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Bringing together flinching scientific observers with actors and spectators in the late nineteenth and early twentieth century theatre, it places the history of scientific looking in its wider

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cultural context, arguing that even at the dawn of objectivity the techniques and problems of the stage continued to haunt scientific life.

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'On Flinching: Theatricality and Scientific Looking from Darwin to Shell Shock' by Tiffany Watt Smith (Oxford University Press, 2014). Flinches, starts and winces do have a history, and, as Dr. Tiffany Watt Smith shows, this is a

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made of gestures but also of gazes and self-reflection.

‘On Flinching: Theatricality and Scientific Looking from

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On Flinching Theatricality and Scientific Looking from Darwin to Shell-Shock Tiffany Watt-Smith. Provides a fascinating insight into Victorian culture; Places the history of scientific looking in its wider cultural context; Sheds new light on our understanding of the ways Victorians thought about looking

On Flinching - Tiffany Watt-Smith - Oxford University Press

On Flinching Theatricality and Scientific Looking from Darwin to Shell Shock by Tiffany Watt Smith and Publisher OUP

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Book Finder: On Flinching: Theatricality And Scientific ...

My monograph On Flinching: Theatricality and Scientific Looking from Darwin to Shell-Shock (Oxford University Press, 2014) is based on my PhD research funded by the Arts and Humanities Research Council. It explores the history of

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flinching and wincing in psychological and neurological experiments at the end of the nineteenth century.

On Flinching explores the cultural history of flinches, wincings, cringes and starts in the late nineteenth and early twentieth centuries. Taking the flinches of scientific observers as its starting point, it likens scientific experiments to the emotional interactions between audiences and actors in the theatre of this period.

While the end of the nineteenth century is often associated with the rise of objectivity and its ideal of a restrained

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observer, scientific experiments continued to create emotional, even theatrical, relationships between scientist and his subject. On Flinching focuses on moments in which scientific observers flinched from sudden noises, winced at the sight of an animal's pain or cringed when he was caught looking, as ways to consider a distinctive motif of passionate and gestured looking in the laboratory and beyond. It was not their laboratory machines who these scientific observers most closely resembled, but the self-consciously emotional theatrical audiences of the period. Tiffany Watt-Smith offers close readings of four experiments performed by the naturalist Charles Darwin, the physiologist David Ferrier, the neurologist Henry Head, and the psychologist Arthur Hurst. Bringing together flinching scientific observers with actors and

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Recoil To Stillness
spectators in the late nineteenth and early twentieth century theatre, it places the history of scientific looking in its wider cultural context, arguing that even at the dawn of objectivity the techniques and problems of the stage continued to haunt scientific life. In turn, it suggests that by exploring the ways recoiling, shrinking and wincing becoming paradigmatic spectatorial gestures in this period, we can understand the ways Victorians thought about looking as itself an emotional and gestured performance.

This book defines theatricality and performativity through metaphors of texture and weaving, drawn mainly from anthropologist Tim Ingold and philosopher Stephen C. Pepper. Tracing the two concepts' various relations to

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practices of seeing and doing, but also to conflicting values of novelty and normativity, the study proceeds in a series of intertwining threads, from the theatrical to the performative: Antitheatrical (Plato, the Baroque, Michael Fried); Pro-theatrical (directors Wagner, Fuchs, Meyerhold, Brecht, and Brook); Dramatic (weaving memory in Shaffer's Amadeus and Beckett's Footfalls); Efficient (from modernist "machines for living in" to the "smart home"); Activist (knit graffiti, clown patrols, and the Anthropo(s)cene). An approach is developed in which 'performativity' names the way we tacitly weave worlds and identities, variously concealed or clarified by the step-aside tactics of 'theatricality'.

The first ever companion to theatre and science brings

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together research on key topics, performances, and new areas of interest.

Tracing the continuities and trends in the complex relationship between literature and science in the long nineteenth century, this companion provides scholars with a comprehensive, authoritative and up-to-date foundation for research in this field. In intellectual, material and social terms, the transformation undergone by Western culture over the period was unprecedented. Many of these changes were grounded in the growth of science. Yet science was not a cultural monolith then any more than it is now, and its development was shaped by competing world views. To cover the full range of literary engagements with science in the nineteenth

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century, this companion consists of twenty-seven chapters by experts in the field, which explore crucial social and intellectual contexts for the interactions between literature and science, how science affected different genres of writing, and the importance of individual scientific disciplines and concepts within literary culture. Each chapter has its own extensive bibliography. The volume as a whole is rounded out with a synoptic introduction by the editors and an afterword by the eminent historian of nineteenth-century science Bernard Lightman.

This book considers scientific performances across two centuries, from the early nineteenth century to the present day. Performances include demonstrations of technologies,

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Experiments that look like theatre, theatre that looks like science, tourist representations and natural history film-making. Its key aim is to open debate on how scientific activity, both historical and contemporary, might be understood in the context of performance studies and the imaginative acts required to stage engaging performances. Scientific performances have become increasingly of interest to historians of science, literature and science scholars, and in the field of science studies. As yet, however, no work has sought to examine a range of scientific performances with the aim of interrogating and illuminating the kinds of critical and theoretical practices that might be employed to engage with them. With scientific performance likely to become ever more central to scholarly study in the next few years this volume

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offer a timely, and early, intervention in the existing debates, and aims, too, to be a touchstone for future work.

The book reveals how Victorians biologized appearance, reimagining imitation, concealment and self-presentation as evolutionary adaptations.

The world's best negotiators have moved beyond the conventional wisdom by utilising cutting-edge studies and real-world results. It's time you did too. For over twenty years, David Sally has been teaching the art of negotiation at leading business schools and to executives at top companies. Now, using insights from social psychology and game theory, he delivers the proven, clear, actionable advice you need to

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stay one step ahead. By studying great examples, from Machiavelli to Wall Street, Xi Jinping and Barack Obama, he explores how the game's masters navigate the field strategically, craftily, even emotionally. The best know every negotiation is different and that your tactics are, in part, determined by your opponent. One Step Ahead will make sure that you have what it takes to come out on top, no matter who you are facing across the table.

There is a persistent myth about the British: that we are a nation of stoics, with stiff upper lips, repressed emotions, and inactive lachrymal glands. Weeping Britannia - the first history of crying in Britain - comprehensively debunks this myth. Far from being a persistent element in the 'national character', the

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notion of the British stiff upper lip was in fact the product of a relatively brief and militaristic period of our past, from about 1870 to 1945. In earlier times we were a nation of proficient, sometimes virtuosic moral weepers. To illustrate this perhaps surprising fact, Thomas Dixon charts six centuries of weeping Britons, and theories about them, from the medieval mystic Margery Kempe in the early fifteenth century, to Paul Gascoigne's famous tears in the semi-finals of the 1990 World Cup. In between, the book includes the tears of some of the most influential figures in British history, from Oliver Cromwell to Margaret Thatcher (not forgetting George III, Queen Victoria, Charles Darwin, and Winston Churchill along the way). But the history of weeping in Britain is not simply one of famous tear-stained individuals. These tearful micro-

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histories all contribute to a bigger picture of changing emotional ideas and styles over the centuries, touching on many other fascinating areas of our history. For instance, the book also investigates the histories of painting, literature, theatre, music and the cinema to discover how and why people have been moved to tears by the arts, from the sentimental paintings and novels of the eighteenth century and the romantic music of the nineteenth, to Hollywood weepies, expressionist art, and pop music in the twentieth century. Weeping Britannia is simultaneously a museum of tears and a philosophical handbook, using history to shed new light on the changing nature of Britishness over time, as well as the ever-shifting ways in which we express and understand our emotional lives. The story that emerges is one

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in which a previously rich religious and cultural history of producing and interpreting tears was almost completely erased by the rise of a stoical and repressed British empire in the late nineteenth century. Those forgotten philosophies of tears and feeling can now be rediscovered. In the process, readers might perhaps come to view their own tears in a different light, as something more than mere emotional incontinence.

Reads Victorian literature and science as artful practices that surpass the theories and discourses supposed to contain them

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