

Ephemeral Vistas History Of The Expositions Universelles Great Exhibitions And Worlds Fairs Studies In Imperialism By Paul Greenhalgh 1990 11 29

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The culture that infiltrates our lives can provoke a range of feelings and afflictions – culture can move you, get under your skin and stir up your emotions. Ben Highmore uses these feelings, or 'passions', to explore the culture that surrounds us and uses it as a basis to introduce and explain the key ideas, debates and theories that are central to cultural studies. Impressively accessible and packed with absorbing examples from everyday life, this compact book is the ideal entry-point into cultural studies. The chapters examine problematic and complex issues that are core to cultural studies, looking at the experience of migration, the nature of the media, the lure of commodities, the world of taste and the culture of love. Cleverly written in a way that's easy to follow and enjoyable to read, the text gives a sense of the discipline as a way of thinking rather than an amalgamation of theories, and whets the appetite of all those interested in cultural studies. Whether you're a student who's new to the field, or a seasoned scholar seeking a fresh idea about what cultural studies can do, this clear and concise text encourages you to become truly passionate about cultural studies.

A Companion to Museum Studies captures the multidisciplinary approach to the study of the development, roles, and significance of museums in contemporary society. Collects first-rate original essays by leading figures from a range of disciplines and theoretical stances, including anthropology, art history, history, literature, sociology, cultural studies, and museum studies Examines the complexity of the museum from cultural, political, curatorial, historical and representational perspectives Covers traditional subjects, such as space, display, buildings, objects and collecting, and more contemporary challenges such as visiting, commerce, community and experimental exhibition forms

The Oxford History of the British Empire is a major new assessment of the Empire in the light of recent scholarship and the progressive opening of historical records. From the founding of colonies in North America and the West Indies in the seventeenth century to the reversion of Hong Kong to China at the end of the twentieth, British imperialism was a catalyst for far-reaching change. The Oxford History of the British Empire as a comprehensive study helps us to understand the end of Empire in relation to its beginning, the meaning of British imperialism for the ruled as well as for the rulers, and the significance of the British Empire as a theme in world history. This fifth and final volume shows how opinions have changed dramatically over the generations about the nature, role, and value of imperialism generally, and the British Empire more specifically. The distinguished team of contributors discuss the many and diverse elements which have influenced writings on the Empire: the pressure of current events, access to primary sources, the creation of relevant university chairs, the rise of nationalism in former colonies, decolonization, and the Cold War. They demonstrate how the study of empire has evolved from a narrow focus on constitutional issues to a wide-ranging enquiry about international relations, the uses of power, and impacts and counterimpacts between settler groups and native peoples. The result is a thought-provoking cultural and intellectual inquiry into how we understand the past, and whether this understanding might affect the way we behave in the future.

The vast majority of European countries have never had a Newton, Pasteur or Einstein. Therefore a historical analysis of their scientific culture must be more than the search for great luminaries. Studies of the ways science and technology were communicated to the public in countries of the European periphery can provide a valuable insight into the mechanisms of the appropriation of scientific ideas and technological practices across the continent. The contributors to this volume each take as their focus the popularization of science in countries on the margins of Europe, who in the nineteenth and twentieth centuries may be perceived to have had a weak scientific culture. A variety of scientific genres and forums for presenting science in the public sphere are analysed, including botany and women, teaching and popularizing physics and thermodynamics, scientific theatres, national and international exhibitions, botanical and zoological gardens, popular encyclopaedias, popular medicine and astronomy, and genetics in the press. Each topic is situated firmly in its historical and geographical context, with local studies of developments in Spain, Portugal, Italy, Hungary, Denmark, Belgium and Sweden. Popularizing Science and Technology in the European Periphery provides us with a fascinating insight into the history of science in the public sphere and will contribute to a better understanding of the circulation of scientific knowledge.

Museum Object Lessons for the Digital Age explores the nature of digital objects in museums, asking us to question our assumptions about the material, social and political foundations of digital practices. Through four wide-ranging chapters, each focused on a single object – a box, pen, effigy and cloak – this short, accessible book explores the legacies of earlier museum practices of collection, older forms of media (from dioramas to photography), and theories of how knowledge is produced in museums on a wide range of digital projects. Swooping from Ethnographic to Decorative Arts Collections, from the Google Art Project to bespoke digital experiments, Haidy Geismar explores the object lessons contained in digital form and asks what they can tell us about both the past and the future. Drawing on the author's extensive experience working with collections across the world, Geismar argues for an understanding of digital media as material, rather than immaterial, and advocates for a more nuanced, ethnographic and historicised view of museum digitisation projects than those usually adopted in the celebratory accounts of new media in museums. By locating the digital as part of a longer history of material engagements, transformations and processes of translation, this book broadens our understanding of the reality effects that digital technologies create, and of how digital media can be mobilised in different parts of the world to very different effects.

In recent years the increase in interest in Asian art has led to a number of books being published about Japanese and Chinese artists. However, the exciting Korean scene is still largely undocumented. Now Kim YoungNa reveals Korean modern and contemporary artists to the West. Twentieth-Century Korean Art provides a comprehensive, engaging survey that places emphasis on art historical narratives. It draws on primary sources and historical artefacts as well as on new interpretations of issues such as the identity of Korean art and the cultural ramifications of Japanese colonialism. Covering over one hundred years from the late 19th century through to the 1990s, the essays in this book examine how both external influences and wills-to-change within Korean society itself generated an artistic vitality against a shifting political, social, and cultural backdrop and how this necessarily involved East Asia at large and the West.

W. F. Bynum argues that 'modern' medicine is built upon foundations established between 1800 and the beginning of World War I.

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twentieth-century world.

Americans have always shown a fascination with the people, customs, and legends of the "East--witness the popularity of the stories of the Arabian Nights, the performances of Arab belly dancers and acrobats, the feats of turban-wearing vaudeville magicians, and even the antics of fez-topped Shriners. In this captivating volume, Susan Nance provides a social and cultural history of this highly popular genre of Easternized performance in America up to the Great Depression. According to Nance, these traditions reveal how a broad spectrum of Americans, including recent immigrants and impersonators, behaved as producers and consumers in a rapidly developing capitalist economy. In admiration of the Arabian Nights, people creatively reenacted Eastern life, but these performances were also demonstrations of Americans' own identities, Nance argues. The story of Aladdin, made suddenly rich by rubbing an old lamp, stood as a particularly apt metaphor for how consumer capitalism might benefit each person. The leisure, abundance, and contentment that many imagined were typical of Eastern life were the same characteristics used to define "the American dream." The recent success of Disney's Aladdin movies suggests that many Americans still welcome an interpretation of the East as a site of incredible riches, romance, and happy endings. This abundantly illustrated account is the first by a historian to explain why and how so many Americans sought out such cultural engagement with the Eastern world long before geopolitical concerns became paramount.

A Companion to Asian Art and Architecture presents a collection of 26 original essays from top scholars in the field that explore and critically examine various aspects of Asian art and architectural history. Brings together top international scholars of Asian art and architecture Represents the current state of the field while highlighting the wide range of scholarly approaches to Asian Art Features work on Korea and Southeast Asia, two regions often overlooked in a field that is often defined as India-China-Japan Explores the influences on Asian art of global and colonial interactions and of the diasporic communities in the US and UK Showcases a wide range of topics including imperial commissions, ancient tombs, gardens, monastic spaces, performances, and pilgrimages.

The study of past society in terms of what it consumes rather than what it produces is - relatively speaking - a new development. The focus on consumption changes the whole emphasis and structure of historical enquiry. While human beings usually work within a single trade or industry as producers, as, say, farmers or industrial workers, as consumers they are active in many different markets or networks. And while history written from a production viewpoint has, by chance or design, largely been centred on the work of men, consumption history helps to restore women to the mainstream. The history of consumption demands a wide range of skills. It calls upon the methods and techniques of many other disciplines, including archaeology, sociology, social and economic history, anthropology and art criticism. But it is not simply a melting-pot of techniques and skills, brought to bear on a past epoch. Its objectives amount to a new description of a past culture in its totality, as perceived through its patterns of consumption in goods and services. Consumption and the World of Goods is the first of three volumes to examine history from this perspective, and is a unique collaboration between twenty-six leading subject specialists from Europe and North America. The outcome is a new interpretation of the seventeenth and eighteenth centuries, one that shapes a new historical landscape based on the consumption of goods and services.

When Archibald Liversidge first arrived at Sydney University in 1872 as reader in Geology and Assistant in the Laboratory he had about ten students and two rooms in the main building. In 1874 he became professor of geology and mineralogy and by 1879 he had persuaded the senate to open a faculty of science. He became its first dean in 1882.

In 1899 the United States, having announced its arrival as a world power during the Spanish-Cuban-American War, inaugurated a brutal war of imperial conquest against the Philippine Republic. Over the next five decades, U.S. imperialists justified their colonial empire by crafting novel racial ideologies adapted to new realities of collaboration and anticolonial resistance. In this pathbreaking, transnational study, Paul A. Kramer reveals how racial politics served U.S. empire, and how empire-building in turn transformed ideas of race and nation in both the United States and the Philippines. Kramer argues that Philippine-American colonial history was characterized by struggles over sovereignty and recognition. In the wake of a racial-exterminist war, U.S. colonialists, in dialogue with Filipino elites, divided the Philippine population into "civilized" Christians and "savage" animists and Muslims. The former were subjected to a calibrated colonialism that gradually extended them self-government as they demonstrated their "capacities." The latter were governed first by Americans, then by Christian Filipinos who had proven themselves worthy of shouldering the "white man's burden." Ultimately, however, this racial vision of imperial nation-building collided with U.S. nativist efforts to insulate the United States from its colonies, even at the cost of Philippine independence. Kramer provides an innovative account of the global transformations of race and the centrality of empire to twentieth-century U.S. and Philippine histories. These essays expose how meaning has been produced around the Great Exhibition. It contains readings of the historical record of the exhibition, exploring the use of industrial knowledge & the contested definitions of nation & colony.

'Benjamin's Arcades' is an innovative text for students and specialists on the intellectual and political context of Walter Benjamin's unfinished masterpiece, 'The Arcades Project'. It includes a special 'convoluted index' to aid the reader in discovering recurrent themes and ideas, both in the book itself and Benjamin's methods.

Ephemeral VistasThe Expositions Universelles, Great Exhibitions and World's Fairs, 1851-1939Popularizing Science and Technology in the European Periphery, 1800-2000Routledge

An examination of how historical thinking has changed in recent years, through a comparison between Eastern and Western epochs. This book analyzes how French dramatists reproduced certain images of India such as the burning widow, the lowly pariah or untouchable, and the exotic 'bayadere' or dancing girl in four plays and one ballet written from the eighteenth century through the twentieth centuries. Addressing questions of Orientalism, the book also argues that it was because the French lost their Indian colonies to the British in the eighteenth centuries that India became a part of the French literary imagination.

Patrick Geddes is considered a forefather of the modern urban planning movement. This book studies the various, and even opposing ways, in which Geddes has been interpreted up to this day, providing a new reading of his life, writing and plans. Geddes' scrutiny is presented as a case study for Town Planning as a whole. Tying together for the first time key concepts in cultural geography and colonial urbanism, the book proposes a more vigorous historiography, exposing hidden narratives and past agendas still dominating the disciplinary discourse. Written by a cultural geographer and a town planner, this book offers a rounded, full-length analysis of Geddes' vision and its material manifestation, functioning also as a much needed critical tool to evaluate Modern Town Planning as an academic and practical discipline. The book also includes a long overdue model of his urban theory.

In this revision of his dissertation (in religion, at U. of California, Santa Barbara), Burris (religious studies, Stetson U.) explores the development of a comparative study of religion as this can be deduced from the exhibits on world religion and culture at 19th-century world expositions. The book's four main themes are: the colonial mindset of the exhibiting of cultures and their religions, the effect of evolutionary theory on the defining of American religious and social hierarchies, the role of the expositions in popularizing the theory of social evolution, and the denigration of "primitive" peoples and their religions through comparative display. The text is as much cultural studies as religious studies and will appeal to those interested in American societal and intellectual trends of this period. Annotation copyrighted by Book News, Inc., Portland, OR

In the depths of the Great Depression, when America's future seemed bleak, nearly one hundred million people visited expositions celebrating the "century of progress." These fairs fired the national imagination and served as cultural icons on which Americans fixed their hopes for prosperity and power. World of Fairs continues Robert W. Rydell's unique cultural history—begun in his acclaimed All the World's a

Fair—this time focusing on the interwar exhibitions. He shows how the ideas of a few—particularly artists, architects, and scientists—were broadcast to millions, proclaiming the arrival of modern America—a new empire of abundance built on old foundations of inequality. Rydell revisits several fairs, highlighting the 1926 Philadelphia Sesquicentennial, the 1931 Paris Colonial Exposition, the 1933-34 Chicago Century of Progress Exposition, the 1935-36 San Diego California Pacific Exposition, the 1936 Dallas Texas Centennial Exposition, the 1937 Cleveland Great Lakes and International Exposition, the 1939-40 San Francisco Golden Gate International Exposition, the 1939-40 New York World's Fair, and the 1958 Brussels Universal Exposition.

Victorian Science in Context captures the essence of this fascination, charting the many ways in which science influenced and was influenced by the larger Victorian culture. Leading scholars in history, literature, and the history of science explore questions such as, What did science mean to the Victorians? For whom was Victorian science written? What ideological messages did it convey?

The twentieth century witnessed an unprecedented growth of research and publication on the history of Britain's empire, the Commonwealth, and British expansion overseas. Historical work by area specialists has transformed the state of knowledge concerning colonial North America, India, the Caribbean, sub-Saharan Africa, South and South-East Asia, the Pacific, and Australasia. Much has been written about Britain's interests and presence in areas and societies never formally subjected to British rule, such as Latin America, and the Middle and Far East. Most recently, a preoccupation with the reciprocal impact of overseas expansion and colonial possessions on Britain itself has produced a rapidly growing historiography. Publication on this scale has made it virtually impossible for anyone either to keep track of the results or to follow up particular interests. Britain's overseas history has never been well supplied with comprehensive bibliographical aids, and, despite extensive public interest in the subject, the position has steadily worsened. Following the recent Oxford History of the British Empire, this volume is therefore designed to provide a general source of reference and bibliographical guidance, at once wide-ranging, up-to-date, and accessible.

This third edition has been thoroughly revised to bring the text up to date with the very latest developments in the field. Increased space is given to the exciting media developments of the early 21st Century, including in particular the rise of social and participatory media and the globalization of media. Additionally, new and important research is incorporated into the classic material exploring the continuing importance of oral and manuscript communication, the rise of print and the relationship between physical transportation and social communication.

Beyond the world fairs in London, Paris or Chicago, numerous smaller, ambitious exhibitions took place in provincial cities and towns worldwide. This volume takes a novel look at the exhibitionary cultures of the period 1840-1940. By examining the motivations, scope, and impact of lesser-known exhibitions in, for example, Australia, Japan, Brazil, as well as a number of European countries, the volume opens up new angles in the way the global phenomenon of a great exhibition can be examined through the prism of the regional.

The Age of Equipoise by W.L. Burn was published in 1964 and became a central text in the canon of interpretations of the Victorian period. The book subsequently fell out of favour but recent claims to establish a new interpretative standard have, paradoxically, prompted reviewers to cast back to Burn's work as the orthodox standard against which such claims should be judged. The essays in this volume by British and American contributors all engage, to varying degrees, with the notion of 'equipoise' and how it can help to illuminate the mid-Victorian period in ways which alternative formulations cannot. Some of the chapters develop arguments embedded in Burn's own book; others take up issues largely absent in The Age of Equipoise, such as the position of children, Britain's interaction with the wider world, and the threats the period experienced to its concept of masculine identity. Together the essays demonstrate the intricacy and turbulence of the forces of cohesion in Victorian society, along with the success of that culture in achieving a working, if shifting, *modus vivendi*. Moreover, they substantiate the argument that, whatever the limitations of Burn's work, 'equipoise' deserves rehabilitation as a powerful conceptual framework for making sense of mid-Victorian Britain. About the Editor: Martin Hewitt is Director of the Leeds Centre for Victorian Studies and editor of the Journal of Victorian Culture. With Robert Poole he has recently produced an edition of The Diaries of Samuel Bamford, 1858-61 (Sutton, 2000).

During the time of the British Empire 1880-1960, advertising pervaded every aspect of British life. It was also the period which witnessed the rise of the British Empire. This is the first book to trace the historically changing image of non-white people in British advertising during the colonial period. The book reveals the historical and production context of many well-known advertising icons, as well as the specific commercial interests that various companies' images projected. It also develops a detailed textual analysis of the images.

In The Allure of the Nation, Tze-ki Hon offers an account of early twentieth-century China where the nation was understood as a cluster of spatial-temporal relations that link individuals to a native place, a social network, and a territorial state.

In the early decades of the twentieth century, engagement with science was commonly used as an emblem of modernity. This phenomenon is now attracting increasing attention in different historical specialties. Being Modern builds on this recent scholarly interest to explore engagement with science across culture from the end of the nineteenth century to approximately 1940. Addressing the breadth of cultural forms in Britain and the western world from the architecture of Le Corbusier to working class British science fiction, Being Modern paints a rich picture. Seventeen distinguished contributors from a range of fields including the cultural study of science and technology, art and architecture, English culture and literature examine the issues involved. The book will be a valuable resource for students, and a spur to scholars to further examination of culture as an interconnected web of which science is a critical part, and to supersede such tired formulations as 'Science and culture'.

Today, many people take the idea of holidays for granted and regard the provision of paid time off as a right. This book argues that popular tourism has its roots in collective organisation and charts the development of the working class holiday over two centuries. This study recounts how short, unpaid and often unauthorised periods of leave from work became organised and legitimised through legislation, culminating with the Holidays with Pay Act of 1938. Moreover, this study finds that it was through collective activity by workers--through savings clubs, friendly societies and union

activity--that the working class were originally able to take holidays, and it was as a result of collective bargaining and campaigning that paid holidays were eventually secured for all.

This book is the first to consider the presence of history and the question of historical practice in Walter Benjamin's work. Benjamin, the critic and philosopher of history, was also the practitioner, the authors contend, and it is in the practice of historical writing that the materialist aspect of his thought is most evident. Some of the essays analyze Benjamin's writings in cultural history and the philosophy of history. Others connect his historical and theoretical practices to issues in contemporary feminism and post-colonial studies, and to cultural contexts including the United States, Japan, and Hong Kong. In different ways, the authors all find in Benjamin's specific notion of historical materialism a dialectic between textual and cultural analysis which can reinvigorate the relation between literary and historical studies.

The only book to analyse the general relationships between Protestant missions and imperial Expansion in modern British history to 1914. A monumental book that draws extensively on the enormous range of literature represented by imperial history, religious history, and areas studies from the Far East to the Caribbean.

With this richly illustrated history of industrial design reform in nineteenth-century Britain, Lara Kriegel demonstrates that preoccupations with trade, labor, and manufacture lay at the heart of debates about cultural institutions during the Victorian era. Through aesthetic reform, Victorians sought to redress the inferiority of British crafts in comparison to those made on the continent and in the colonies. Declaring a crisis of design and workmanship among the British laboring classes, reformers pioneered schools of design, copyright protections, and spectacular displays of industrial and imperial wares, most notably the Great Exhibition of 1851. Their efforts culminated with the establishment of the South Kensington Museum, predecessor to the Victoria and Albert Museum, which stands today as home to the world's foremost collection of the decorative and applied arts. Kriegel's identification of the significant links between markets and museums, and between economics and aesthetics, amounts to a rethinking of Victorian cultural formation. Drawing on a wide range of sources, including museum guidebooks, design manuals, illustrated newspapers, pattern books, and government reports, Kriegel brings to life the many Victorians who claimed a stake in aesthetic reform during the middle years of the nineteenth century. The aspiring artists who attended the Government School of Design, the embattled provincial printers who sought a strengthened industrial copyright, the exhibition-going millions who visited the Crystal Palace, the lower-middle-class consumers who learned new principles of taste in metropolitan museums, and the working men of London who critiqued the city's art and design collections—all are cast by Kriegel as leading cultural actors of their day. *Grand Designs* shows how these Victorians vied to upend aesthetic hierarchies in an imperial age and, in the process, to refashion London's public culture.

Since the 1800's, many European Americans have relied on Native Americans as models for their own national, racial, and gender identities. Displays of this impulse include world's fairs, fraternal organizations, and films such as *Dances with Wolves*. Shari M. Huhndorf uses cultural artifacts such as these to examine the phenomenon of "going native," showing its complex relations to social crises in the broader American society—including those posed by the rise of industrial capitalism, the completion of the military conquest of Native America, and feminist and civil rights activism. Huhndorf looks at several modern cultural manifestations of the desire of European Americans to emulate Native Americans. Some are quite pervasive, as is clear from the continuing, if controversial, existence of fraternal organizations for young and old which rely upon "Indian" costumes and rituals. Another fascinating example is the process by which Arctic travelers "went Eskimo," as Huhndorf describes in her readings of Robert Flaherty's travel narrative *My Eskimo Friends* and his documentary film *Nanook of the North*. Huhndorf asserts that European Americans' appropriation of Native identities is not a thing of the past, and she takes a skeptical look at the "tribes" beloved of New Age devotees. *Going Native* shows how even seemingly harmless images of Native Americans can articulate and reinforce a range of power relations including slavery, patriarchy, and the continued oppression of Native Americans. Huhndorf reconsiders the cultural importance and political implications of the history of the impersonation of Indian identity in light of continuing debates over race, gender, and colonialism in American culture.

The fifteen essays in this book explore the influence of imperialism in a range of urban centres, including London, Paris, Rome, Vienna, Marseilles, Glasgow and Seville. The first part on "imperial landscapes" is devoted to large-scale architectural schemes and monuments, including the Queen Victoria Memorial in London and the Vittoriano in Rome. In the second part, the focus is on imperial display throughout the city, from spectacular exhibitions and ceremonies, to more private displays of empire in suburban gardens. The final part considers the changing cultural and political identities in the imperial city, looking particularly at nationalism, masculinity and anti-imperialism.

This study of modernism's high imperial, occult-exotic affiliations presents many well-known figures from the period 1880-1960 in a new light. *Modernism and the Occult* traces the history of modernist engagement with 'irregular', heterodox and imported knowledge.

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