

Authored Books:

The Genealogy of a Gene: Patents, HIV/AIDS and Race with MIT Press (March 2015), paperback, spring 2017

Harmonious Triads: Physicists, Musicians and Instrument Makers in Nineteenth-Century Germany (Cambridge, MA and London: MIT Press, 2006), paperback 9/2008

Spectrum of Belief: Joseph von Fraunhofer and the Craft of Precision Optics (Cambridge, MA and London: MIT Press, 2000). German translation: *Fraunhofers Spektren: Die Präzisionsoptik als Handwerkskunst* (Göttingen: Wallstein Verlag, 2009)

Edited Books:

Perspectives on Science: Gene Patenting (Guest Editor) vol. 23:1, MIT Press, 2015.

Music, Sound, and the Laboratory from 1750 to 1980 (co-edited with Alexandra Hui and Julia Kursell), *Osiris* 28 (Chicago: The University of Chicago Press, 2013).

Papers in Refereed Journals, Refereed Chapters in Books:

“Ownership, Knowledge, and Genetic Information,” forthcoming in *Ownership of Knowledge*, edited by Mario Biagioli and Dagmar Schäfer (MIT Press, 2020).

“No Longer the Focal Point: Goethe and Newtonianism,” in *The Reception of Isaac Newton in Europe*, edited by Helmut Pulte and Scott Mandelbrote, vol. II (NY: Bloomsbury Academic, 2019), pp. 909-918.

“Automata, Physiology, and Opera in the Nineteenth Century,” in *Nineteenth-century Opera and the Scientific Imagination*, edited by David Trippett and Benjamin Walton (Cambridge University Press, 2019), pp. 269-286.

“Johannes Brahms in the Age of Science,” in *Johannes Brahms in Context*, edited by Natasha Loges (Cambridge University Press), pp. 296-304.

“Charles Wheatstone: Musical Instrument Making, Natural Philosophy, and Acoustics in Early-Nineteenth-Century London,” in *Sound Knowledge: Music and Science in London, 1789-1851*, edited by James Q. Davies and Ellen Lockhardt (Chicago: University of Chicago, 2016), chapter 4.

“Eine Genealogie eines Gens: Patent, HIV/AIDS und Rasse.” In *Acta Historica Leopoldina* Nr. 65 Vorträge und Abhandlungen zur Wissenschaftsgeschichte 2013/2014 (2016): 65-82.

“Patenting of Biological Substances,” in *International Encyclopedia of the Social and Behavioral Sciences, Second Edition*, vol. 17, edited by James D. Wright (London: Elsevier, 2015): 584-591.

“Introduction” to *Perspectives on Science: Gene Patenting in the Age of Biocapitalism* (vol. 23:1; Spring 2015): 1-12.

“How Gene Patents are Challenging Intellectual Property Law: The History of the CCR5 Gene Patent” in *Perspectives on Science: Gene Patenting in the Age of Biocapitalism* (vol. 23:1; Spring 2015): 80-105.

“Fraunhofer and His Spectral Lines,” in *Annalen der Physik* (August 2014): 526, issue 7-8: A65-A69.

“Introduction” to Erwin Hiebert, *The Helmholtz Legacy in Physiological Acoustics* (Springer Verlag, 2014), pp. xix-xxiii.

“The Biology of Race: Searching for No Overlap,” in *Perspectives in Biology and Medicine* vol. 57, No. 1 (winter 2014): 85-102.

“Introduction” to *Music, Sound, and the Laboratory from 1750 to 1980* co-authored with Julia Kursell and Alix Hui), *Osiris* vol. 28 (2013), The University of Chicago Press, pp. 1-11.

“Vorläufer von Forschungstechnologien im 19. Jahrhundert,” in Klaus Hentschel, ed., *Zur Geschichte von Forschungstechnologien* (Berlin, Germany: GNT Verlag, 2012) pp. 41-59.

“Measuring Musical Virtuosity: Physicists, Physiologists, and the Pianist’s Touch in the Nineteenth Century,” in the *Journal of the American Liszt Society* **61-62** (2010-11): 13-40.

“From Physical Instruments of Measurement to Musical Instruments of Aesthetics,” in *Sound Studies Handbook*, edited by Trevor Pinch and Karin Bijsterveld (Oxford University Press, 2011), pp. 201-223.

“Hermann von Helmholtz and Perception,” in *Halbschlafbilder in der Literatur, den Künsten und den Wissenschaften*, edited by Roger Paulin and Hemult Pfothenhauer (Würzburg: Königshausen und Neumann Verlag, 2011), pp. 111-122.

“Standardisierung und Subversion der musikalischen Ästhetik: musikalische und physikalische Instrumente in der Musik des 19. und 20. Jahrhunderts”, in Daniel Gethmann, Hrsg., *Klangmaschinen zwischen Experiment und Medientechnik* (Vienna/Wien: [Transkript] Kultur- und Medientheorie, 2010), pp. 21-33.

“Science Studies at Technological Universities,” in *Newsletter of the American Sociology Association: Science, Knowledge, and Technology*, Spring 2008, pp. 8-9.

“Musik und Physik: Eine interdisziplinäre Kulturgeschichte,” in *Berichte zur Wissenschaftsgeschichte* **31** (2008): 94-112.

“Nature and Culture: Teaching ELSI in a History-of-Science Course,” in Ronald M. Green and Aine Donovan, eds., *The Human Genome Project in College Curriculum: Ethical Issues and Practical Strategies*, Dartmouth College and the University of New England Press, 2008), pp. 158-165.

“How Science is Redefining Ethical Categories: The Implications of the Human Genome Project,” in *The 4th R*, **21** (May-June 2008), pp. 3-8

“Putting the Subject back into Color: Accessibility in Goethe’s *Zur Farbenlehre*,” in *Perspectives on Science: Reading up on the Opticks: Refashioning Newton’s Theories of Light and Colors in Eighteenth-Century Textbooks*, edited by Alan Shapiro and Jed Buchwald, **16** (2008): 378-391.

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