The famous and the infamous
Waxworks as retailers of renown

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ABSTRACT
The relationship between Madame Tussaud’s waxworks and the phenomenon of renown is close but remains hitherto unexamined. Studying the historic changes in this and previous waxwork exhibitions, however, reveals shifts in the underlying concepts of renown since the late 1600s. The most prominent shifts are from the baroque ‘hero’ to the grand homme of the Enlightenment, and from the ‘great man’ to the ‘celebrity’ in the nineteenth century. Madame Tussaud can be attributed with popularizing the Enlightenment idea of the ‘great man’ in Britain and with including in her exhibition the first media celebrities, whose renown she reinforced.

KEYWORDS
concepts of fame and celebrity Doolhof grands hommes heroes history of renown Mrs Salmon Marie Tussaud waxworks Madame Tussauds

‘Waxworks of the famous and the infamous’ is a standard tagline describing Madame Tussaud’s in London’s Marylebone Street. Already in December 1822, when Madame Tussaud’s waxworks resided in Birmingham’s Theatre Royal for a few weeks, the Birmingham and Lichfield Chronicle called it an exhibition of ‘some of the most celebrated characters of the past and present times’. The reviewer continued:

Here are placed together men of various talents [...] some who, possessed of brilliant talents and fortitude, have risen to the very pinnacle of human
ambitions, by their superior knowledge of the tactics of war. Others, who, by the strength of their genius, have immortalized themselves by philosophical and useful writings. [...] Turning to the violent and sanguinary revolutionist [...] we fancy that in every feature we can discover the self-malignant smile at the idea of thousands of victims immolated at the bloody shrine of ambition. (19 December 1822)

Madame Tussaud’s waxworks and fame in all its shades have, it seems, been going together for a very long time.

Since Madame Tussaud’s is well known today and claims to work in the same ways as when it was founded in the late eighteenth century, it is all too easy to assume an unchallenged continuity of operation. Yet, looking at its social and cultural context, it becomes clear how much the ideas underpinning it have changed, and how entangled the historic person Marie Tussaud (1761–1850) was in all these changes. It is equally false to assume continuity in the way that Madame Tussaud’s was appreciated during the past centuries. Now seen as a curious, but ultimately inconsequential tourist attraction, the waxworks had an explicit educational aim in the early nineteenth century: ‘To young persons in particular,’ the Birmingham and Lichfield Chronicle wrote, the exhibition:

[...] demonstrates the absolute necessity of rendering themselves familiar with the lives of those who have enjoyed the love, or writhed beneath the execration of their fellow-men; and the necessity of choosing that path, by pursuing which they will ensure the esteem of good men here, and a glorious name here-after. (19 December 1822)

The wax portraits exhibited were intended and probably perceived to represent role models; they were visual aide-mémoires to leading a moral and virtuous life (Kornmeier, 2004).

In what way, then, was Madame Tussaud’s different during its founder’s lifetime compared with today? Were people at the beginning of the nineteenth century famous in ways different from today? My thesis is that the concept of renown has experienced two substantial shifts since the late 1600s: one in the second half of the eighteenth century, and another during the nineteenth century. As it was Madame Tussaud’s, and indeed any waxworks’ business to recognize and represent fame or celebrity, the visual medium of the waxwork exhibition is a handy lens through which to observe those shifts.

Fame vs celebrity

Although research about fame, celebrity, heroes and stars has flourished in recent years, there is no uniform system for thinking about these different forms of renown. There are several taxonomies of fame that suit individual authors’ purposes (e.g. Giles, 2000: 110–19; Rojek, 2001: 17–18), but there
is no universally accepted definition of all of these categories. Nor can I offer one in the space of this article; I will, therefore, delineate just three key terms that I am going to use in the context of my study: renown, fame and celebrity.

As the word ‘well-knownness’ is such an awkward construction, to me the most useful general term when talking about the broad public perception, identification and subsequent recognition of a person seems to be ‘renown’. It comprises much of the antique meaning of \emph{fama}, the dual spirit of fame and good repute in a positive sense, and infamy and scandal in a bad sense. In this study, I am using ‘renown’ as an umbrella term for all shades of fame, celebrity, notoriety or infamy.

Next, I want to distinguish two different kinds of renown, namely fame and celebrity. Whereas these terms are often used interchangeably, most academic authors have attempted to tease out distinctions that tend to end up in an opposition: fame as a positive estimation, celebrity as ‘empty’ attention (Marshall, 2006: part 1; Rojek, 2001: 12; Wanko, 2003: 4–5). Today the term ‘fame’, generally understood as public estimation and acclaim, is often used to describe historic occurrences of renown. Again derived from the Latin \emph{fama}, the word represents a classical concept of renown which is based on achievement or accomplishment. It is often motivated by the individual’s striving for immortality and is thought to last eternally. Richard Sennett (1976), in following on from Jürgen Habermas’s study of the public sphere (1989 [1962]), has pointed out that the basis for this kind of fame is a public society outside religion and court on the one hand, and family and personal friendships on the other. Thus, fame is closely connected to the development of bourgeois society and the rise of the public man. David Marshall (1997: 5–6) remarks that ‘the quest for fame [is] not [a form] of distinction that demarcate[s] the landed gentry from the peasants. Rather, celebrity can be thought of as a label that works to differentiate layers of the bourgeoisie’. While nobility holds public recognition and reverence as a birthright, fame, and later celebrity, are originally middle-class ambitions. Using ‘celebrity’ as another word for fame, Marshall (2006: 19) continues: ‘Celebrity is a modern phenomenon in the sense that it depends on an audience that understands and celebrates the malleability of identity and primacy of the individual.’ Exactly the primacy of the individual was a key theme of the Enlightenment, including the malleability not of identity as such, but of the potential and scope for individual achievement. If man was free from serfdom, then each individual could fathom his or her own physical, intellectual and moral boundaries and discover his or her capacity for greatness. Fame then became a way of expressing and celebrating this individuality.

Celebrity, in contrast to this notion of fame, is, in the words of Cheryl Wanko:

\[\ldots\] a form of large-scale public attention, customarily labelled ‘fame’ in previous times [to the twentieth century]. But celebrity is a new market- and media-driven form of attention that differs greatly from a traditional,
neoclassical ideal of fame. [...] Celebrities differ from the traditionally ‘famous’ in that they have rarely executed any heroic actions, nor have they been born into a noble or royal class in which such regard naturally accompanies station. (2003: 5)

Most authors agree that celebrity is a quality fabricated or constructed by the media (mostly referring to modern mass media such as film and TV), rather than earned by the individual through a special deed or talent. Thus, a common description of a celebrity is that of a ‘person who is known for his well-knownness’ (Boorstin, 2006 [1961]: 79). This makes celebrity almost devoid of meaning, as anybody can be a celebrity if they can get into the news and stay there. In sharp contrast to lasting fame which is ‘earned’, celebrity is generally understood to be completely exchangeable and ephemeral.

Referring to the work of the social psychologist George Herbert Mead, Chris Rojek (2001: 11) argues furthermore that the ‘celebrity status always implies a split between a private self and a public self’. In public, the celebrity is playing a role for which he or she is noted, while possibly contradicting this role in their private, personal life. This draws into question the authenticity and sincerity of the renowned person, and celebrities are often regarded with suspicion awaiting them to reveal themselves as a fraud. As the famous person, on the other hand, is understood to have earned their renown, their actions are expected to be entirely integrated in their personality, and they are not subjected to the same kind of suspicion.

There is also, as David Marshall pointed out:

[…] the sentiment that our attention to celebrity is misguided. Although following celebrities does not carry the censorious weight that watching pornography sustains, it nonetheless is seen as drawing us away from more serious forms of news and events.[…] Actually buying a celebrity-oriented magazine could be classed as a guilty pleasure that may be seen as betraying a lack of seriousness. (2006: 4)

That, again, puts the celebrity into a morally inferior position to the famous and indicates a perceived decline in the value of renown which is particularly strongly felt today.

During the twentieth century sociologists developed a biting critique of celebrity as an instrument of capitalism. While the economic aspects might have been overemphasized, it is worth noticing that the rise of celebrity is connected to the rise of a market and consumer society following the Industrial Revolution as well as the growth and popularization of the print media. Thus, Richard Schickel’s (1985: 23) statement that ‘there was no such thing as celebrity prior to the beginning of the twentieth century’, must be modified to include at least the late nineteenth century.

There are, of course, many other forms of renown that are worth exploring, especially infamy and notoriety, both variants of negative forms of fame and celebrity connected to the transgression of social boundaries. Yet, for the
purposes of this article, investigating some historic dimensions of renown and how one of the earliest popular visual media, the waxworks, fits into the picture, the juxtaposition of fame and celebrity is a good starting point.

Baroque waxworks

Madame Tussaud did not invent the waxwork exhibition; it had been around at least since the beginning of the seventeenth century. Generally, such exhibitions are perceived as homogeneous and fiercely traditional, or outright old-fashioned popular entertainments without any internal logic. However, taking waxworks seriously as a visual medium helps us to detect some of the broad but coherent underlying principles that guided the selection of the content. Over the 400 years of their existence, waxwork exhibitions have evolved according to the changes in their audience and the development of competing visual media. A closer look at the history of the waxworks reveals the subtlety and extent to which they have adapted to the cultural, economic, ideological and social contexts they are operating in. One of these contexts is the shifting forms of renown.

The earliest known commercial exhibition of lifelike wax figures was situated in a pleasure garden in Amsterdam. The Doolhof or maze, as it was called due to its main entertainment, a huge labyrinthine hedge, opened around 1625 (Eisma, 1996; Kornmeier, 2006: 173–81; Meijer, 1883). One of the facilities in the grounds – next to differently themed dancing and dining spaces – was a separate playhouse, where different mythological and biblical stories were enacted by automaton figures. And it was here, too, that wax portraits were on show. A guide to the Doolhof from around 1648 describes the different features and mentions in particular the clockwork-driven automata and ‘life-size pictures of several kings and princes of this century’ (Anon., 1648). Patrons could inspect the portrait wax figures of King Gustavus Adolphus of Sweden, the princes Maurice and William II of Orange, or the former Spanish governor of the Netherlands, the Duke of Alba. There were also representations of Solomon and the Queen of Sheba, Salome dancing before King Herod, and David slaying Goliath. The exact set-up of the exhibition and the manner in which the different figures were linked with one another is unclear. However, to an audience of the baroque period, well versed in ‘reading’ allegorical images and visual analogies based on the well-known political iconography of the time, the mythological and biblical automaton displays must have functioned as a commentary on the historic and contemporary rulers.

Indeed, during the ongoing struggle for political independence in the Netherlands of the seventeenth century, visitors probably did not need prompting in order to see and interpret the typological references in the exhibition: the figure of King Herod, a long-established example of the fickle and selfish tyrant king, stood as a prototype for the hated Spanish governor. Suggesting a lineage for the Duke of Alba that began with the New Testament Herod as an ances-
tor served to discredit his power in the eyes of the visitor. The Princes of Orange on the other hand, or Gustavus Adolphus, accepted and beloved Protestant rulers, were clearly the descendants of Solomon the Wise, the synonym of the good king – their power was being legitimized by showing their relation to the admired biblical king. Finally, the representation of David, the simple shepherd who defeated the giant Goliath fighting for the Philistines, was a powerful and heroic image intended to encourage a small community of merchants fending off a large occupying monarchy. Thus, the message of the waxworks was simple but effective: the exhibition aimed to support Protestantism and the House of Orange against Catholic Spain occupying the country.

A similar exhibition based on an allegorical combination of figures was the predecessor of Madame Tussaud’s in London, Mrs Salmon’s waxworks, first mentioned in 1693 (Altick, 1978: 52–3; Kornmeier, 2006: 182–93; Pyke, 1973). Two handbills from around 17116 specify the selection of histories represented there at the beginning of the eighteenth century: there were to be seen, for example, ‘Queen Thomira with the overthrow of Cyrus the great’, ‘Queen Voaditia [Boadicea], and the Tragical Death of her two Princely Daughters’ and the ‘Rites of Moloch, or the Unhumane Cruelty, with the manner of the Canaanitish Ladies, Offering up their First-born Infants’. However bizarre the mixture of subjects may seem, the scenes all share one common theme: the vices and virtues of women, particularly of mothers. Queen Tomyris, for example, stood as a symbol for motherly love, avenging her son who was killed in a war initiated by Cyrus, her rejected suitor. By killing the Persian king she saved her realm from occupation, proved to be a good mother to her people and expressed her grief at her son’s death. Resisting the king’s greed for her and her country, she also stands for the cardinal virtue of Temperance.

Another ‘good mother’ was seen in Queen Boadicea, who led a revolt against foreign rule when her daughters were humiliated and her land plundered by the Romans invading her kingdom. Showing a great sense of justice for the persons in her care and fighting bravely for their rights, she can also be viewed as a personification of the virtues of justitia and fortitudo. Little heroism and motherly love, according to Mrs Salmon’s waxwork exhibition, can the ‘Canaanitish Ladies’ have possessed, who sadly but willingly surrendered their firstborns to the heathen god Moloch, and whose example may be read as a negative variation of female behaviour.

At the time Mrs Salmon showed these examples of virtuous female conduct and warnings of bad behaviour, female rulers were once again involved in British politics. As Mrs Salmon’s handbills announced, the portraits of ‘her most excellent Majesty Queen Anne, sitting in a Chair of State, attended by Dukes, Earls, Lords spiritual and temporal, with Court Ladies, and Maids of Honour’ were at the entrance of the exhibition,7 perhaps suggesting a fictitious royal patronage. In any case, the contents can be interpreted with reference to the queen: the groups relating moral examples for desirable female conduct could be understood as a royal lineage in celebration of, or as advice...
to Queen Anne. The particular emphasis on the figure of the mother might have provided an analogy for the queen’s own ill-fated motherhood because none of her 17 children reached adult life. This was not only a personal tragedy for Anne, it also robbed Britain of a Protestant heir to the throne, an issue of great concern to the public. Thus, while Mrs Salmon’s message did not refer explicitly to a specific political conflict, it nevertheless functioned as a comment on Anne’s rule.

The early waxworks, then, such as Mrs Salmon’s and the collection in the Doolhof, were juxtaposing personifications of good or bad government and behaviour with portraits of powerful historic individuals. They represent a transposition into the commercial public sphere of the earlier *uomini illustri* or *femmes fortes* cycles (Baumgärtel and Neysters, 1995; Hansmann, 1993: 26–98). From the Renaissance onwards, these pictorial programmes of well-known heroes made up visual catalogues of moral examples manifested in characters from the Bible or ancient history. On the one hand, these images served as objects for contemplation and visual reminders to the patron; on the other, they displayed the ethical ideals of the person commissioning the cycle, and supported the legitimacy of his or her authority on the ground of these ideals. To the ruler, they were a form of princely representation. The early waxworks now unite in one shared space what would traditionally be the patron, such as the Prince of Orange or Queen Anne, and the personifications of their assumed moral and spiritual models.

**Madame Tussaud and the Enlightenment**

Madame Tussaud’s exhibition, however, worked in a completely different way. It relied solely on the life-like portrayal of historic individuals. Rather than depicting complex allegorical stories of great heroes, it presented statues of great men (and a few women) for their own sake. This new format for a waxworks exhibition, based on an Enlightened concept of fame, had been shaped by Madame Tussaud’s predecessor and mentor Philippe Curtius in Paris (Adhémar, 1978; Kornmeier, 2006: 43–61). Yet it was she who popularized it in Britain and replaced the baroque concept of the famous hero, during her travelling years between 1803 and 1835, with the concept of the famous great men. As one of the most popular critics in the early nineteenth century, and constantly reflecting on the nature of the artistic personality and genius, William Hazlitt has been described by Leo Braudy (1986: 434) as the ‘first great fame theorist of the modern age’. Yet he actually brought into English thought what intellectuals had been discussing in France at the same time: who could be the foremost leaders of society and, in other words, what made an individual worthy of the admiration of the people. Madame Tussaud then, almost his contemporary, started to disseminate the same ideas in practice.

The idea of the ‘great man’ or *grand homme* had been discussed in Madame Tussaud’s home country throughout the eighteenth century. The *Encyclopédistes*...
in particular, the group of intellectuals involved in writing the French encyclopaedia edited by Diderot and d’Alembert between 1751 and 1780, explicitly contrasted the grand homme with the older form of renowned figures, namely the héro (Diderot and d’Alembert, 1751–80; Kornmeier, 2006: 223–8). The concept of the hero as a man admired for his strength in combat and determination appeared outdated as a potential role model to the men of the Enlightenment; the hero was born into his role, he always had his strength and determination, he did not ‘earn’ it. They preferred the great man who was a benefactor of the nation or mankind in general by developing his scientific, intellectual, artistic or political prowess. His strength was a ‘greatness of mind’ in the sense that he acted without self-interest for the furtherment of the ‘general good’; his achievements were due to the fertility of his thoughts rather than his build, to the development of his reason rather than his willpower. This also meant a democratization of fame, as the concept was not restricted to one particular class but could apply, at least in theory, to every individual. The main group to profit were those with money and access to an education, of course: in other words, the middle classes.

Even before the Revolutionaries dedicated a Panthéon in Paris to their great men (1789), and probably before the Director of the Art Academy, Comte d’Angiviller, had started to commission portraits of the grands hommes of France as public statuary (1777), the German wax modeller Philippe Curtius had taken up the idea of celebrating the brilliant individual in his exhibition. Although his centre-piece was still a traditional representation of the Royal Family, famous by virtue of their birth, he devoted the remainder of it to the great men of his time, such as Voltaire, Franklin or Lafayette. Being an educated man, and active and ambitious in the politics of his day, he must have known the ideas of the philosophers of Enlightenment well. And even if he and his assistant Marie Grosholz, as Madame Tussaud was known before her marriage in 1795, never exhibited the wax portraits of those Enlightenment grands hommes Diderot and d’Alembert themselves, neither were there any mythological or biblical characters to be found in their show. The emphasis was on individual and, more importantly, contemporary personalities. While the baroque hero cannot be fitted into the modern-day categories of renown as outlined above, the grand homme corresponds perfectly with the definition of fame. Equally, the main characteristics of modern celebrity as described earlier do not apply to him: his renown is wholly of his own making, not created by the credit of media attention, and his great character is authentic, rather than only one dimension of the split between image and person.

**Celebrities in wax**

The question remains, however, whether Curtius or his pupil Madame Tussaud displayed only great men, or whether they included in their new-style waxworks exhibitions any equivalent to the modern-day celebrities. Was there no media-generated form of renown in the early nineteenth century?
As commercial, popular entertainments, waxworks were little regulated and prone to experimentation. Philippe Curtius, for example, created what he called the *caverne des grands voleurs* or ‘vault of the great thieves’, where he displayed the wax portraits of criminals (Kornmeier, 2006: 44–5). Although this was only open for a short period, he toyed with forming a connection between the *grand homme* and the *illustre scélérat* – the famous criminal being described as the direct opposite of his more reputable brother in fame. If the concept of fame encompasses an individuation and democratization of renown, then it is only natural that Curtius should have reserved a few spaces for famous felons, whose images could be justified as a deterrent from crime as much as those of the *grands hommes* were expected to inspire virtuous emulation.

Yet there was one decisive difference: the famous criminal did not act out of a love of the greater good, and could therefore not claim his renown from the eulogies of poets, orators and historians as did the *grand homme*. His renown was dissipated and, in fact, created by the media: broadsheets and ballads, printed caricatures and newspapers carried his name and the stories of his deeds into the public, just as they do for a modern celebrity. While the foremost difference from today’s media was the comparative lack of speed with which these publications could reach their audiences, the mechanism of creating renown was the same. It seems thus that the renowned offenders of the late eighteenth and early nineteenth century bridged the gap between fame and celebrity, between the well-intended great man and the vacuous, almost dangerous media celebrity.

Madame Tussaud had taken the nucleus of such a hall of ‘negative’ fame from France to Britain. Almost immediately after arrival, she advertised the wax portraits of the late French Revolutionaries in her collection as being representations after their death. ‘The Second Saloon,’ the readers of the *Glasgow Herald and Advertiser* were told (3 October 1803: 3), ‘contains the heads of Robespierre, Foquier de Thianville, Hebert, Pere Duchesne, and Carrier / a full length Portrait of Marat in the agonies of death after having been assassinated by Charlotte Corday.’ Except for the figure of Marat, which was presented in a bathtub where he had sustained the fatal wound, the countenances of the Revolutionaries appeared blood-stained and cut off at the neck as if straight from the guillotine.

Later, these depictions were permanently set aside in what was then called the ‘Separate Room’, containing all of Madame Tussaud’s relics of the French Revolution which she had originally brought with her from Paris. First created in 1819 (Anon., 1818, 1819; Kornmeier, 2006: 17–22, 148–58), the portraits in this room were now exhibited outside the society of the great men as a group of politically misguided individuals. In 1829, this hitherto political separation became a more social (and psychological) one by adding to the display the portraits of two murderers: Burke and Hare (MacGregor, 1884; Richardson, 2001). Following their arrest in November 1828 and during their trial for killing 16 people in order to sell their bodies for anatomy classes, not a day had gone by without newspapers and broadsheets reporting details of their case (Edwards, 1993: 20–1; Richardson, 2001: 131–47, 193–7). Almost
overnight, two low-life characters became renowned up and down the country for nothing more than having displayed extraordinary callousness and cruelty. With these new additions to Madame Tussaud’s ‘Separate Room’, the political men responsible for the deaths of innocent people, Robespierre and Marat, were now exhibited next to the most talked-about men of their time, who also killed many people, yet for commercial gain. The grouping of political tyrants with serial-killers in what was to become known as the ‘Chamber of Horrors’ was not only a trivialization of the political motives of some of the main actors of the French Revolution. It also meant the inclusion of portraits of common murderers, whose renown was mainly justified by the media echo their court cases created. Callousness and ensuing well-knownness became an achievement in the best sense of the media-generated pop celebrity.

**Madame Tussaud’s as a celebrity medium**

Using the popular visual medium of the waxworks, and more specifically of Madame Tussaud’s as a way of thinking about historical occurrences of fame, it has become clear that the concepts of renown have changed significantly from the seventeenth century to the twenty-first. As means of communication were slow and the reception of painted or printed media was small, a well-known person of the baroque period was usually either some kind of biblical or mythical hero or a king. Therefore, the waxworks of the time exhibited such heroes, together with actual historical kings and queens, forging an allegorical kinship between the two groups.

With the rise of an Enlightened bourgeois society during the eighteenth century, a new mode of renown emerged which divorced fame from myth or social position. Every free individual could now, by striving for greatness in thought and deed, become famous. Waxwork exhibitions, Madame Tussaud’s being one of the first and foremost, reflected and reinforced this new concept of fame by dropping the allegorical element from their displays and concentrating on authentic, recognizable portraits of historical individuals. Reiterating individual success stories, they provided a selection of role models and impressed the idea of emulation on their audience.

As commercial businesses, however, waxworks constantly had to maintain their audience’s attention. Thus, Madame Tussaud introduced to her collection the portraits of characters that had gained notoriety rather than fame as defined above. These had not earned their place in the waxworks by virtue of great achievement, but mainly by the attention lent to them by the media. While it is still a long way from the sensational court case of Burke and Hare in 1829 to following the doings of the latest occupants of the Big Brother house – a theme that was introduced in 2007 as a new display at Madame Tussaud’s Ltd in London – by opening her exhibition to a new category of renown, the modern celebrity, Madame Tussaud helped to create its very own support system, the celebrity media.
Notes

This article draws on the research for my doctoral thesis (Kornmeier, 2006).

1 As for example in *Time Out*, London’s weekly listings magazine.

2 The claim that the technique for creating the wax portraits has not changed over two centuries is made in most of the exhibition’s promotional material. A prominent display inside the exhibition, called ‘The first 200 years’, illustrated this claim in the 1990s.

3 Marshall tends to use ‘fame’ and ‘celebrity’ as synonyms.

4 Among the first were Adorno and Horkheimer (1972) in their critique of the ‘Culture Industry’; see also the historical overview of positions in Marshall (1997: 5–12).

5 For example when *The Times* calls Madame Tussaud’s a ‘Victorian fairground freak show’ (Hamilton, 1998).

6 British Museum, Harley 5931, fol. opp. 36, no. 154 [c. 1711], and fol. 5, no. 29 [after 1711].

7 British Museum, Harley 5931, fol. 89, no. 263 [1705–1710].

References


Anon. (1648) *Verklaringe van verscheeyden kunst-rijcke wercken, en harr beweginghe, door oorlogie-werck ghedreven... Noch eenige aerdige Beelden, levens-groote, van vermaerde Koninghen en Princken deser Eeuw....* Amsterdam: Tymen Houthaeck.

Anon. (1818) *Biographical and Descriptive Sketches of the whole-length Composition Figures and other Works of Art, forming the unrivalled Exhibition of Madame Tussaud....* Cambridge.

Anon. (1819) *Biographical and Descriptive Sketches of the whole-length Composition Figures and other Works of Art, forming the unrivalled Exhibition of Madame Tussaud....* Boston.


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