

# MONSTERS

Human Freaks in  
America's Gilded Age

The Photographs of Chas. Eisenmann

COLLECTED & EDITED BY  
MICHAEL MITCHELL

ECW PRESS

# Monsters Human Freaks In Americas Gilded Age The Photographs Of Chas Eisenmann

**RJ Shavelson**



## **Monsters Human Freaks In Americas Gilded Age The Photographs Of Chas Eisenmann:**

**Monsters** Charles Eisenmann, 2002 During the 1880s America's Gilded Age New York's Bowery roared day and night like no other street in the world Home to countless beer halls melodrama theatres and dime museum exotic shows this strip of diversions entertained the newly arrived immigrant masses the first generation to work in corporate factories live in high rises eat processed food and banish the night with electric lights As city population densities swelled to a third of a million per square mile these urban workers took a certain Darwinian pleasure in staring at freaks living proof that life could be even worse Photographer Charles Eisenmann's studio at 229 Bowery stood right in the middle of it all As the oldest the largest and the best Eisenmann practised photography at a time when it was still a black art a series of mysterious and complex procedures executed in darkness Working in his studio of elaborate high Victorian sets Eisenmann acted as court photographer to all of the era's most famous giants dwarfs and exotics Classified as monsters by doctors of the day Eisenmann's sitters included the four legged lady Myrtle Corbin the Sacred Hairy Family of Burma the diminutive Admiral Dot a thousand pound fat man Zip the Pin head and even the biggest hoaxer of them all the inventor of the travelling circus and modern advertising the great P T Barnum Eisenmann's beautifully crafted photographs made his weird clients as famous and successful as any rock star or royalty

**On Monsters** Stephen T. Asma, 2011-09 A comprehensive modern day bestiary The New Yorker

**Peoples on Parade** Sadiya Qureshi, 2011-09-09 In May 1853 Charles Dickens paid a visit to the savages at Hyde Park Corner an exhibition of thirteen imported Zulus performing cultural rites ranging from songs and dances to a witch hunt and marriage ceremony Dickens was not the only Londoner intrigued by these living curiosities displayed foreign peoples provided some of the most popular public entertainments of their day At first such shows tended to be small scale entrepreneurial speculations of just a single person or a small group By the end of the century performers were being imported by the hundreds and housed in purpose built native villages for months at a time delighting the crowds and allowing scientists and journalists the opportunity to reflect on racial difference foreign policy slavery missionary work and empire Peoples on Parade provides the first substantial overview of these human exhibitions in nineteenth century Britain Sadiya Qureshi considers these shows in their entirety their production promotion management and performance to understand why they proved so commercially successful how they shaped performers lives how they were interpreted by their audiences and what kinds of lasting influence they may have had on notions of race and empire Qureshi supports her analysis with diverse visual materials including promotional ephemera travel paintings theatrical scenery art prints and photography and thus contributes to the wider understanding of the relationship between science and visual culture in the nineteenth century Through Qureshi's vibrant telling and stunning images readers will see how human exhibitions have left behind a lasting legacy both in the formation of early anthropological inquiry and in the creation of broader public attitudes toward racial difference

**Extraordinary Bodies** Rosemarie Garland Thomson, 2017-03-07 Extraordinary Bodies is a

cornerstone text of disability studies establishing the field upon its publication in 1997 Framing disability as a minority discourse rather than a medical one the book added depth to oppressive narratives and revealed novel liberatory ones Through her incisive readings of such texts as Harriet Beecher Stowe s Uncle Tom s Cabin and Rebecca Harding Davis s Life in the Iron Mills Rosemarie Garland Thomson exposed the social forces driving representations of disability She encouraged new ways of looking at texts and their depiction of the body and stretched the limits of what counted as a text considering freak shows and other pop culture artifacts as reflections of community rites and fears Garland Thomson also elevated the status of African American novels by Toni Morrison and Audre Lorde Extraordinary Bodies laid the groundwork for an appreciation of disability culture and an inclusive new approach to the study of social marginalization

**Monsters of the Gilded Age** Michael Mitchell, Charles Eisenmann, 1979 *Freakery* Rosemarie Garland-Thomson, 1996-10 A groundbreaking anthology that probes the disposition towards the visually different Giants Midgets Tribal non Westerners The very fat The very thin Hermaphrodites Conjoined twins The disabled The very hirsute In American history all have shared the platform equally as freaks human oddities their only commonality their assigned role of anomalous other to the gathered throngs For the price of a ticket freak shows offered spectators an icon of bodily otherness whose difference from them secured their own membership in a common American identity by comparison ordinary tractable normal Rosemarie Thomson s groundbreaking anthology probes America s disposition toward the visually different The book s essays fall into four main categories historical explorations of American freak shows in the era of P T Barnum the articulation of the freak in literary and textual discourses contemporary relocations of freak shows and theoretical analyses of freak culture Essays address such diverse topics as American colonialism and public presentations of natives laughing gas demonstrations in the 1840 s Shirley Temple and Tom Thumb Todd Browning s landmark movie Freaks bodybuilders as postmodern freaks freaks in Star Trek Michael Jackson s identification with the Elephant Man and the modern talk show as a reconfiguration of the freak show In her introduction Thomson traces the freak show from antiquity to the modern period and explores the constitutive political and textual properties of such exhibits Freakery is a fresh insightful exploration of a heretofore neglected aspect of American mass culture

The Material Unconscious Bill Brown, 1996 Within the ephemera of the everyday old photographs circus posters iron toys lies a challenge to America s dominant cultural memory What this memory has left behind Bill Brown recovers in the material unconscious of Stephen Crane s work the textual residues of daily sensations that add up to a new history of the American 1890s As revealed in Crane s disavowing appropriation of an emerging mass culture from football games and freak shows to roller coasters and early cinema the decade reappears as an underexposed moment in the genealogy of modernism and modernity Brown s story begins on the Jersey Shore in Asbury Park where Crane became a writer in the shadow of his father a grimly serious Methodist minister who vilified the popular amusements his son adored The coastal resorts became the stage for debates about technology about the body s visibility about a black service class and

the new mass access to leisure From this snapshot of a recreational scene that would continue to inspire Crane's sensational modernism Brown takes us to New York's Bowery There in the visual culture established by dime museums minstrel shows and the Kodak craze he exhibits Crane dramatically obscuring the typology of race Along the way Brown demonstrates how attitudes toward play transformed the image of war the idea of childhood and nationhood and the concept of culture itself And by developing a new conceptual apparatus with such notions as recreational time abstract leisure and the amusement knowledge system he provides the groundwork for a new politics of pleasure A crucial theorization of how cultural studies can and should proceed The Material Unconscious insists that in the very conjuncture of canonical literature and mass culture we can best understand how proliferating and competing economies of play disrupt the so called logic and work of culture

Cléo de Mérode and the Rise of Modern Celebrity Culture Michael D. Garval, 2012 The first English language monograph on the French dancer and model Cléo de Mérode and the Rise of Modern Celebrity Culture explores the haunting legacy of this intriguing and glamorous figure an international celebrity at the dawn of our star struck modernity Situating Mérode at a pivotal moment in the history of fame and visual culture this study probes the neglected prehistory of a visual culture obsessed with celebrities and their images

Monstrosity Alexa Wright, 2013-06-30 From the Monster of Ravenna to the Elephant Man Myra Hindley and Ted Bundy the visualisation of real human monsters has always played a part in how society sees itself But what is the function of a monster Why do we need to embody and represent what is monstrous This book investigates the appearance of the human monster in Western culture both historically and in our contemporary society It argues that images of real rather than fictional human monsters help us both to identify and to interrogate what constitutes normality we construct what is acceptable in humanity by depicting what is not quite acceptable By exploring theories and examples of abnormality freakishness madness otherness and identification Alexa Wright demonstrates how monstrosity and the monster are social and cultural constructs However it soon becomes clear that the social function of the monster however altered a form it takes remains constant it is societal self defence allowing us to keep perceived monstrosity at a distance Through engaging with the work of Michel Foucault Julia Kristeva and Canguilhem to name but a few Wright scrutinises and critiques the history of a mode of thinking She reassesses and explodes conventional concepts of identity obscuring the boundaries between what is normal and what is not

Canadian Art, 2002 Quill & Quire, 2002

**Phénoménologie des corps monstrueux** Pierre Ancet, 2006 Voici un homme deux têtes un homme qui porte sortant du thorax l'anne appendice d'un frère régress aux membres atrophiés un enfant cyclope sans nez et privé de cerveau L'humanité pourrait continuer ainsi longtemps si l'on n'avait très vite une sorte de dégoût Mais pourquoi un tel trouble Comment peut-on appeler monstre un être qui naît du ventre d'une femme En nous confrontant aux limites de notre tolérance la grande difformité physique nous révèle nos craintes liées au corps mutilé dégradé régressif non viable Elle suscite des peurs irrationnelles de contamination et des fantasmes de métamorphose mais aussi des angoisses rationnelles en touchant la

fragilité de l'organisme et au vu de l'intérieur du corps. À partir d'une analyse de la perception courante du corps gravement handicapé de l'étude des exhibitions des monstres au XIX<sup>e</sup> siècle et de l'histoire de la tératologie scientifique marquée en France par Étienne et Isidore Geoffroy Saint Hilaire, Camille Dareste et Étienne Wolff, Pierre Ancet s'efforce de comprendre ce qui se produit en nous face au corps difforme d'un individu et nous pousse à penser de lui : c'est un monstre. **Luna cornea**, 2005

**St. James Encyclopedia of Popular Culture** Tom Pendergast, Sara Pendergast, 2000. The millennium inspired fascination with 20th century studies cannot be fully satisfied without a comprehensive and scholarly look at popular culture. With its emphasis on ideas, people, events, and products that symbolize America, the St. James Encyclopedia of Popular Culture is a cross-curriculum resource that will find use among a wide variety of users. Major topics include television, movies, theater, art, books, magazines, radio, music, sports, fashion, health, politics, trends, community, life, and advertising. Canadian Books in Print. Author and Title Index, 1975

**Arresting Dress** Clare Sears, 2015-02-20. In 1863, San Francisco's Board of Supervisors passed a law that criminalized appearing in public in a dress not belonging to his or her sex. Adopted as part of a broader anti-indecency campaign, the cross-dressing law became a flexible tool for policing multiple gender transgressions, facilitating over one hundred arrests before the century's end. Over forty U.S. cities passed similar laws during this time, yet little is known about their emergence, operations, or effects. Grounded in a wealth of archival material, *Arresting Dress* traces the career of anti-cross-dressing laws from municipal courtrooms and codebooks to newspaper scandals, vaudeville theater, freak show performances, and commercial slumming tours. It shows that the law did not simply police normative gender but actively produced it by creating new definitions of gender normality and abnormality. It also tells the story of the tenacity of those who defied the law, spoke out when sentenced, and articulated different gender possibilities. **Canadian Books in Print**, 2003

**"A Dress Not Belonging to His Or Her Sex"** Clare Sears, 2005

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