

HY24620 Exploring Nineteenth-Century Exhibitions

View Online



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.

[1]

R. D. Altick, *The shows of London*. Cambridge, Mass: Belknap Press, 1978.

[2]

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

[3]

A. Briggs, *Victorian cities*, New ed., vol. Pelican books. Harmondsworth: Penguin, 1968.

[4]

A. Briggs, *Victorian things*. Thrupp: Sutton Publishing, 1988.

[5]

J. Crary, *Suspensions of Perception: Attention, Spectacle and Modern Culture*. Cambridge: MIT Press, 2001 [Online]. Available:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039317450002418&institutionId=2418&customerId=2415

[6]

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

[7]

B. Lightman, *Victorian Popularizers of Science: Designing Nature for New Audiences*. Chicago, IL: University of Chicago Press, 2009 [Online]. Available:
http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039390170002418&institutionId=2418&customerId=2415

[8]

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

[9]

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

[10]

Terry Castle, 'Phantasmagoria: Spectral Technology and the Metaphorics of Modern Reverie', *Critical Inquiry*, vol. 15, no. 1, pp. 26-61, 1988 [Online]. Available:
http://www.jstor.org/stable/1343603?seq=1#page_scan_tab_contents

[11]

A. Griffiths, '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, Eastleigh, England: John Libbey, 2004, pp. 199-220.

[12]

R. Hyde, 'Mr. Wyld's Monster Globe', *History today*, vol. 20, pp. 118–123, 1970.

[13]

R. Hyde and Barbican Art Gallery, *Panoromania!: the art and entertainment of the 'all-embracing' view*. London: Trefoil in association with Barbican Art Gallery, 1988 [Online]. Available: <http://swbplus.bsz-bw.de/bsz013880403inh.htm>

[14]

I. R. Morus, 'Seeing and Believing Science', *Isis*, vol. 97, no. 1, pp. 101–110, Mar. 2006, doi: 10.1086/501103.

[15]

S. Oettermann, *The panorama: history of a mass medium*. New York: Zone Books, 1997.

[16]

T. L. Hankins and R. J. Silverman, *Instruments and the imagination*. Princeton, N.J.: Princeton University Press, 1999.

[17]

D. Robinson, S. Herbert, R. Crangle, and Magic Lantern Society of Great Britain, *Encyclopaedia of the magic lantern*. London: Magic Lantern Society, 2001.

[18]

W. F. Ryan, 'Limelight on Eastern Europe: The Great Dissolving Views at the Royal Polytechnic', *New Magic Lantern Journal*, vol. 4, pp. 48–55, 1986 [Online]. Available: <http://www.magiclantern.org.uk/new-magic-lantern-journal/pdfs/4008622a.pdf>

[19]

S. J. M. M. Alberti, 'Conversazioni and the Experience of Science in Victorian England', *Journal of Victorian Culture*, vol. 8, no. 2, pp. 208–230, Jan. 2003, doi: 10.3366/jvc.2003.8.2.208.

[20]

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

[21]

B. V. Lightman, *Victorian popularizers of science: designing nature for new audiences*. Chicago: University of Chicago Press, 2007 [Online]. Available: <https://ebookcentral.proquest.com/lib/aber/detail.action?docID=471887>

[22]

Iwan Rhys Morus, 'Manufacturing Nature: Science, Technology and Victorian Consumer Culture', *The British Journal for the History of Science*, vol. 29, no. 4, pp. 403–434, 1996 [Online]. Available: http://www.jstor.org/stable/4027698?seq=1#page_scan_tab_contents

[23]

I. R. Morus, *Frankenstein's children: electricity, exhibition, and experiment in early-nineteenth-century London*. Princeton, N.J.: Princeton University Press, 1998.

[24]

J. Kember, J. Plunkett, and J. A. Sullivan, Eds., *Popular Exhibitions, Science and Showmanship, 1840-1910*, vol. *Science and Culture in the Nineteenth Century*. [Online]. Available: <http://www.myilibrary.com?id=527476>

[25]

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

[26]

I. Morus, S. Schaffer, and J. Secord, 'Scientific London', in *London - world city, 1800-1840*, London: Yale University Press in association with the Museum of London, 1992.

[27]

S. Schaffer, 'Babbage's Dancer and the Impresarios of Mechanism', in *Cultural Babbage: technology, time and invention*, London: Faber and Faber, 1997, pp. 53-80.

[28]

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

[29]

B. Weeden, *The education of the eye: history of the Royal Polytechnic Institution 1838-1881*, vol. *The history of the University of Westminster*. Cambridge, United Kingdom: Granta Editions, 2008.

[30]

C. Yanni, *Nature's Museums: Victorian Science and the Architecture of Display*. New York: Princeton Architectural Press, 2005 [Online]. Available: <https://ebookcentral.proquest.com/lib/aber/detail.action?docID=3387360>

[31]

J. A. Auerbach, *The Great Exhibition of 1851: a nation on display*. New Haven [Conn.]: Yale University Press, 1999.

[32]

J. A. Auerbach and P. H. Hoffenberg, *Britain, the Empire, and the world at the Great Exhibition of 1851*. Aldershot: Ashgate, 2008.

[33]

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

[34]

J. Briggs, 'Ballads and Balloon Ascents: Reconnecting the Popular and the Didactic in 1851', *Victorian Studies*, vol. 55, no. 2, 2013, doi: 10.2979/victorianstudies.55.2.253.

[35]

J. Buzard, J. W. Childers, and E. Gillooly, *Victorian prism: refractions of the Crystal Palace*, vol. *Victorian literature and culture series*. Charlottesville: University of Virginia Press, 2007.

[36]

G. Cantor, 'Science, Providence, and Progress at the Great Exhibition', *Isis*, vol. 103, no. 3, pp. 439–459, Sep. 2012, doi: 10.1086/667968.

[37]

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

[38]

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

[39]

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

[40]

P. Young, *Globalization and the Great Exhibition: the Victorian new world order*, vol. Palgrave studies in nineteenth-century writing and culture. Basingstoke: Palgrave Macmillan, 2009 [Online]. Available: <http://www.vlebooks.com/vleweb/product/openreader?id=AberystUni&isbn=9780230594319>

[41]

C. Hobhouse and O. Lancaster, *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]. London: Murray, 1950.

[42]

S. Appelbaum, Avery Library, and Chicago Historical Society, *The Chicago World's Fair of 1893: a photographic record*, vol. Dover architectural series. New York: Dover Publications, 1980.

[43]

K. G. Beauchamp, *Exhibiting electricity*, vol. IEE history of technology series. London: Institution of Electrical Engineers, 1997.

[44]

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

[45]

C. Marvin, *When old technologies were new: thinking about electric communication in the late nineteenth century*. New York: Oxford University Press, 1990 [Online]. Available: <https://ebookcentral.proquest.com/lib/aber/detail.action?docID=273386>

[46]

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

[47]

C. Otter, *The Victorian eye: a political history of light and vision in Britain, 1800-1910*. Chicago: University of Chicago Press, 2008 [Online]. Available: https://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=5444641280002418&institutionId=2418&customerId=2415

[48]

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

[49]

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

[50]

R. Brain, *Going to the fair: readings in the culture of nineteenth-century exhibitions*. Cambridge [England]: Whipple Museum of the History of Science.

[51]

N. Durbach, *Spectacle of Deformity: Freak Shows and Modern British Culture*. Berkeley: University of California Press, 2009 [Online]. Available: <https://ebookcentral.proquest.com/lib/aber/detail.action?docID=470936>

[52]

A. Franklin, *Animals and Modern Cultures: A Sociology of Human-Animal Relations in Modernity*. London: SAGE Publications, 1999 [Online]. Available: http://eu.alma.exlibrisgroup.com/view/action/uresolver.do?operation=resolveService&package_service_id=3039317220002418&institutionId=2418&customerId=2415

[53]

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

[54]

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

[55]

R. Poignant, *Professional savages: captive lives and western spectacle*. New Haven: Yale University Press.

[56]

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

[57]

S. Qureshi, *Peoples on parade: exhibitions, empire, and anthropology in nineteenth-century Britain*. Chicago, Ill: University of Chicago Press, 2011 [Online]. Available:
<http://www.vlebooks.com/vleweb/product/openreader?id=AberystUni&isbn=9780226700984>

[58]

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

[59]

H. Ritvo, *The platypus and the mermaid and other figments of the classifying imagination*. Cambridge, Massachusetts: Harvard University Press, 1998.

[60]

M. R. Booth, *Victorian spectacular theatre, 1850-1910*, vol. *Theatre production studies*. Boston, Mass: Routledge & Kegan Paul, 1981.

[61]

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

[62]

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

[63]

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

[64]

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

[65]

V. R. Schwartz, *Spectacular realities: early mass culture in fin-de-siècle Paris*. Berkeley, Calif: University of California Press, 1999.

[66]

S. Popple, V. Toulmin, and University of Sheffield, *Visual delights: essays on the popular and projected image in the 19th century*. Trowbridge, Wiltshire, England: Flicks Books, 2000.

[67]

'Dictionary of Victorian London'. [Online]. Available: <http://www.victorianlondon.org/>

[68]

'Map of John Snow's London in 1859'. [Online]. Available: <http://www.ph.ucla.edu/epi/snow/1859map/map1859.html>

[69]

'The Magic Lantern Society'. [Online]. Available: <http://www.magiclantern.org.uk/index.php>

[70]

'The Victorian Web'. [Online]. Available: <http://www.victorianweb.org/>

[71]

'The Bill Douglas Cinema Museum'. [Online]. Available: <http://www.bdcmuseum.org.uk/>