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Titolo	Darwin becomes art : aesthetic vision in the wake of Darwin: 1870-1920 // Hugh Ridley
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Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Preliminary Material -- Alexander von Humboldt Sets the Theme -- Darwin and the German Public -- Naturalism in Nature -- Naturalism and the Objective Eye: Bird Portraiture between Art and Photography -- Objectivizing Feeling: The Novel, Acting, and Darwin's: The Expression of the Emotions in Man and Animals -- Bibliography -- Index -- Appeared earlier in the series: INTERNATIONALE FORSCHUNGEN ZUR ALLGEMEINEN UND VERGLEICHENDEN LITERATURWISSENSCHAFT.
Sommario/riassunto	This book analyses Darwin's influence on art and the effect of his science on experiences of beauty. The first chapter discusses Darwin's great forerunner, Alexander von Humboldt, and his contribution to thinking about the relationship between science and beauty. The second examines the public reception of Darwin in Germany, focusing on the German Naturalists and the important scientific controversies which Darwin's idea provoked. It shows the political use of science (Häckel and Virchow) and foreshadows present-day debates between Darwinism and Creationism, science and an idealized view of nature. Against this background the book shows the effect of Darwin on three important fields: the perception of landscape in major writers (Zola, Lawrence, Jacobsen, Benn and Brecht) before 1920; the portrayal of wild life, as revealed in bird-painting; and the understanding of the relationship between the human body and character. The book brings together for the first time Darwin's The Expression of Emotion with the

work of major European novelists (Eliot, Gutzkow and Freytag), focusing on the place of the older understandings contained in physiognomy, which Darwin challenged, on the portrayal of ethnicity, and on debates about acting, including for the young Brecht.

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