of innovation which built on observational study and that nineteenth-century anthropology laid the foundations for the field-based science of today.

The Medical Trade Catalogue in Britain, 1870-1914 *Routledge* By the late nineteenth century advances in medical knowledge, technology and pharmaceuticals led to the development of a thriving commercial industry. Drawing on over 400 medical trade catalogues Jones presents a study of the changing nature of medical professionalism.

Astronomy in India, 1784-1876 *Routledge* Covering the period from the foundation of the Asiatic Society in 1784 to the establishment of the Indian Association for the Cultivation of Science in 1876, Sen explores the relationship between Indian astronomers and the colonial British.

Material Theories Locating Artefacts and People in Gottfried Semper's Writings *Taylor & Francis* *Material Theories* takes a radically new approach to well-established thinking on nineteenth-century architecture and design by investigating Gottfried Semper's classic ideas about dressing, metamorphosis of material, and cultural development, culminating in his two-volume publication *Style*. This book demonstrates how Semper's theories crystallised among his encounters with material things of the late 1840s and early 1850s. It examines several discursive frameworks and phenomena which shaped the attitude to artefacts in Europe in the mid-nineteenth century, and which were specifically pertinent to Semper's evolution: archaeology and antiquarianism, the domestic interior, print media, collections, and the embodied relationship between the designer and their work. For the first time, this book examines the construction of a design theory not only as an intellectual endeavour but also as a process of confrontation with material things. It employs recent approaches to material culture, in particular Thing Theory, in order to show that Semper's artefact references constituted his ideas, rather than simply giving impetus to them. It will be an important investigation for academics and researchers interested in interior design history, as well as scholars of material culture and history of design theory.

Staging Science Scientific Performance on Street, Stage and Screen *Springer* This book considers scientific performances across two centuries, from the early nineteenth century to the present day. Performances include demonstrations of technologies, experiments that look like theatre, theatre that looks like science, tourist representations and natural history film-making. Its key aim is to open debate on how scientific activity, both historical and contemporary, might be understood in the context of performance studies and the imaginative acts required to stage engaging performances. Scientific performances have become increasingly of interest to historians of science, literature and science scholars, and in the field of science studies. As yet, however, no work has sought to examine a range of scientific performances with the aim of interrogating and illuminating the kinds of critical and theoretical practices that might be employed to engage with them. With scientific performance likely to become ever more central to scholarly study in the next few years this volume offer a timely, and early, intervention in the existing debates, and aims, too, to be a touchstone for future work.

Light Touches Cultural Practices of Illumination, 1800-1900 *Taylor & Francis* *Light Touches: Cultural Practices of Illumination, 1800-1900* explores how urban lives in the nineteenth century were increasingly touched by innovations in the technologies and aesthetics of illumination. Dramatic changes in qualities of light - and darkness - became acutely palpable to the human sensorium; using, seeing, feeling, and being in light were

now matters of intense personal and cultural concern. Light gave meaningful vitality to the period's material culture, and light itself became something to be perceptually consumed. Over the course of six chapters Alice Barnaby traces how light was used in amateur artistic pastimes, interior design and clothing fashions, spectacular public amusements, volatile street demonstrations, and art gallery designs. From these previously unexplored examples a more complex history of light in the period emerges. Society's fascination with illumination, its desire to work with it and make meaning from it gave rise to a distinctly new set of cultural practices. Through these practices unexpected discoveries about the modern world were revealed. Light proved to be instrumental in everyday acts of experimentation and imaginative enquiry. Barnaby offers an intervention into the dominant scholarly narrative of the nineteenth century which traditionally reads modernity as synonymous with the formation of a spectacular, disembodied visuality. *Light Touches*, in contrast, returns vision to the body and foregrounds the actively felt - as well as seen - sensation of light. In coming to understand these cultural practices of illumination, the book reconsiders many assumptions about nineteenth-century modernity. *Assembling the Dinosaur Fossil Hunters, Tycoons, and the Making of a Spectacle* *Harvard University Press* Lukas Rieppel shows how dinosaurs gripped the popular imagination and became emblems of America's industrial power and economic prosperity during the Gilded Age. Spectacular fossils were displayed in museums financed by North America's wealthiest tycoons, to cement their reputation as both benefactors of science and fierce capitalists. *The Writing of the Gods The Race to Decode the Rosetta Stone* *Simon and Schuster* The surprising and compelling story of two rival geniuses in an all-out race to decode one of the world's most famous documents—the Rosetta Stone—and their twenty-year-long battle to solve the mystery of ancient Egypt's hieroglyphs. The Rosetta Stone is one of the most famous objects in the world, attracting millions of visitors to the British museum ever year, and yet most people don't really know what it is. Discovered in a pile of rubble in 1799, this slab of stone proved to be the key to unlocking a lost language that baffled scholars for centuries. Carved in ancient Egypt, the Rosetta Stone carried the same message in different languages—in Greek using Greek letters, and in Egyptian using picture-writing called hieroglyphs. Until its discovery, no one in the world knew how to read the hieroglyphs that covered every temple and text and statue in Egypt. Dominating the world for thirty centuries, ancient Egypt was the mightiest empire the world had ever known, yet everything about it—the pyramids, mummies, the Sphinx—was shrouded in mystery. Whoever was able to decipher the Rosetta Stone, and learn how to read hieroglyphs, would solve that mystery and fling open a door that had been locked for two thousand years. Two brilliant rivals set out to win that prize. One was English, the other French, at a time when England and France were enemies and the world's two great superpowers. *The Writing of the Gods* chronicles this high-stakes intellectual race in which the winner would win glory for both himself and his nation. A riveting portrait of empires both ancient and modern, this is an unparalleled look at the culture and history of ancient Egypt and a fascinating, fast-paced story of human folly and discovery unlike any other. *Sound Knowledge Music and Science in London, 1789-1851* *University of Chicago Press* What does it mean to hear scientifically? What does it mean to see musically? This volume uncovers a new side to the long nineteenth century in London, a hidden history in which virtuosic musical entertainment and scientific discovery intersected in remarkable ways. *Sound Knowledge* examines how scientific truth was accrued by means of visual and aural experience, and, in turn, how musical knowledge was located in relation to empirical scientific practice. James Q. Davies and Ellen Lockhart gather work by leading scholars to explore a crucial sixty-year period, beginning with Charles Burney's ambitious *General History of Music*, a four-volume study of music around the globe, and extending to the Great Exhibition of 1851, where musical instruments were assembled alongside the technologies of science and industry in the immense glass-encased collections of the Crystal Palace. Importantly, as the contributions show, both the power of science and the power of music relied on performance, spectacle, and experiment. Ultimately, this volume sets the stage for a new picture of modern disciplinary, shining light on an era before the division of aural and visual knowledge. *Victorian Writers and the Environment Ecocritical Perspectives* *Taylor & Francis* Applying ecocritical theory to the work of Victorian writers, this collection explores what a diversity of ecocritical approaches can offer students and scholars of Victorian literature, at the same time that it critiques the general effectiveness of ecocritical theory. Interdisciplinary in their approach, the essays take up questions related to the nonhuman, botany, landscape, evolutionary science, and religion. The contributors cast a wide net in terms of genre, analyzing novels, poetry, periodical works, botanical literature, life-writing, and essays. Focusing on a wide range of canonical and noncanonical writers, including Charles Dickens, the Brontes, John Ruskin, Christina Rossetti, Jane Webb Loudon, Anna Sewell, and Richard Jefferies, *Victorian Writers and the Environment* demonstrates the ways in which nineteenth-century authors engaged not only with humans' interaction with the environment during the Victorian period, but also how some authors anticipated more recent attitudes toward the environment. *Freaks in Late Nineteenth-century British Media and Medicine* This thesis explores the prevalence of freaks in late nineteenth-century British culture through popular and medical print media. Through their consistent representation and exhibition, freaks became a part of mainstream culture. Due to their regular reproduction, freak narratives and images often perpetuated the lives of freaks long after their deaths; thereby creating freak legacies. This thesis employs the theoretical concept of generativity, drawn from John Kotre's work, to investigate the role of freaks and freak legacies in late nineteenth-century culture. Generativity is the process which allows the continuation of lives after death, through the creation and perpetuation of legacy. Through their regular representation and reproduction in print, I argue, freaks were generative in that they contributed to the perpetuation of their own and others' legacies in late nineteenth-century Britain. In particular, the generativity of freak narratives for medical and popular press readerships is considered to demonstrate the multiple ways freak representations were constructed to suit broad and diverse audiences. The first two chapters of this thesis examine popular representations of freaks and the last two look at

medicine's interaction with freak bodies. The first half of this thesis establishes the mainstream status of freaks by exploring their numerous representations in a diverse range of popular print sources. The first chapter demonstrates some of the ways popular media engaged with freaks and their legacies. In the second chapter, the popular appeal of freaks is further explored through a case study of the two UK visits of the Barnum and Bailey circus at the end of the nineteenth century. Particular attention is paid to the generative use of freaks in building the famous showman Phineas T. Barnum's legacy. Then, the next half of this thesis turns to medical culture to explore the professional engagement with anomalous bodies. Chapter three explores the intricacies of the medicine -freak relationship by demonstrating medicine's attempts to assert authority over freakish bodies. The final chapter examines the importance of legacy to the medical profession and offers an analysis of three freak case studies which demonstrate this aim. These case studies also make up a chapter in *Popular Exhibitions, Science and Showmanship, 1840-1910*, which is due to be published by Pickering and Chatto in 2012. *London's West End Creating the Pleasure District, 1800-1914* Oxford University Press, USA The first history of the West End of London, showing how the nineteenth-century growth of theatres, opera houses, galleries, restaurants, department stores, casinos, exhibition centres, night clubs, street life, and the sex industry shaped modern culture and consumer society, and made London a world centre of entertainment and glamour. *Performance and the Medical Body* Bloomsbury Publishing This edited collection focuses on performance practice and analysis that engages with medical and biomedical sciences. After locating the 'biologization' of theatre at the turn of the twentieth century, it examines a range of contemporary practices that respond to understandings of the human body as revealed by biomedical science. In bringing together a variety of analytical perspectives, the book draws on scholars, scientists, artists and practices that are at the forefront of current creative, scientific and academic research. Its exploration of the dynamics and exchange between performance and medicine will stimulate a widening of the debate around key issues such as subjectivity, patient narratives, identity, embodiment, agency, medical ethics, health and illness. In focusing on an interdisciplinary understanding of performance, the book examines the potential of performance and theatre to intervene in, shape, inform and extend vital debates around biomedical knowledge and practice in the contemporary moment. *Victorian Science and Imagery Representation and Knowledge in Nineteenth Century Visual Culture* University of Pittsburgh Press The nineteenth century was a period of science and imagery: when scientific theories and discoveries challenged longstanding boundaries between animal, plant, and human, and when art and visual culture produced new notions about the place of the human in the natural world. Just as scientists relied on graphic representation to conceptualize their ideas, artists moved seamlessly between scientific debate and creative expression to support or contradict popular scientific theories—such as Darwin's theory of evolution and sexual selection—deliberately drawing on concepts in ways that allowed them to refute popular claims or disrupt conventional knowledges. Focusing on the close kinship between the arts and sciences during the Victorian period, the art historians contributing to this volume reveal the unique ways in which nineteenth-century British and American visual culture participated in making science, and in which science informed art at a crucial moment in the history of the development of the modern world. Together, they explore topics in geology, meteorology, medicine, anatomy, evolution, and zoology, as well as a range of media from photography to oil painting. They remind us that science and art are not tightly compartmentalized, separate influences. Rather, these are fields that share forms, manifest as waves, layers, lines, or geometries; that invest in the idea of the evolution of form; and that generate surprisingly kindred responses, such as pain, pleasure, empathy, and sympathy. *The Voice of Science British Scientists on the Lecture Circuit in Gilded Age America* University of Pittsburgh Press For many in the nineteenth century, the spoken word had a vivacity and power that exceeded other modes of communication. This conviction helped to sustain a diverse and dynamic lecture culture that provided a crucial vehicle for shaping and contesting cultural norms and beliefs. As science increasingly became part of public culture and debate, its spokespersons recognized the need to harness the presumed power of public speech to recommend the moral relevance of scientific ideas and attitudes. With this wider context in mind, *The Voice of Science* explores the efforts of five celebrity British scientists—John Tyndall, Thomas Henry Huxley, Richard Proctor, Alfred Russel Wallace, and Henry Drummond—to articulate and embody a moral vision of the scientific life on American lecture platforms. These evangelists for science negotiated the fraught but intimate relationship between platform and newsprint culture and faced the demands of audiences searching for meaningful and memorable lecture performances. As Diarmid Finnegan reveals, all five attracted unrivaled attention, provoking responses in the press, from church pulpits, and on other platforms. Their lectures became potent cultural catalysts, provoking far-reaching debate on the consequences and relevance of scientific thought for reconstructing cultural meaning and moral purpose. *A Science of Our Own Exhibitions and the Rise of Australian Public Science* University of Pittsburgh Press When the Reverend Henry Carmichael opened the Sydney Mechanics' School of Arts in 1833, he introduced a bold directive: for Australia to advance on the scale of nations, it needed to develop a science of its own. Prominent scientists in the colonies of New South Wales and Victoria answered this call by participating in popular exhibitions far and near, from London's Crystal Palace in 1851 to Sydney, Melbourne, Adelaide, and Brisbane during the final decades of the nineteenth century. *A Science of Our Own* explores the influential work of local botanists, chemists, and geologists—William B. Clarke, Joseph Bosisto, Robert Brough Smyth, and Ferdinand Mueller—who contributed to shaping a distinctive public science in Australia during the nineteenth century. It extends beyond the political underpinnings of the development of public science to consider the rich social and cultural context at its core. For the Australian colonies, as Peter H. Hoffenberg argues, these exhibitions not only offered a path to progress by promoting both the knowledge and authority of local scientists and public policies; they also ultimately redefined the relationship between science and society by representing and appealing to the growing popularity of science at home and abroad. *News from Mars Mass Media and the Forging of a New Astronomy, 1860-1910*

University of Pittsburgh Press Mass media in the late nineteenth century was full of news from Mars. In the wake of Giovanni Schiaparelli's 1877 discovery of enigmatic dark, straight lines on the red planet, astronomers and the public at large vigorously debated the possibility that it might be inhabited. As rivaling scientific practitioners looked to marshal allies and sway public opinion—through newspapers, periodicals, popular books, exhibitions, and encyclopaedias—they exposed disagreements over how the discipline of astronomy should be organized and how it should establish acceptable conventions of discourse. News from Mars provides a new account of this extraordinary episode in the history of astronomy, revealing how major transformations in astronomical practice across Britain and America were inextricably tied up with popular scientific culture and a transatlantic news economy that enabled knowledge to travel. As Joshua Nall argues, astronomers were journalists, too, eliding practice with communication in consequential ways. As writers and editors, they played a pivotal role in the emergence of a “new astronomy” dedicated to the study of the physical constitution and life history of celestial objects, blurring harsh distinctions between those who produced esoteric knowledge and those who disseminated it. *The Great Exhibition, 1851 A sourcebook* *Manchester University Press* *The Great Exhibition, 1851: A Sourcebook* is the first anthology of its kind. It presents a comprehensive array of carefully selected primary documents, sourced from the period before, during and after the Exhibition in Hyde Park in 1851. Drawing on contemporary newspapers and periodicals, the archives of the Royal Commission, diaries, journals, celebratory poems and essays, many of these documents are reproduced in their entirety, and in the same place, for the first time. The book provides an unparalleled resource for teachers and students of the Exhibition and a starting point for researchers new to the subject. Subdivided into six chapters - Origins and organisation, Display, Nation, empire and ethnicity, Gender, Class and Afterlives - it represents the current scholarly debates about the Exhibition, orientating readers with helpful, critically informed, introductions. What was the Great Exhibition and what did it mean? Readers of *The Great Exhibition, 1851: A Sourcebook* will take great pleasure in finding out. *Animal History in the Modern City Exploring Liminality* *Bloomsbury Publishing* This book is open access and available on www.bloomsburycollections.com. It is funded by Knowledge Unlatched. Animals are increasingly recognized as fit and proper subjects for historians, yet their place in conventional historical narratives remains contested. This volume argues for a history of animals based on the centrality of liminality - the state of being on the threshold, not quite one thing yet not quite another. Since animals stand between nature and culture, wildness and domestication, the countryside and the city, and tradition and modernity, the concept of liminality has a special resonance for historical animal studies. Assembling an impressive cast of contributors, this volume employs liminality as a lens through which to study the social and cultural history of animals in the modern city. It includes a variety of case studies, such as the horse-human relationship in the towns of New Spain, hunting practices in 17th-century France, the birth of the zoo in Germany and the role of the stray dog in the Victorian city, demonstrating the interrelated nature of animal and human histories. *Animal History in the Modern City* is a vital resource for scholars and students interested in animal studies, urban history and historical geography. *Brainmedia One Hundred Years of Performing Live Brains, 1920-2020* *Bloomsbury Publishing USA* Will we ever be able to see the brain at work? Could it be possible to observe thinking and feeling as if watching a live broadcast from within the human head? *Brainmedia* uncovers past and present examples of scientists and science educators who conceptualize and demonstrate the active human brain guided by new media technologies. Drawing on original archival material, *Brainmedia* outlines a new history of “live brains,” arguing that practices of - and ideas about - mediation impacted the imagination of seeing the brain at work. Through five carefully researched and illustrated historical case studies, Flora Lysen shows the conceptual but also practical assembling of brains and media: from exhibitions of giant illuminated brain models and staged projections of brainwave recordings; to live televised brain broadcasts, brains hooked up to computers and experiments with “brain-to-brain” synchronization. By combining accounts of scientists examining brains in laboratories with examples of public demonstrations and exhibitions of brain research, *Brainmedia* casts new light on popularization practices, placing them at the heart of scientific work. The book argues that a vital part of brain research is the performing of knowledge with and through media. This means that the significance attributed to neuroscientific research today also much depends on the changing forms of fascination that ultimately allow for the persistence of promises of seeing the live brain at work. *Supernatural Entertainments Victorian Spiritualism and the Rise of Modern Media Culture* *Penn State Press* In *Supernatural Entertainments*, Simone Natale vividly depicts spiritualism's rise as a religious and cultural phenomenon and explores its strong connection to the growth of the media entertainment industry in the nineteenth century. He frames the spiritualist movement as part of a new commodity culture that changed how public entertainments were produced and consumed. Starting with the story of the Fox sisters, considered the first spiritualist mediums in history, Natale follows the trajectory of spiritualism in Great Britain and the United States from its foundation in 1848 to the beginning of the twentieth century. He demonstrates that spiritualist mediums and leaders adopted many of the promotional strategies and spectacular techniques that were being developed for the broader entertainment industry. Spiritualist mediums were indistinguishable from other professional performers, as they had managers and agents, advertised in the press, and used spectacularism to draw audiences. Addressing the overlap between spiritualism's explosion and nineteenth-century show business, Natale provides an archaeology of how the supernatural became a powerful force in the media and popular culture of today. *Science Museums in Transition Cultures of Display in Nineteenth-Century Britain and America* *University of Pittsburgh Press* Winner, Outstanding Academic Title 2017, Choice Magazine The nineteenth century witnessed a dramatic shift in the display and dissemination of natural knowledge across Britain and America, from private collections of miscellaneous artifacts and objects to public exhibitions and state-sponsored museums. The science museum as we know it—an institution of expert knowledge built to inform a lay public—was still very much in formation during this dynamic period. Science Museums in

Transition provides a nuanced, comparative study of the diverse places and spaces in which science was displayed at a time when science and spectacle were still deeply intertwined; when leading naturalists, curators, and popular showmen were debating both how to display their knowledge and how and whether they should profit from scientific work; and when ideals of nationalism, class politics, and democracy were permeating the museum's walls. Contributors examine a constellation of people, spaces, display practices, experiences, and politics that worked not only to define the museum, but to shape public science and scientific knowledge. Taken together, the chapters in this volume span the Atlantic, exploring private and public museums, short and long-term exhibitions, and museums built for entertainment, education, and research, and in turn raise a host of important questions, about expertise, and about who speaks for nature and for history. After 1851 The material and visual cultures of the Crystal Palace at Sydenham *Manchester University Press* Echoing Joseph Paxton's question at the close of the Great Exhibition, 'What is to become of the Crystal Palace?', this interdisciplinary essay collection argues that there is considerable potential in studying this unique architectural and art-historical document after 1851, when it was rebuilt in the South London suburb of Sydenham. It brings together research on objects, materials and subjects as diverse as those represented under the glass roof of the Sydenham Palace itself; from the Venus de Milo to Sheffield steel, souvenir 'peep eggs' to war memorials, portrait busts to imperial pageants, tropical plants to cartoons made by artists on the spot, copies of paintings from ancient caves in India to 1950s film. Essays do not simply catalogue and collect this eclectic congregation, but provide new ways for assessing the significance of the Sydenham Crystal Palace for both nineteenth- and twentieth-century studies. The volume will be of particular interest to researchers and students of British cultural history, museum studies, and art history. *Theatre and Evolution from Ibsen to Beckett* *Columbia University Press* Evolutionary theory made its stage debut as early as the 1840s, reflecting a scientific advancement that was fast changing the world. Tracing this development in dozens of mainstream European and American plays, as well as in circus, vaudeville, pantomime, and "missing link" performances, *Theatre and Evolution from Ibsen to Beckett* reveals the deep, transformative entanglement among science, art, and culture in modern times. The stage proved to be no mere handmaiden to evolutionary science, though, often resisting and altering the ideas at its core. Many dramatists cast suspicion on the arguments of evolutionary theory and rejected its claims, even as they entertained its thrilling possibilities. Engaging directly with the relation of science and culture, this book considers the influence of not only Darwin but also Lamarck, Chambers, Spencer, Wallace, Haeckel, de Vries, and other evolutionists on 150 years of theater. It shares significant new insights into the work of Ibsen, Shaw, Wilder, and Beckett, and writes female playwrights, such as Susan Glaspell and Elizabeth Baker, into the theatrical record, unpacking their dramatic explorations of biological determinism, gender essentialism, the maternal instinct, and the "cult of motherhood." It is likely that more people encountered evolution at the theater than through any other art form in the late nineteenth and early twentieth centuries. Considering the liveliness and immediacy of the theater and its reliance on a diverse community of spectators and the power that entails, this book is a key text for grasping the extent of the public's adaptation to the new theory and the legacy of its representation on the perceived legitimacy (or illegitimacy) of scientific work.