HY24620 Exploring Nineteenth-Century Exhibitions

This module will develop students' critical awareness of historical sources and methods of research through examination of a range of sources relating to nineteenth-century exhibitions. It looks at how popular shows and exhibitions have operated as ways of classifying, domesticating and making sense of the exotic and unusual. It looks at the relationship between the historical development of the exhibition and the rise of consumer culture through the nineteenth century. Through panoramas, magic lantern shows, galleries of practical science and industrial exhibitions audiences learned how to see the alien as part of their own culture, how to understand scientific and technological progress and how to participate in commodity culture.



Alberti, S. J. M. M. (2003). Conversaziones and the Experience of Science in Victorian England. Journal of Victorian Culture, 8(2), 208–230. https://doi.org/10.3366/jvc.2003.8.2.208

Altick, R. D. (1978). The shows of London. Belknap Press.

Appelbaum, S., Avery Library, & Chicago Historical Society. (1980). The Chicago World's Fair of 1893: a photographic record: Vol. Dover architectural series. Dover Publications.

Auerbach, J. A. (1999). The Great Exhibition of 1851: a nation on display. Yale University Press.

Auerbach, J. A., & Hoffenberg, P. H. (2008). Britain, the Empire, and the world at the Great Exhibition of 1851. Ashgate.

Bailey, P. (1987). Leisure and class in Victorian England: rational recreation and the contest for control, 1830-1885. Methuen.

Beauchamp, K. G. (1997). Exhibiting electricity: Vol. IEE history of technology series. Institution of Electrical Engineers.

Bellon, R. (2007). Science at the Crystal Focus of the World. In Science in the marketplace: nineteenth-century sites and experiences. University of Chicago Press.

Benedict, B., Dobkin, M., Brechin, G. A., Armstrong, E., Starr, G., & Robert H. Lowie Museum of Anthropology. (1983). The anthropology of world's fairs: San Francisco's Panama Pacific International Exposition of 1915. Lowie Museum of Anthropology.

Booth, M. R. (1981). Victorian spectacular theatre, 1850-1910: Vol. Theatre production studies. Routledge & Kegan Paul.

Brain, R. (n.d.). Going to the fair: readings in the culture of nineteenth-century exhibitions. Whipple Museum of the History of Science.

Braun, M. (1994). Picturing time: the work of Etienne-Jules Marey (1830-1904). University of Chicago Press.

Briggs, A. (1968). Victorian cities: Vol. Pelican books (New ed). Penguin.

Briggs, A. (1988). Victorian things. Sutton Publishing.

Briggs, J. (2013). Ballads and Balloon Ascents: Reconnecting the Popular and the Didactic in 1851. Victorian Studies, 55(2). https://doi.org/10.2979/victorianstudies.55.2.253

Brooker, J. (2013). The Temple of Minerva: Magic and the Magic Lantern at the Royal Polytechnic Institution, London 1887 - 1801. The Magic Lantern Society.

Buzard, J., Childers, J. W., & Gillooly, E. (2007). Victorian prism: refractions of the Crystal Palace: Vol. Victorian literature and culture series. University of Virginia Press.

Cantor, G. (2012). Science, Providence, and Progress at the Great Exhibition. Isis, 103(3), 439–459. https://doi.org/10.1086/667968

Carroll, V. (2007). Natural History on Display. In Science in the marketplace: nineteenth-century sites and experiences. University of Chicago Press.

Cook, O. (1963). Movement in two dimensions: a study of the animated and projected pictures which preceded the invention of cinematography. Hutchison.

Crary, J. (2001). Suspensions of Perception: Attention, Spectacle and Modern Culture. MIT Press

http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&pack age service id=3039317450002418&institutionId=2418&customerId=2415

Dictionary of Victorian London. (n.d.). http://www.victorianlondon.org/

Durbach, N. (2009). Spectacle of Deformity: Freak Shows and Modern British Culture. University of California Press.

https://ebookcentral.proguest.com/lib/aber/detail.action?docID=470936

Franklin, A. (1999). Animals and Modern Cultures: A Sociology of Human-Animal Relations in Modernity. SAGE Publications.

http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039317220002418&institutionId=2418&customerId=2415

Fyfe, A., & Lightman, B. V. (2007). Science in the marketplace: nineteenth-century sites and experiences. University of Chicago Press.

Griffiths, A. (2004). The Largest Picture Ever Executed by Man: Panoramas and the Emergence of Large-Screen and 360 Degree Internet Technologies. In Screen culture:

history & textuality: Vol. Stockholm studies in cinema (pp. 199–220). John Libbey.

Hahn, D. (2004). The Tower menagerie: the amazing true story of the royal collection of wild beasts. Pocket.

Hancocks, D. (2001). A different nature: the paradoxical world of zoos and their uncertain future. University of California Press.

Hankins, T. L., & Silverman, R. J. (1999). Instruments and the imagination. Princeton University Press.

Hobhouse, C., & Lancaster, O. (1950). 1851 and the Crystal Palace: being an account of the Great Exhibition and its contents; of Sir Joseph Paxton; and the erection, the subsequent history and the destruction of his masterpiece ([Revised edition]). Murray.

Hyde, R. (1970). Mr. Wyld's Monster Globe. History Today, 20, 118-123.

Hyde, R. & Barbican Art Gallery. (1988). Panoramania!: the art and entertainment of the 'all-embracing' view. Trefoil in association with Barbican Art Gallery. http://swbplus.bsz-bw.de/bsz013880403inh.htm

Iwan Rhys Morus. (1996). Manufacturing Nature: Science, Technology and Victorian Consumer Culture. The British Journal for the History of Science, 29(4), 403–434. http://www.jstor.org/stable/4027698?seq=1#page_scan_tab_contents

Kember, J., Plunkett, J., & Sullivan, J. A. (Eds.). (n.d.). Popular Exhibitions, Science and Showmanship, 1840-1910: Vol. Science and Culture in the Nineteenth Century. http://www.myilibrary.com?id=527476

Leapman, M. (2011). The world for a shilling: how the Great Exhibition of 1851 shaped a nation. Faber and Faber.

Lightman, B. (2009). Victorian Popularizers of Science: Designing Nature for New Audiences. University of Chicago Press.

http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039390170002418&institutionId=2418&customerId=2415

Lightman, B. V. (2007). Victorian popularizers of science: designing nature for new audiences. University of Chicago Press.

https://ebookcentral.proguest.com/lib/aber/detail.action?docID=471887

Mannoni, L., & Crangle, R. (2000). The great art of light and shadow: archaeology of the cinema: Vol. Exeter studies in film history. University of Exeter Press.

Map of John Snow's London in 1859. (n.d.). http://www.ph.ucla.edu/epi/snow/1859map/map1859.html

Marvin, C. (1990). When old technologies were new: thinking about electric communication in the late nineteenth century. Oxford University Press. https://ebookcentral.proguest.com/lib/aber/detail.action?docID=273386

Morus, I. R. (1998). Frankenstein's children: electricity, exhibition, and experiment in

early-nineteenth-century London. Princeton University Press.

Morus, I. R. (2006). Seeing and Believing Science. Isis, 97(1), 101–110. https://doi.org/10.1086/501103

Morus, I. R. (2007). More the Aspect of Magic than Anything Natural. In Science in the marketplace: nineteenth-century sites and experiences. University of Chicago Press.

Morus, I., Schaffer, S., & Secord, J. (1992). Scientific London. In London - world city, 1800-1840. Yale University Press in association with the Museum of London.

Nye, D. E. (1992). Electrifying America: social meanings of a new technology, 1880-1940 (1st MIT Press paperback ed). MIT Press.

Oettermann, S. (1997). The panorama: history of a mass medium. Zone Books.

Otter, C. (2008). The Victorian eye: a political history of light and vision in Britain, 1800-1910. University of Chicago Press.

https://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5444641280002418&institutionId=2418&customerId=2415

Poignant, R. (n.d.). Professional savages: captive lives and western spectacle. Yale University Press.

Popple, S., Toulmin, V., & University of Sheffield. (2000). Visual delights: essays on the popular and projected image in the 19th century. Flicks Books.

Purbrick, L. (2001). The Great Exhibition of 1851: new interdisciplinary essays: Vol. Texts in culture. Manchester University Press.

Pyenson, L., & Sheets-Pyenson, S. (1999). Servants of nature: a history of scientific institutions, enterprises, and sensibilities (1st American ed). W.W. Norton.

Qureshi, S. (2011). Peoples on parade: exhibitions, empire, and anthropology in nineteenth-century Britain. University of Chicago Press. http://www.vlebooks.com/vleweb/product/openreader?id=AberystUni&isbn=97802267009

84

Richards, T. (1991). The commodity culture of Victorian England: advertising and spectacle, 1851-1914. Verso.

Ritvo, H. (1987). The animal estate: the English and other creatures in the Victorian Age. Harvard University Press.

Ritvo, H. (1998). The platypus and the mermaid and other figments of the classifying imagination. Harvard University Press.

Robinson, D., Herbert, S., Crangle, R., & Magic Lantern Society of Great Britain. (2001). Encyclopaedia of the magic lantern. Magic Lantern Society.

Ryan, W. F. (1986). Limelight on Eastern Europe: The Great Dissolving Views at the Royal

Polytechnic. New Magic Lantern Journal, 4, 48–55. http://www.magiclantern.org.uk/new-magic-lantern-journal/pdfs/4008622a.pdf

Rydell, R. W. (1987). All the world's a fair: visions of empire at American international expositions, 1876-1916. University of Chicago Press.

Schaffer, S. (1997). Babbage's Dancer and the Impresarios of Mechanism. In Cultural Babbage: technology, time and invention (pp. 53–80). Faber and Faber.

Schivelbusch, W. (1995). Disenchanted night: the industrialization of light in the nineteenth century. University of California Press.

Schwartz, V. (1995). Cinematic Spectatorship before the Apparatus: The Public Taste for Reality in Fin-de-Siècle Paris. In Cinema and the invention of modern life (pp. 297–319). University of California Press.

Schwartz, V. R. (1999). Spectacular realities: early mass culture in fin-de-si©·cle Paris. University of California Press.

Sheets-Pyenson, S. (1988). Cathedrals of science: the development of colonial natural history museums during the late nineteenth century. McGill-Queen's University Press.

Terry Castle. (1988). Phantasmagoria: Spectral Technology and the Metaphorics of Modern Reverie. Critical Inquiry, 15(1), 26–61. http://www.jstor.org/stable/1343603?seg=1#page scan tab contents

The Bill Douglas Cinema Museum. (n.d.). http://www.bdcmuseum.org.uk/

The Magic Lantern Society. (n.d.). http://www.magiclantern.org.uk/index.php

The Victorian Web. (n.d.). http://www.victorianweb.org/

Weeden, B. (2008). The education of the eye: history of the Royal Polytechnic Institution 1838-1881: Vol. The history of the University of Westminster. Granta Editions.

Yanni, C. (2005). Nature's Museums: Victorian Science and the Architecture of Display. Princeton Architectural Press.

https://ebookcentral.proguest.com/lib/aber/detail.action?docID=3387360

Yglesias, J. R. C. (1964). London life and the Great Exhibition, 1851: Vol. Then and there series. Longmans, Green.

Young, P. (2009). Globalization and the Great Exhibition: the Victorian new world order: Vol. Palgrave studies in nineteenth-century writing and culture. Palgrave Macmillan. http://www.vlebooks.com/vleweb/product/openreader?id=AberystUni&isbn=97802305943 19