

1. Record Nr.	UNINA9910812298903321
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Titolo	The Poetics of Natural History // Christoph Irmscher
Pubbl/distr/stampa	New Brunswick, NJ : , : Rutgers University Press, , [2019] ©2019
ISBN	1-9788-0590-X
Edizione	[Second edition.]
Descrizione fisica	1 online resource (xxii, 379 pages) : color illustrations
Altri autori (Persone)	PurcellRosamond
Disciplina	508
Soggetti	Natural history - United States - History - 18th century Natural history - United States - History - 19th century Naturalists - United States Natural history literature - United States Poetics - History - 18th century Poetics - History - 19th century
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Revised edition of: The poetics of natural history : from John Bartram to William James. c1999.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Front matter -- Contents -- List of Illustrations -- Foreword / Purcell, Rosamond -- Notes on the Photographs -- Preface to the Second Edition / Irmscher, Christoph -- List of Abbreviations -- Introduction -- Part One. Displaying -- Chapter 1. "America Transplanted" / Bartram, John / Bartram, William -- Chapter 2. Collection and Recollection / Peale, Charles Willson -- Chapter 3. Collecting Human Nature / Barnum, P. T. -- Part Two. Representing -- Chapter 4. The Power of Fascination -- Chapter 5. Audubon at Large -- Chapter 6. Agassiz Agonistes -- Notes -- Selected Bibliography -- Index
Sommario/riassunto	Early American naturalists assembled dazzling collections of native flora and fauna, from John Bartram's botanical garden in Philadelphia and the artful display of animals in Charles Willson Peale's museum to P. T. Barnum's American Museum, infamously characterized by Henry James as "halls of humbug." Yet physical collections were only one of the myriad ways that these naturalists captured, catalogued, and commemorated America's rich biodiversity. They also turned to writing and art, from John Edward Holbrook's forays into the fascinating world

of herpetology to John James Audubon's masterful portraits of American birds. In this groundbreaking, now classic book, Christoph Irmscher argues that early American natural historians developed a distinctly poetic sensibility that allowed them to imagine themselves as part of, and not apart from, their environment. He also demonstrates what happens to such inclusiveness in the hands of Harvard scientist-turned Amazonian explorer Louis Agassiz, whose racist pseudoscience appalled his student William James. This expanded, full-color edition of *The Poetics of Natural History* features a preface and art from award-winning artist Rosamond Purcell and invites the reader to be fully immersed in an era when the boundaries between literature, art, and science became fluid.

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