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Established in the belief that imperialism as a cultural phenomenon had as significant an effect on the dominant as it did on the subordinate societies, the "Studies in Imperialism" series seeks to develop the new socio-cultural approach which has emerged through cross-disciplinary work on popular culture, media studies, art history, the study of education and religion, sports history and children's literature. [Read or Download] Ephemeral Vistas: The Expositions Universelles, Great ...

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The Knights Templar was a large organization of devout Christians during the medieval era who carried out an important mission: to protect European travelers

Knights Templar - HISTORY

A lake formed at Badwater within Death Valley National Park during the unusually wet winter and spring of 2005. Ephemerality (from the Greek word *ephēmeros*, IPA: [eˈfi.me.ros/], meaning 'lasting only one day'[1]) is the concept of things being transitory, existing only briefly. Typically the term ephemerality is used to describe objects found in nature, although it can describe a wide range of things, including human artifacts intentionally made to last for only a temporary period, in order ...

Ephemerality - Wikipedia

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Buffalo Bill beguiled Paris, the artists quarreled, and Thomas Edison became a count / Jill Jonnes (2009)

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.

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Written by two leading social and cultural historians, the first two editions of *A Social History of the Media* became classic textbooks, providing a masterful overview of communication media and of the social and cultural contexts within which they emerged and evolved over time. 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. Avoiding technological determinism and rejecting assumptions of straightforward evolutionary progress, this book brings out the rich and varied histories of communication media. In an age of fast-paced media developments, a thorough understanding of media history is more important than ever, and this text will continue to be the first choice for students and scholars across the world.

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.

Curating empire explores the diverse roles played by museums and their curators in moulding and representing the British imperial experience. This collection demonstrates how individuals, their

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curatorial practices, and intellectual and political agendas influenced the development of a variety of museums across the globe. Taken together, these contributions suggest that museums are not just sites for accessing history but need to be considered as historical sites of significance in themselves. Individual essays examine the work of curators in museums in Britain and the colonies, the historical display and interpretation of empire in Britain, and the establishment of 'museum networks' in the British imperial context. Curating empire sheds new light on the relationship between museums, as repositories for objects and cultural institutions for conveying knowledge, and the politics of culture and the formation of identities throughout the British Empire.

Beyond the great exhibitions, expositions universelles and world fairs in London, Paris or Chicago, numerous smaller, yet ambitious exhibitions took place in provincial cities and towns across the world. Focusing on the period between 1840 and 1940, this volume takes a novel look at the exhibitionary cultures of this period and examines the motivations, scope, and impact of lesser-known exhibitions in, for example, Australia, Japan, Brazil, as well as a number of European countries. The individual case studies included explore the role of these exhibitions in the global exhibitionary network and consider their 'marginality' related to their location and omission by academic research so far. The chapters also highlight a number of important issues from regional or national identities, the role of modernisation and tradition, to the relationship between capital cities and provincial towns present in these exhibitions. They also address the key topic of colonial exhibitions as well as the displays of arts and design in the context of the so-called marginal fairs. *Cultures of International Exhibitions 1840-1940: Great Exhibitions in the Margins* therefore opens up new angles in the way the global phenomenon of a great exhibition can be examined through the prism of the regional, and will make a vital contribution to those

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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.

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

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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.

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.

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

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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.

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