

Kirbys Wonderful And Scientific Museum

The Man Who Crucified Himself is the story of Mattio Lovat's self-crucifixion in Venice in 1805. It shows how the narrative of this sensational medical case was popularised in nineteenth-century Europe and appropriated by readers in debates on madness, suicide and religion.

Excerpt from Kirby's Wonderful and Scientific Museum, or Magazine of Remarkable Characters, Vol. 2: Including All the Curiosities of Nature and Art, From the Remotest Period to the Present Time, Drawn From Every Authentic Source Janvartv 12, 1749.-at the New Theatre in the Hay market, on Monday next, the 16th instant, is to be seen, a person who performs the several most surprising things following; viz. - 1st, He takes a common walking cane from any of the spectators, and thereon plays the music 'o'f every instrument now in use, and likewise sings to em prising perfection 2dly, He presents you with a common wine bottle, which any of the spectators may first exa mine; this bottle is placed on a table in the middle of the stage, and he (without any equivocation) goes into it, in the sight of all the spectators, and sings in it; during his stay in the bottle, any person may handle it, and see plainly that it does not exceed a common tavern bottle. Those on the stage, or in the hexes, may come in masked habits (if agreeable to them); and the performer, if de sired, will inform them who they arer - Stage, 7s. 6d. Boxes, 5s. Pit, 3s. Gallery, 2s. Tickets to be had at the Theatre - To begin at half an hour after six o'clock. The performance continues about two hours and a half.About the PublisherForgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.comThis book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

This book argues for the importance of disability to authors of the Wordsworth-Coleridge circle. By examining texts in a variety of genres — ranging from self-experimental medical texts to lyric poetry to metaphysical essays — Stanback demonstrates the extent to which non-normative embodiment was central to Romantic-era thought and Romantic-era aesthetics. The book reassesses well-known literary and medical works by such authors as William Wordsworth, Samuel Taylor Coleridge, and Humphry Davy, argues for the importance of lesser-studied work by authors including Charles Lamb and Thomas Beddoes, and introduces significant unpublished work by Tom Wedgwood.

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The wives and female guests of commissioned officers often went to sea in the sailing ships of the British Royal Navy in the 18th and 19th centuries, but there were other women on board as well, rarely mentioned in print. Suzanne Stark has written the story of the women who lived on the lower decks. She thoroughly investigates the custom of allowing prostitutes to live with the crews of warships in port. She provides some judicious answers to questions about what led so many women to such an appalling fate and why the Royal Navy unofficially condoned the practice. She also offers some revealing firsthand accounts of the wives of warrant officers and seamen who spent years at sea living—and fighting—beside their men without pay or even food rations, and of the women in male disguise who actually served as seamen or marines. These women's stories have long intrigued the public as the popularity of the often richly embellished accounts of their exploits has proved. Stark disentangles fact from myth and offers some well-founded explanations for such perplexing phenomena as the willingness of women to join the navy when most of the men had to be forced on board by press gangs. Now available in paperback, this lively history draws on primary sources and so gives an authentic view of life on board the ships of Britain's old sailing navy and the social context of the period that served to limit roles open to lower-class women. The final chapter is devoted to the autobiography of one redoubtable seagoing woman: Mary Lacy, who served as a seaman in shipwright in the Royal Navy for twelve years.

Excerpt from The Wonderful and Scientific Museum, or Magazine of Remarkable Characters, Vol. 1: Including All the Curiosities of Nature and Art, From the Remotest Period to the Present Time, Drawn From Every Authentic Source The Public are respectfully informed, that the present Publication of kirby's wonderful museum, is undertaken in consequence of new arrangements and connections, that will e?'ectually secure its permanence, without let or hindrance, upon the most liberal and extensive scale, as long as the annals of history, the discoveries of art and ingenuity, and the efforts of labour and learning shall be capable of administering to the entertain mentor information of the human intellect -that taste for enquiring into all the arcana, per'fections, and even the exc'entrieities of art and nature, which, from various causes, seems growing with our growth, and strengthening with our strength/will most probably find its true and genuine alimnt in the panacea, which it shall be our duty and pleasure to present to our Readers, as much as possible adapted to this diversity of taste, inclination, and propensity. That which is truly Curious, positively, or relatively Wonderful, will, at all times, be our study to procure and collect from the inexhaustible regions of animate or inanimate nature; from the records of history, or the improvements of art. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format

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A fun, illustrated history of the umbrella's surprising place in life and literature Humans have been making, using, perfecting, and decorating umbrellas for millennia--holding them over the heads of rulers, signalling class distinctions, and exploring their full imaginative potential in folk tales and novels. In the spirit of the best literary gift books, Brolliology is a beautifully designed and illustrated tour through literature and history. It surprises us with the crucial role that the oft-overlooked umbrella has played over centuries--and not just in keeping us dry. Marion Rankine elevates umbrellas to their rightful place as an object worthy of philosophical inquiry. As Rankine points out, many others have tried. Derrida sought to find the meaning (or lack thereof) behind an umbrella mentioned in Nietzsche's notes, Robert Louis Stevenson wrote essays on the handy object, and Dickens used umbrellas as a narrative device for just about everything. She tackles the gender, class, and social connotations of carrying an umbrella and helps us realize our deep connection to this most forgettable everyday object--which we only think of when we don't have one.

This collection explores the role of martial masculinities in shaping nineteenth-century British culture and society in a period framed by two of the greatest wars the world had ever known. It offers a fresh, interdisciplinary perspective on an emerging field of study and draws on historical, literary, visual and musical sources to demonstrate the centrality of the military and its masculine dimensions in the shaping of Victorian and Edwardian personal and national identities. Focusing on both the experience of military service and its imaginative forms, it examines such topics as bodies and habits, families and domesticity, heroism and chivalry, religion and militarism, and youth and fantasy. This collection will be required reading for anyone interested in the cultures of war and masculinity in the long nineteenth century.

The concept of eccentricity was central to how people in the 19th century understood their world. This book explores how, from the turn of the century, discourses of eccentricity were established to make sense of individuals who did not seem to fit within an increasingly organized social and economic order.

At the start of the 18th century, literary "characters" referred as much to letters and typefaces as it did to persons in books. However, this text shows how, by the 19th century, readers used transactions with characters to accommodate themselves to newly-commercialized social relations.

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Lee unfolds the stories of six women with a cast of supporting characters such as Samuel Taylor Coleridge, Benjamin Franklin, Stamford Raffles and Napoleon against the grand narrative of England's 18th century empire building. This book is a meticulously researched, spellbinding tale of tragedy, transformation and triumph in the age of reason.

Why did the Victorians collect with such a vengeance and exhibit in museums? Focusing on this key nineteenth-century enterprise, Barbara J. Black illuminates British culture of the period by examining the cultural power that this collecting and exhibiting possessed. Through its museums, she argues, Victorian London constructed itself as a world city. Using the tools of cultural criticism, social history, and literary analysis, *Black* roots Victorian museum culture in key political events and cultural forces: British imperialism, exploration, and tourism; advances in science and changing attitudes about knowledge; the commitment to improved public taste through mass education; the growth of middle-class dominance and the resulting bourgeois fetishism and commodity culture; and the democratization of luxury engendered by the French and industrial revolutions. She covers a wide range of genres—from poetry to museum guidebooks to the triple-decker novel—and treats three London museums as case studies: Sir John Soane's house-museum, the Natural History Museum, and the exemplary South Kensington. While *On Exhibit* provides a fascinating analysis of Victorian society, it also reminds us how modern the Victorians were—how, in crucial ways, our culture derives from the Victorian era. Forging connections among museums, urbanism, and modernity, *Black* provokes us to examine cultural imperialism and the costs and advantages of cultural consensus.

Our Mutual Friend (1864-5) Dickens' last completed novel, has been critically praised as a profound and troubled masterpiece, and yet it has received far less scholarly attention than his other major works. This volume is the first book-length study of the novel. It explores every aspect of Dickens' sustained imaginative involvement with his age. In particular its original research into hitherto neglected sources reveals not only Dickens' reactions to the important developments during the 1860s in education, finance and the administration of poverty, but also his interest in phenomena as diverse as waste collection and the Shakespeare tercentenary. *The Companion to Our Mutual Friend* demonstrates the varied resources of artistry that inform the novel, and it provides the reader with a fundamental source of information about one of Dickens' most complex works.

With her pistols loaded she went aboard
And by her side hung a glittering sword
In her belt two daggers, well armed for war
Was this female smuggler
Was this female smuggler who never feared a scar.
If a "hen frigate" was any ship carrying a captain's wife, then a "she captain" is a bold woman distinguished for courageous enterprise in the history of the sea. "She captains," who infamously possessed the "bodies of women and the souls of men," thrilled and terrorized their shipmates, doing "deeds beyond the valor of women." Some were "bold and crafty pirates with broadsword in hand." Others were sirens, too, like the Valkyria Princess Alfhild, whom the mariners made rover-captain for her beauty. Like their male counterparts, these astonishing women were drawn to the ocean's beauty -- and its danger. In her inimitable, yarn-spinning style, award-winning historian Joan Druett tells us what life was like for the women who dared to captain ships of their own, don pirates' garb, and perform heroic and hellacious deeds on the high seas. We meet Irish raider Grace "Grania" O'Malley -- sometimes called "the bald Grania" because she cut her hair short like a boy's -- who commanded three galleys and two hundred fighting men. Female pirates Anne Bonny and Mary Read were wanted by the law. Armed to the teeth with cutlasses and pistols, they inspired awe and admiration as they

swaggered about in fancy hats and expensive finery, killing many a man who cowered cravenly before them. Lovelorn Susan "Put on a jolly sailor's dress/And daubed her hands with tar/To cross the raging sea/On board a man of war" to be near her William. Others disguised themselves for economic reasons. In 1835, Ann Jane Thornton signed on as a ship's steward to earn the fair wage of nine dollars per month. When it was discovered that she was a woman, the captain testified that Jane was a capital sailor, but the crew had been suspicious of her from the start, "because she would not drink her grog like a regular seaman." In 1838, twenty-two-year-old Grace Darling led the charge to rescue nine castaways from the wreck of the Forfarshire (the Titanic of its day). "I'll save the crew!" she cried, her courageous pledge immortalized in a torrent of books, songs, and poems. Though "she captains" had been sailing for hundreds of years by the turn of the twentieth century, Scotswoman Betsey Miller made headlines by weathering "storms of the deep when many commanders of the other sex have been driven to pieces on the rocks." From the warrior queens of the sixth century B.C. to the women shipowners influential in opening the Northwest Passage, Druett has assembled a real-life cast of characters whose boldness and bravado will capture popular imagination. Following the arc of maritime history from the female perspective, *She Captains'* intrepid crew sails forth into a sea of adventure.

Both the Bible and the Constitution have the status of Great Code, but each of these important texts is controversial as well as enigmatic. They are asked to speak to situations that their authors could not have anticipated on their own. In this book, one of our greatest religious historians brings his vast knowledge of the history of biblical interpretation to bear on the question of constitutional interpretation. Jaroslav Pelikan compares the methods by which the official interpreters of the Bible and the Constitution - the Christian Church and the Supreme Court, respectively - have approached the necessity of interpreting, and reinterpreting, their important texts. In spite of obvious differences, both texts require close, word-by-word exegesis, an awareness of opinions that have gone before, and a willingness to ask new questions of old codes, Pelikan observes. He probes for answers to the question of what makes something authentically constitutional or biblical, and he demonstrates how an understanding of either biblical interpretation or constitutional interpretation can illuminate the other in important ways. Excerpt from Kirby's *Wonderful and Scientific Museum, or Magazine of Remarkable Characters, Vol. 5: Including All the Curiosities of Nature and Art, From the Remotest Period to the Present Time, Drawn From Every Authentic Source; Illustrated With Numerous Engravings, Chiefly Taken From Rare and Curious Prints or Original Drawings* Mr. Coates's manners, which partook of, as he supposed, so much the high-bred gentleman, soon brought him into notice: he visited several fashionable parties, and with no little ?attery, he fancied himself qualified for the stage. He had for some time Obtained the appellation of the Amateur of Fashion, a title that was highly gratifying to bim, send firmly believing he deserved it, he attempted to take the lead in every thing new. About the Publisher Forgotten Books publishes hundreds of thousands of rare and classic books. Find more at www.forgottenbooks.com This book is a reproduction of an important historical work. Forgotten Books uses state-of-the-art technology to digitally reconstruct the work, preserving the original format whilst repairing imperfections present in the aged copy. In rare cases, an imperfection in the original, such as a blemish or missing page, may be replicated in our edition. We do, however, repair the vast majority of imperfections successfully; any imperfections that remain are intentionally left to preserve the state of such historical works.

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Growth of interest in the periodical literature of the past has emphasized increasingly the need for specialized hand lists, a need which the American Union List of Serials, the British Union Catalogue of the Periodical Publications in the University Libraries of the British Isles, and other existing indexes cannot answer. To satisfy one area of this need, William S. Ward has compiled a near-definitive index and finding list of periodicals and newspapers of the English Romantic period. In it are reflected the holdings of almost eleven hundred American, Canadian, and British libraries and newspaper offices. The volume is also the first to list titles and library locations of all the newspapers, magazines, and other serials published in the British Isles during the years between the French Revolution and the Great Reform Bill.

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Traditional analyses of nineteenth-century politics have assigned women a peripheral role. By adopting a broader interpretation of political participation, the author identifies how middle-class women were able to contribute to political affairs in the nineteenth century. Examining the contribution that women made to British political life in the period 1800-1870 stimulates debates about gender and politics, the nature of authority and the definition of political culture. This volume examines female engagement in both traditional and unconventional political arenas, including female sociability, salons, child-rearing and education, health, consumption, religious reform and nationalism. Richardson focuses on middle-class women's social, cultural, intellectual and political authority, as implemented by a range of public figures and lesser-known campaigners. The activists discussed and their varying political, economic and religious backgrounds will demonstrate the significance of female interventions in shaping the political culture of the period and beyond.

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