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"By looking at spiritualism in the Victorian age, one might find a signal moment in which belief mingled with the spectacular and entertainment became a central element of spiritual and religious experience." (Natale, 2016). Evaluate this argument in relation to Modern Spiritualism in the UK.

For many in Victorian Britain, it was a time defined by the ever-present fear of death, social failure, and profound grief. "Being buried alive was [...] something of an obsession for Victorians"[1], which was matched by the terror of the pauper funeral, which served as "the final stamp of failure"[2]. Modern spiritualism emerged from here as a radical solution to the desperate psychological and economical void, a form of belief that, as Natale argues, "mingled with the spectacular and entertainment became a central element"[3] to become a new commercial product. Evaluating Natale's claim makes it clear that spectacle was crucial to Spiritualisms growth. But the movements' real power came from the grief and longing that fueled it. The success of spiritualism was not simply in the thrill and entertainment of performance, but in the way that performance provided people with a way to cope with loss and doubt. This created a broader cultural "crisis

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[1] Simon Young, *The Nail in the Skull and Other Victorian Urban Legends*, First edition (University Press of Mississippi, 2022) p. 10.
[2] Julie-Marie Strange, Death, Greif and Poverty in Britian, 1870-1914, 1st ed (Cambridge University Press, 2005) p. 131.
[3] Simone Natale, *Supernatural Entertainments: Victorian Spitualism and the Rise of Modern Media Culture* (Pennsylvania State University Press, 2016) p. 8.