

## ***Romanticism In Science Science In Europe 1790 1840 1st Edition***

Situated at the intersection of literature and science, Holland's study draws upon a diverse corpus of literary and scientific texts which testify to a cultural fascination with procreation around 1800. Through readings which range from Goethe's writing on metamorphosis to Novalis's aphorisms and novels and Ritter's Fragments from the Estate of a Young Physicist, Holland proposes that each author contributes to a scientifically-informed poetics of procreation. Rather than subscribing to a single biological theory (such as epigenesis or preformation), these authors take their inspiration from a wide inventory of procreative motifs and imagery.

Romanticism in Science Science in Europe, 1790-1840 Springer Science & Business Media

Emerson's Sublime Science explores relationships among Emerson's poetics, theory of the sublime, and engagement with electromagnetism. The book illustrates how Davy's chemistry and Faraday's physics revealed to Emerson a sublime universe in which matter is boundless electrical force. It argues that Emerson translated this discovery into a sublime writing style crafted to galvanize readers with the insight that matter is energy. In illuminating Emerson's project, this study also uncovers connections among British Romanticism, American Romanticism, and nineteenth-century science.

This beautiful reprint tells the story of an idea, "The Southwest," through the development of American anthropology and archaeology.

British Romanticism and the Science of the Mind

Case Studies in the Literature, Science and Medicine of the 1790s

Romanticism, Science and the Imagination

Romanticism and the Sciences

The Romance of Science: Essays in Honour of Trevor H. Levere

Romanticism in Science

*"All art should become science and all science art; poetry and philosophy should be made one." Friedrich Schlegel's words perfectly capture the project of the German Romantics, who believed that the aesthetic approaches of art and literature could reveal patterns and meaning in nature that couldn't be uncovered through rationalistic philosophy and science alone. In this wide-ranging work, Robert J. Richards shows how the Romantic conception of the world influenced (and was influenced by) both the lives of the people who held it and the development of nineteenth-century science. Integrating Romantic literature, science, and philosophy with*

*an intimate knowledge of the individuals involved—from Goethe and the brothers Schlegel to Humboldt and Friedrich and Caroline Schelling—Richards demonstrates how their tempestuous lives shaped their ideas as profoundly as their intellectual and cultural heritage. He focuses especially on how Romantic concepts of the self, as well as aesthetic and moral considerations—all tempered by personal relationships—altered scientific representations of nature. Although historians have long considered Romanticism at best a minor tributary to scientific thought, Richards moves it to the center of the main currents of nineteenth-century biology, culminating in the conception of nature that underlies Darwin's evolutionary theory. Uniting the personal and poetic aspects of philosophy and science in a way that the German Romantics themselves would have honored, *The Romantic Conception of Life* alters how we look at Romanticism and nineteenth-century biology.*

*This book presents a series of essays which focus on the role of Romantic philosophy and ideology in the sciences.*

*In this important and innovative study Jon Klancher shows how the Romantic age produced a new discourse of the 'Arts and Sciences' by reconfiguring the Enlightenment's idea of knowledge and by creating new kinds of cultural institutions with unprecedented public impact. He investigates the work of poets, lecturers, moral philosophers, scientists and literary critics - including Coleridge, Godwin, Bentham, Davy, Wordsworth, Robinson, Shelley and Hunt - and traces their response to book collectors and bibliographers, art-and-science administrators, painters, engravers, natural philosophers, radical journalists, editors and reviewers. Taking a historical and cross-disciplinary approach, he opens up Romantic literary and critical writing to transformations in the history of science, history of the book, art history, and the little-known history of arts-and-sciences administration that linked early-modern projects to nineteenth- and twentieth-century modes of organizing 'knowledges'. His conclusions transform the ways we think about knowledge, both in the Romantic period and in our own.*

*Today we do not expect poems to carry scientifically valid information. But it was not always so. In *Sweet Science*, Amanda Jo Goldstein returns to the beginnings of the division of labor between literature and science to recover a tradition of Romantic life writing for which poetry was a privileged technique of empirical inquiry. Goldstein puts apparently literary projects, such as William Blake's poetry of embryogenesis, Goethe's journals *On Morphology*, and Percy Shelley's "poetry of life," back into conversation with the openly poetic life sciences of Erasmus Darwin, J. G. Herder, Jean-Baptiste Lamarck, and Étienne Geoffroy Saint-Hilaire. Such poetic sciences, Goldstein argues, share in reviving Lucretius's *De rerum natura* to advance a view of biological life as neither self-organized nor autonomous, but rather dependent on the collaborative and symbolic processes that give it viable and recognizable form. They summon *De rerum natura* for a logic of life resistant to the vitalist stress on self-authorizing power and to make a monumental case for poetry's role in the perception and communication of empirical realities. The first dedicated study of this mortal and materialist dimension of Romantic biopoetics, *Sweet Science* opens a through-line between Enlightenment materialisms of nature and Marx's coming historical materialism.*

*Poetry, Population, and the Discourse of the Species*

*Romanticism and the Human Sciences*

*Romantic Materialism and the New Logics of Life*

*Natural Science in German Romanticism*

*Bodies of Knowledge*

*Science in the Romantic Era*

"Can we really trust the things our bodies tell us about the world? This book reveals how deeply intertwined cultural practices of art and science questioned the authority of the human body in the late eighteenth and early nineteenth centuries. Focusing on Henry Fuseli, Anne-Louis Girodet, and Philippe de Loutherbourg, it argues that Romantic artworks participated in a widespread crisis concerning the body as a source of reliable scientific knowledge. Rarely discussed sources and new archival material illuminate how artists drew upon contemporary sciences and inverted them, undermining their founding empiricist principles. The result is an alternative history of Romantic visual culture that is deeply embroiled in controversies around electricity, mesmerism, physiognomy, and other popular sciences. This volume reorients conventional accounts of Romanticism and some of its most important artworks, while also putting forward a new model for the kinds of questions that we can ask about them"--

This book argues that the term 'Romanticism' should be more culturally-inclusive, recognizing the importance of scientific and medical ideas that helped shape some of the key concepts of the period, such as natural rights, the creative imagination and the sublime.

Set against the backdrop of a rapidly fissuring disciplinary landscape where poetry and science are increasingly viewed as irreconcilable and unrelated, Bernhard Kuhn's study uncovers a previously ignored, fundamental connection between autobiography and the natural sciences. Examining the autobiographies and scientific writings of Rousseau, Goethe, and Thoreau as representative of their ages, Kuhn challenges the now entrenched thesis of the "two cultures." Rather, these three writers are exemplary in that their autobiographical and scientific writings may be read not as separate or even antithetical but as mutually constitutive projects that challenge the newly emerging boundaries between scientific and humanistic thought during the Romantic period. Reading each writer's life stories and nature works side by side-as they were written-Kuhn reveals the scientific character of autobiographical writing while demonstrating the autobiographical nature of natural science. He considers all three writers in the context of scientific developments in their own times as well as ours, showing how each one marks a distinctive stage in the growing estrangement of the arts and sciences, from the self-assured epistemic unity of Rousseau's time, to the splintering of disciplines into competing ways of knowing under the pressures of specialization and professionalization during the late Romantic age of Thoreau. His book thus traces an unfolding drama, in which these writers and their contemporaries, each situated in an

intellectual landscape more fragmented than the last, seek to keep together what modern culture is determined to break apart.

The human sciences established and developed in the nineteenth century have slowly disintegrated. It is an ironic end. It was in the name of the greater legitimacy of more universal psychological criteria that its architects disavowed the traditional theological standard for valuing and evaluating human words and deeds. With hindsight, we can see that universality was indeed gained, but only at the cost of alienating any sense of common legitimacy. Harold Bloom, defending the canon largely in the humanising, 'moral sense' convention of critics operating since Matthew Arnold, has resolutely maintained the common legitimacy of aesthetic value against the claims of particular interest groups. But the very universality attached to aesthetic value is at odds with the world of common sense, and thus lies at the root of the problem. To complicate matters, this universality has been understood as a traditional criterion. A more radical treatment of the subject is needed. This study begins by surveying the field of modern hermeneutics. Noting its repeated crises of self-legitimation, it traces these to circular beliefs bequeathed by Romanticism that human nature is self-begetting, and can thus be known intimately and autonomously. After providing a historical overview of how human nature had been understood, the focus shifts to the attack in Coleridge's *Biographia Literaria* on Wordsworth's 1802 Preface to *Lyrical Ballads*, and to a reading of some key Romantic texts. It reads Coleridge's famous definition of the imagination as an attack on Romantic hermeneutics, rooted in the traditional view that man has been created in *Imago Dei*.

The Cambridge Companion to German Romanticism

Ideas, Disciplines, Practices

Emerson's Sublime Science

German Romanticism and Science

Romanticism and Science, 1773-1833

Looking for Nature

*If most curricula keep Art and Science in separate fields, history does not make such a distinction. The Romantic Movement began as a scientific branch that grew to exceed the imitations of 18th century sciences. In reaction against the old traditions, the sciences of the Enlightenment separated the factual from the moral, and represented man and nature in terms so general and abstract that the particular and the concrete were practically excluded. To the romantic those exclusions prevented the individual from experiencing the full potential of his relation with external things. Romantic philosophy emerged in part to correct the scientific view by conceiving of a more inclusive system that embraced the 'true' depth of man and nature and their relationship. In reality, however, the romantic performed exclusions similar to those of his scientific counterpart, for his poetry failed to perform the idealization of actuality by which the romantic subject was supposed to associate fully with his surroundings. Only through a trick of the gaze could the romantic make the world appear like the ideal which alone he thought worthy of his imagination.*

*First published in 1998. The Romantic Era was a time when society, religion and other beliefs, and science were all in flux. The idea that the universe was a great clock, and that men were little clocks, all built by a divine watchmaker, was giving way to a more dynamic and pantheistic way of thinking. A new language was invented for chemistry, replacing metaphor with algebra; and scientific illustration came to play the role of a visual language, deeply involved with theory. A scientific community came gradually into being as the 19th century wore on. The papers which compose this book have appeared in a wide range of books and journals; together with the new introduction they illuminate science and its context in the Romantic Era and follow its effects in the 19th century.*

*Innovative, alternative account of romanticism, exploring how art and science together contested the evidentiary authority of the human body. An account of the complex relationship between technology and romanticism that links nineteenth-century monsters, automata, and mesmerism with twenty-first-century technology's magic devices and romantic cyborgs. Romanticism and technology are widely assumed to be opposed to each other. Romanticism—understood as a reaction against rationalism and objectivity—is perhaps the last thing users and developers of information and communication technology (ICT) think about when they engage with computer programs and electronic devices. And yet, as Mark Coeckelbergh argues in this book, this way of thinking about technology is itself shaped by romanticism and obscures a better and deeper understanding of our relationship to technology. Coeckelbergh describes the complex relationship between technology and romanticism that links nineteenth-century monsters, automata, and mesmerism with twenty-first-century technology's magic devices and romantic cyborgs. Coeckelbergh argues that current uses of ICT can be interpreted as attempting a marriage of Enlightenment rationalism and romanticism. He describes the “romantic dialectic,” when this new kind of material romanticism, particularly in the form of the cyborg as romantic figure, seems to turn into its opposite. He shows that both material romanticism and the objections to it are still part of modern thinking, and part of the romantic dialectic. Reflecting on what he calls “the end of the machine,” Coeckelbergh argues that to achieve a more profound critique of contemporary technologies and culture, we need to explore not only different ways of thinking but also different technologies—and that to accomplish the former we require the latter.*

*The Romantic Machine*

*Literature, Science and Exploration in the Romantic Era*

*The Age of Wonder*

*Romanticism and Colonial Natural History*

*Science and Sensation in Romantic Poetry*

*Hans Christian Ørsted and the Romantic Legacy in Science*

**Romanticism in all its expression communicated a vision of the essential interconnectedness and harmony of the universe. The romantic concept of knowledge was decidedly unitary, but, in the period between 1790 and 1840, the special emphasis it placed on observation and research led to an unprecedented accumulation of data, accompanied by a rapid growth in scientific specialization. An example of the tensions created by this development is to be found in the scientists' congresses which attempted a first response to the fragmentation of scientific research. The problem concerning the unitary concept of knowledge in that period, and the new views of the world which were generated are the subject of this book. The articles it contains are all based on original research by an international group of highly specialized scholars. Their research probes a**

wide range of issues, from the heirs of Naturphilosophie, to the 'life sciences', and to the debate on 'Baconian Sciences', as well as examining many aspects of mathematics, physics and chemistry. History of philosophy and history of science scholars will find this book an essential reference work, as well as all those interested in 19th century history in general.

Undergraduate and graduate students will also find here angles and topics that have hitherto been largely neglected.

At the end of the eighteenth century, scientists for the first time demonstrated what medieval and renaissance alchemists had long suspected; ice is not lifeless but vital, a crystalline revelation of vigorous powers. Studied in esoteric and exoteric representations of frozen phenomena, several Romantic figures - including Coleridge and Poe, Percy and Mary Shelley, Emerson and Thoreau - challenged traditional notions of ice as waste and instead celebrated crystals, glaciers, and the poles as special disclosures of a holistic principle of being. The *Spiritual History of Ice* explores this ecology of frozen shapes in fascinating detail, revealing not only a neglected current of the Romantic age but also a secret history and psychology of ice. The *Romance of Science* pays tribute to the wide-ranging and highly influential work of Trevor Levere, historian of science and author of *Poetry Realised in Nature*, *Transforming Matter*, *Science and the Canadian Arctic*, *Affinity and Matter* and other significant inquiries in the history of modern science. Expanding on Levere's many themes and interests, *The Romance of Science* assembles historians of science -- all influenced by Levere's work -- to explore such matters as the place and space of instruments in science, the role and meaning of science museums, poetry in nature, chemical warfare and warfare in nature, science in Canada and the Arctic, Romanticism, aesthetics and morals in natural philosophy, and the "dismal science" of economics. *The Romance of Science* explores the interactions between science's romantic, material, institutional and economic engagements with Nature.

Examines the massive impact of colonial exploration on British scientific and literary activity between the 1760s and 1830s.

**A Laboratory for Anthropology**

**Perverse Romanticism**

**Why the Earth is Fighting Back and How We Can Still Save Humanity**

**Creating Romanticism**

**How the Romantic Generation Discovered the Beauty and Terror of Science**

**Sweet Science**

A new collection of essays by the legendary literary scholar and critic. In the year of his one-hundredth birthday, preeminent literary critic, scholar, and teacher M. H. Abrams brings us a collection of nine new and recent essays that challenge the reader to think about poetry in new ways. In these essays, three of them never before published, Abrams engages afresh with pivotal figures in

intellectual and literary history, among them Kant, Keats, and Hazlitt. The centerpiece of the volume is Abrams's eloquent and incisive essay "The Fourth Dimension of a Poem" on the pleasure of reading poems aloud, accompanied by online recordings of Abrams's revelatory readings of poems such as William Wordsworth's "Surprised by Joy," Alfred Tennyson's "Here Sleeps the Crimson Petal," and Ernest Dowson's "Cynara." The collection begins with a foreword by Abrams's former student Harold Bloom.

Uncovers the vital role that new scientific discoveries played in Romantic literary culture. Although "romantic science" may sound like a paradox, much of the romance surrounding modern science—the mad scientist, the intuitive genius, the utopian transformation of nature—originated in the Romantic period. Romantic Science traces the literary and cultural politics surrounding the formation of the modern scientific disciplines emerging from eighteenth-century natural history. Revealing how scientific concerns were literary concerns in the Romantic period, the contributors uncover the vital role that new discoveries in earth, plant, and animal sciences played in the period's literary culture. As Thomas Pennant put it in 1772, "Natural History is, at present, the favourite science over all Europe, and the progress which has been made in it will distinguish and characterise the eighteenth century in the annals of literature." As they examine the social and literary ramifications of a particular branch or object of natural history, the contributors to this volume historicize our present intellectual landscape by reimagining and redrawing the disciplinary boundaries between literature and science. "This book displays interpretive brilliance. A stunning array of methods are applied to an extraordinarily wide range of eighteenth- and nineteenth-century texts, involving new readings of canonical works. It dramatically clarifies the relationships between major figures of the period, and brings to light texts, contexts, and controversies that have not been confronted in such detail in previous scholarly studies." – Donald Ault, author of Narrative Unbound: Re-Visioning William Blake's The Four Zoas

In the years immediately following Napoleon's defeat, French thinkers in all fields set their minds to the problem of how to recover from the long upheavals that had been set into motion by the French Revolution. Many challenged the Enlightenment's emphasis on mechanics and questioned the rising power of machines, seeking a return to the organic unity of an earlier age and triggering the artistic and philosophical movement of romanticism. Previous scholars have viewed romanticism and industrialization in opposition, but in this groundbreaking volume John Tresch reveals how thoroughly entwined science and the arts were in early nineteenth-century France and how they worked together to unite a fractured society. Focusing on a set of celebrated technologies, including steam engines, electromagnetic and geophysical instruments, early photography, and mass-scale printing, Tresch looks at how new conceptions of energy, instrumentality, and association fueled such diverse developments as fantastic literature, popular astronomy, grand opera, positivism, utopian socialism, and the Revolution of 1848.

He shows that those who attempted to fuse organicism and mechanism in various ways, including Alexander von Humboldt and Auguste Comte, charted a road not taken that resonates today. Essential reading for historians of science, intellectual and cultural historians of Europe, and literary and art historians, *The Romantic Machine* is poised to profoundly alter our understanding of the scientific and cultural landscape of the early nineteenth century.

Sha concludes that both fields benefited from thinking about how imagination could cooperate with reason—but that this partnership was impossible unless imagination's penchant for fantasy could be contained.

Art, Science and the Body in Early Romanticism

The Romantic Conception of Life

New Romantic Cyborgs

Art, Science, and the Body in Early Romanticism

The Science of Romanticism

Imagination and Science in Romanticism

*This fascinating text is an exploration of the relationship between science and philosophy in the early nineteenth century. This subject remains one of the most misunderstood topics in modern European intellectual history. By taking the brilliant career of Danish physicist-philosopher Hans Christian Ørsted as their organizing theme, leading international philosophers and historians of science reveal illuminating new perspectives on the intellectual map of Europe in the age of revolution and romanticism.*

*For millennia, humankind has exploited the Earth without counting the cost. Now, as the world warms and weather patterns dramatically change, the Earth is beginning to fight back. James Lovelock, one of the giants of environmental thinking, argues passionately and poetically that, although global warming is now inevitable, we are not yet too late to save at least part of human civilization. This short book, written at the age of eighty-six after a lifetime engaged in the science of the earth, is his testament.*

*At the nexus of Kantian aesthetics, literary analysis, and the history of medicine, *Perverse Romanticism* makes an important contribution to the study of sexuality in the long eighteenth century.*

*Explains the development of Romantic arts and culture in Germany, with both individual artists and key themes covered in detail.*

*Knowledge and Cultural Institutions in the Romantic Age*

*Science, Form, and the Problem of Induction in British Romanticism*

*Romanticism, Information Technology, and the End of the Machine*

*Science and Romanticism in the American Southwest, 1846-1930*

*Utopian Science and Technology after Napoleon*

*Rousseau, Goethe, Thoreau*

**The Age of Wonder is a colorful and utterly absorbing history of the men and women whose discoveries and inventions at the end of the eighteenth century gave birth to the**

Romantic Age of Science. When young Joseph Banks stepped onto a Tahitian beach in 1769, he hoped to discover Paradise. Inspired by the scientific ferment sweeping through Britain, the botanist had sailed with Captain Cook in search of new worlds. Other voyages of discovery—astronomical, chemical, poetical, philosophical—swiftly follow in Richard Holmes's thrilling evocation of the second scientific revolution. Through the lives of William Herschel and his sister Caroline, who forever changed the public conception of the solar system; of Humphry Davy, whose near-suicidal gas experiments revolutionized chemistry; and of the great Romantic writers, from Mary Shelley to Coleridge and Keats, who were inspired by the scientific breakthroughs of their day, Holmes brings to life the era in which we first realized both the awe-inspiring and the frightening possibilities of science—an era whose consequences are with us still. **BONUS MATERIAL:** This ebook edition includes an excerpt from Richard Holmes's *Falling Upwards*.

Romantic poets, notably Wordsworth, Blake, Coleridge and Keats, were deeply interested in how perception and sensory experience operate, and in the connections between sense-perception and aesthetic experience. Noel Jackson tracks this preoccupation through the Romantic period and beyond, both in relation to late eighteenth-century human sciences, and in the context of momentous social transformations in the period of the French Revolution. Combining close readings of the poems with interdisciplinary research into the history of the human sciences, Noel Jackson sheds light on Romantic efforts to define how art is experienced in relation to the newly emerging sciences of the mind and shows the continued relevance of these ideas to our own habits of cultural and historical criticism today. This book will be of interest not only to scholars of Romanticism, but also to those interested in the intellectual interrelations between literature and science.

For many critics, Romanticism is synonymous with nature writing, for representations of the natural world appear during this period with a freshness, concreteness, depth, and intensity that have rarely been equaled. Why did nature matter so much to writers of the late eighteenth and early nineteenth centuries? And how did it play such an important role in their understanding of themselves and the world? In *Natures in Translation*, Alan

Bewell argues that there is no Nature in the singular, only natures that have undergone transformation through time and across space. He examines how writers—as disparate as Erasmus and Charles Darwin, Joseph Banks, Gilbert White, William Bartram, William Wordsworth, John Clare, and Mary Shelley—understood a world in which natures were traveling and resettling the globe like never before. Bewell presents British natural history as a translational activity aimed at globalizing local natures by making them mobile, exchangeable, comparable, and representable. Bewell explores how colonial writers, in the period leading up to the formulation of evolutionary theory, responded to a world in which new natures were coming into being while others disappeared. For some of these writers, colonial natural history held the promise of ushering in a “cosmopolitan” nature in which every species, through trade and exchange, might become a true “citizen of the world.” Others struggled with the question of how to live after the natures they depended upon were gone. Ultimately, *Natures in Translation* demonstrates that—far from being separate from the dominant concerns of British imperial culture—nature was integrally bound up with the business of empire.

This study, published in 2000, examines the dialogue between Romantic poetry and the human sciences of the period. Maureen McLane reveals how Romantic writers participated in a new-found consciousness of human beings as a species, by analysing their work in relation to discourses on moral philosophy, political economy and anthropology. Writers such as Wordsworth, Coleridge, Mary Shelley and Percy Shelley explored the possibilities and limits of human being, language and hope. They engaged with the work of theorists of the human sciences - Malthus, Godwin and Burke among them. The book offers original readings of canonical works, including *Lyrical Ballads*, *Frankenstein* and *Prometheus Unbound*, to show how the Romantics internalised and transformed ideas about the imagination, perfectibility, immortality and population which so energised contemporary moral and political debates. McLane provides a defence of poetry in both Romantic and contemporary theoretical terms, reformulating the predicament of Romanticism in general and poetry in particular.

Science in Europe, 1790-1840

**Aesthetics and Sexuality in Britain, 1750–1832**

**Science in Europe, 1790–1840**

**Natures in Translation**

**Romanticism, Hermeneutics and the Crisis of the Human Sciences**

**The Spiritual History of Ice**

Traces the practice of induction - manipulating textual evidence by selective quotation - and its uses by Romantic-period writers.

In this provocative and original study, Alan Richardson examines an entire range of intellectual, cultural, and ideological points of contact between British Romantic literary writing and the pioneering brain science of the time. Richardson breaks new ground in two fields, revealing a significant and undervalued facet of British Romanticism while demonstrating the 'Romantic' character of early neuroscience. Crucial notions like the active mind, organicism, the unconscious, the fragmented subject, instinct and intuition, arising simultaneously within the literature and psychology of the era, take on unsuspected valences that transform conventional accounts of Romantic cultural history. Neglected issues like the corporeality of mind, the role of non-linguistic communication, and the peculiarly Romantic understanding of cultural universals are reopened in discussions that bring new light to bear on long-standing critical puzzles, from Coleridge's suppression of 'Kubla Khan', to Wordsworth's perplexing theory of poetic language, to Austen's interest in head injury.

The Revenge of Gaia

The Literary Forms of Natural History

The Procreative Poetics of Goethe, Novalis, and Ritter

Transfiguring the Arts and Sciences

Science and Philosophy in the Age of Goethe

Autobiography and Natural Science in the Age of Romanticism