The Invention Of Nature The Adventures Of Alexander Von Humboldt The Lost Hero Of Science Costa Royal Society Prize Winner

The acclaimed author of Founding Gardeners reveals the forgotten life of Alexander von Humboldt, the visionary German naturalist whose ideas changed the way we see the natural world—and in the process created modern environmentalism. NATIONAL BEST SELLER One of the New York Times 10 Best Books of the Year Winner of the Los Angeles Times Book Prize, The James Wright Award for Nature Writing, the Costa Biography Award, the Royal Geographic Society's Ness Award, the Sigurd F. Olson Nature Writing Award Finalist for the Andrew Carnegie Medal for Excellence in Nonfiction, the Kirkus Prize Prize for Nonfiction, the Independent Bookshop Week Book Award A Best Book of the Year: The New York Times, The Atlantic, The Economist, Nature, Jezebel, Kirkus Reviews, Publishers Weekly, New Scientist, The Independent, The Telegraph, The Sunday Times, The Evening Standard, The Spectator Alexander von Humboldt (1769–1859) was an intrepid explorer and the most famous scientist of his age. In North America, his name still graces four counties, thirteen towns, a river, parks, bays, lakes, and mountains. His restless life was packed with adventure and discovery, whether he was climbing the highest volcanoes in the world or racing through anthrax-infected Siberia or translating his research into bestselling publications that changed science and thinking. Among Humboldt’s most revolutionary ideas was a radical vision of nature, that it is a complex and interconnected global force that does not exist for the use of humankind alone. Now Andrea Wulf brings the man and his achievements back into focus: his daring expeditions and investigation of wild environments around the world and his discoveries of similarities between climate and vegetation zones on different continents. She also discusses his prediction of human-induced climate change, his remarkable ability to fashion poetic narrative out of scientific observation, and his relationships with iconic figures such as Simón Bolívar and Thomas Jefferson. Wulf examines how Humboldt’s writings inspired other naturalists and poets such as Darwin, Wordsworth, and Goethe, and she makes the compelling case that it was Humboldt’s influence that led John Muir to his ideas of natural preservation and that shaped Thoreau’s Walden. With this brilliantly researched and compellingly written book, Andrea Wulf shows the myriad fundamental ways in which Humboldt created our understanding of the natural world, and she champions a renewed interest in this vital and lost player in environmental history and science.

A preeminent classics scholar revises the history of medicine. Medical thinking and observation were radically changed by the ancient Greeks, one of their great legacies to the world. In the fifth century BCE, a Greek doctor put forward his

clinical observations of individual men, women, and children in a collection of case histories known as the Epidemics. Among his working principles was the famous maxim "Do no harm." In The Invention of Medicine, acclaimed historian Robin Lane Fox puts these remarkable works in a wider context and upends our understanding of medical history by establishing that they were written much earlier than previously thought. Lane Fox endorses the ancient Greeks' view that their texts' author, not named, was none other than the father of medicine, the great Hippocrates himself. Lane Fox's argument changes our sense of the development of scientific and rational thinking in Western culture, and he explores the consequences for Greek artists, dramatists and the first writers of history. Hippocrates emerges as a key figure in the crucial change from an archaic to a classical world. Elegantly written and remarkably learned, The Invention of Medicine is a groundbreaking reassessment of many aspects of Greek culture and city life.

A new hardcover selection of the best writings of the visionary German naturalist whose ideas changed the way we see the natural world. Selected and introduced by Andrea Wulf. Alexander von Humboldt (1769-1859) was an intrepid explorer and the most famous scientist of his age. His life was packed with adventure and discovery, whether he was climbing volcanoes in the Andes, racing through anthrax-infected Siberia, or publishing groundbreaking bestsellers. Ahead of his time, he recognized nature as an interdependent whole and he saw before anyone else that humankind was on a path to destroy it. His visits to the Americas led him to argue that the indigenous peoples possessed ancient cultures with sophisticated languages, architecture, and art, and his expedition to Cuba prompted him to denounce slavery as "the greatest evil ever to have afflicted humanity." To Humboldt, the melody of his prose was as important as its empirical content, and this selection from his most famous works--including Cosmos, Views of Nature, and Views of the Cordilleras and Monuments of the Indigenous Peoples of the Americas, among others--allows us the pleasure of reading his own accounts of his daring explorations. Humboldt's writings profoundly influenced naturalists and poets including Darwin, Thoreau, Muir, Goethe, Wordsworth, and Whitman. The Selected Writings is not only a tribute to Humboldt's important role in environmental history and science, but also to his ability to fashion powerfully poetic narratives out of scientific observations.

Driven by the geological imagination of India as well as its landscape, people, past, and destiny, Inscriptions of Nature reveals how human evolution, myths, aboriginality, and colonial state formation fundamentally defined Indian antiquity.

From the bestselling author of How We Got To Now, The Ghost Map and Farsighted, a new national bestseller: the “exhilarating”(Los Angeles Times) story of Joseph Priestley, “a founding father long forgotten”(Newsweek) and a brilliant man who embodied the relationship between science, religion, and politics for America's Founding Fathers. In The Invention of Air, national bestselling author Steven Johnson tells the fascinating story of Joseph Priestley—scientist

and theologian, protégé of Benjamin Franklin, friend of Thomas Jefferson—an eighteenth-century radical thinker who played pivotal roles in the invention of ecosystem science, the discovery of oxygen, the uses of oxygen, scientific experimentation, the founding of the Unitarian Church, and the intellectual development of the United States. As he did so masterfully in The Ghost Map, Steven Johnson uses a dramatic historical story to explore themes that have long engaged him: innovative strategies, intellectual models, and the way new ideas emerge and spread, and the environments that foster these breakthroughs.

"Alexander von Humboldt (1769-1859) was one of the most influential scientists and thinkers of his age. A Prussian-born geographer, naturalist, explorer, and illustrator, he was a prolific writer whose books graced the shelves of American artists, scientists, philosophers, and politicians. Humboldt visited the United States for six weeks in 1804, engaging in a lively exchange of ideas with such figures as Thomas Jefferson and the painter Charles Willson Peale. It was perhaps the most consequential visit by a European traveler in the young nation's history, one that helped to shape an emerging American identity grounded in the natural world. In this beautifully illustrated book, Eleanor Jones Harvey examines how Humboldt left a lasting impression on American visual arts, sciences, literature, and politics. She shows how he inspired a network of like-minded individuals who would go on to embrace the spirit of exploration, decry slavery, advocate for the welfare of Native Americans, and extol America's wilderness as a signature component of the nation's sense of self. Harvey traces how Humboldt's ideas influenced the transcendentalists and the landscape painters of the Hudson River School, and laid the foundations for the Smithsonian Institution, the Sierra Club, and the National Park Service. Alexander von Humboldt and the United States looks at paintings, sculptures, maps, and artifacts, and features works by leading American artists such as Albert Bierstadt, George Catlin, Frederic Church, and Samuel F. B. Morse"--

Details the true story of a timid young Quaker and amateur meteorologist named Luke Howard who was hurled into the spotlight when he assigned poetic names to the clouds in December 1802, which became a landmark in natural history and meteorology and caused him to become immortalized in the works of the Romantics. Reprint. 10,000 first printing.

A portrait of the German naturalist reveals his ongoing influence on humanity's relationship with the natural world today, discussing such topics as his views on climate change, conservation, and nature as a resource for all life.

The award-winning author of The Brother Gardeners chronicles the 18th-century quest to observe the transit of Venus and measure the solar system, explaining the political strife and weather challenges that were overcome to enable an international team of astronomers to work together. 30,000 first printing.

Follows the lives of six men who shared a passion for plants and a love of gardening in eighteenth-century London, who made Britain the epicenter of horticulture, and transformed gardening from an aristocratic pastime to a national

obsession.

"The Invention of Modern Science proposes a fruitful way of going beyond the apparently irreconcilable positions, that science is either "objective" or "socially constructed." Instead, suggests Isabelle Stengers, one of the most important and influential philosophers of science in Europe, we might understand the tension between scientific objectivity and belief as a necessary part of science, central to the practices invented and reinvented by scientists."--pub. desc.

Explores the life of Queen Victoria from her so-called "miserable childhood" to her early years of political inexperience, her publicly criticized marriage to Prince Albert, and the last decades of her rule as Empress of India.

This study draws a new picture of the invention of the emblem book, and discusses the textual and pictorial means that were developed in order to transmit knowledge, from Alciato to Vaenius, with special emphasis on the emblem commentary and natural history.

A companion to such acclaimed works as The Age of Wonder, A Clockwork Universe, and Darwin’s Ghosts—a groundbreaking examination of the greatest event in history, the Scientific Revolution, and how it came to change the way we understand ourselves and our world. We live in a world transformed by scientific discovery. Yet today, science and its practitioners have come under political attack. In this fascinating history spanning continents and centuries, historian David Wootton offers a lively defense of science, revealing why the Scientific Revolution was truly the greatest event in our history. The Invention of Science goes back five hundred years in time to chronicle this crucial transformation, exploring the factors that led to its birth and the people who made it happen. Wootton argues that the Scientific Revolution was actually five separate yet concurrent events that developed independently, but came to intersect and create a new worldview. Here are the brilliant iconoclasts—Galileo, Copernicus, Brahe, Newton, and many more curious minds from across Europe—whose studies of the natural world challenged centuries of religious orthodoxy and ingrained superstition. From gunpowder technology, the discovery of the new world, movable type printing, perspective painting, and the telescope to the practice of conducting experiments, the laws of nature, and the concept of the fact, Wotton shows how these discoveries codified into a social construct and a system of knowledge. Ultimately, he makes clear the link between scientific discovery and the rise of industrialization—and the birth of the modern world we know.

A ground breaking study of how sustainability became a social and political problem, and how to think about it today.

This volume brings together case studies from around the globe (including China, Latin America, the Philippines, Namibia, India and Europe) to explore the history of nature conservation in the twentieth century. It seeks to highlight the state, a central actor in these efforts, which is often taken for granted, and establishes a novel concept – the nature state – as a means for exploring the

historical formation of that portion of the state dedicated to managing and protecting nature. Following the Industrial Revolution and post-war exponential increase in human population and consumption, conservation in myriad forms has been one particularly visible way in which the government and its agencies have tried to control, manage or produce nature for reasons other than raw exploitation. Using an interdisciplinary approach and including case studies from across the globe, this edited collection brings together geographers, sociologists, anthropologists and historians in order to examine the degree to which sociopolitical regimes facilitate and shape the emergence and development of nature states. This innovative work marks an early intervention in the tentative turn towards the state in environmental history and will be of great interest to students and practitioners of environmental history, social anthropology and conservation studies.

For much of history, strangers were seen as barbarians, seldom as fellow human beings. The notion of common humanity had to be invented. Drawing on global thinkers, Siep Stuurman traces ideas of equality and difference across continents and civilizations, from antiquity to present-day debates about human rights and the “clash of civilizations.”

The Culture of Nature in the History of Design confronts the dilemma caused by design’s pertinent yet precarious position in environmental discourse through interdisciplinary conversations about the design of nature and the nature of design. Demonstrating that the deep entanglements of design and nature have a deeper and broader history than contemporary discourse on sustainable design and ecological design might imply, this book presents case studies ranging from the eighteenth to the twenty-first century and from Singapore to Mexico. It gathers scholarship on a broad range of fields/practices, from urban planning, landscape architecture, and architecture, to engineering design, industrial design, furniture design and graphic design. From adobe architecture to the atomic bomb, from the bonsai tree to Biosphere 2, from pesticides to photovoltaics, from rust to recycling – the culture of nature permeates the history of design. As an activity and a profession always operating in the borderlands between human and non-human environments, design has always been part of the environmental problem, whilst also being an indispensable part of the solution. The book ventures into domains as diverse as design theory, research, pedagogy, politics, activism, organizations, exhibitions, and fiction and trade literature to explore how design is constantly making and unmaking the environment and, conversely, how the environment is both making and unmaking design. This book will be of great interest to a range of scholarly fields, from design education and design history to environmental policy and environmental history.

This classic work is an exploration of what natural history is, and a sustained effort to see how it relates to other areas of biology. Marston Bates did not attempt to overwhelm his audience with facts or overinterpret those he did use, and, perhaps for this reason, The Nature of Natural History is a timeless work. The author's genuine interest in the tropics has a very current feeling, and the first ten or fifteen chapters of the work have a style that is parallel to that of David Attenborough's verbal presentations of nature. From the book: "I have already made several remarks about the connection between parasitism and degeneracy. I suspect this is a matter of point of view. We are predatory animals ourselves, and consequently admire the characteristics of predationagility, speed, cunning, self-reliance. We feel a certain kinship with the lion, and regard the liver fluke with horror. If a

sheep were given the choice, though, it might prefer to be debilitated by liver flukes rather than killed by a lion." Originally published in 1990. The Princeton Legacy Library uses the latest print-on-demand technology to again make available previously out-of-print books from the distinguished backlist of Princeton University Press. These editions preserve the original texts of these important books while presenting them in durable paperback and hardcover editions. The goal of the Princeton Legacy Library is to vastly increase access to the rich scholarly heritage found in the thousands of books published by Princeton University Press since its founding in 1905.

We tend to take for granted the labels we put to different forms of music. This study considers the origins and implications of the way in which we categorize music. Whereas earlier ways of classifying music were based on its different functions, for the past two hundred years we have been obsessed with creativity and musical origins, and classify music along these lines. Matthew Gelbart argues that folk music and art music became meaningful concepts only in the late eighteenth and early nineteenth centuries, and only in relation to each other. He examines how cultural nationalism served as the earliest impetus in classifying music by origins, and how the notions of folk music and art music followed - in conjunction with changing conceptions of nature, and changing ideas about human creativity. Through tracing the history of these musical categories, the book confronts our assumptions about different kinds of music.

Nearly twenty-five hundred years ago the Greek thinker Heraclitus supposedly uttered the cryptic words "Phusis kruptesthai philei." How the aphorism, usually translated as "Nature loves to hide," has haunted Western culture ever since is the subject of this engaging study by Pierre Hadot. Taking the allegorical figure of the veiled goddess Isis as a guide, and drawing on the work of both the ancients and later thinkers such as Goethe, Rilke, Wittgenstein, and Heidegger, Hadot traces successive interpretations of Heraclitus' words. Over time, Hadot finds, "Nature loves to hide" has meant that all that lives tends to die; that Nature wraps herself in myths; and (for Heidegger) that Being unveils as it veils itself. Meanwhile the pronouncement has been used to explain everything from the opacity of the natural world to our modern angst. From these kaleidoscopic exegeses and usages emerge two contradictory approaches to nature: the Promethean, or experimental-questing, approach, which embraces technology as a means of tearing the veil from Nature and revealing her secrets; and the Orphic, or contemplative-poetic, approach, according to which such a denuding of Nature is a grave trespass. In place of these two attitudes Hadot proposes one suggested by the Romantic vision of Rousseau, Goethe, and Schelling, who saw in the veiled Isis an allegorical expression of the sublime. "Nature is art and art is nature," Hadot writes, inviting us to embrace Isis and all she represents: art makes us intensely aware of how completely we ourselves are not merely surrounded by nature but also part of nature.

“Powerful… Tells a singular story to illuminate a universal truth.”--The New York Times Book Review The shocking truth about postwar adoption in America, told through the bittersweet story of one teenager, the son she was forced to relinquish, and their search to find each other During the Baby Boom in 1960s America, women were encouraged to stay home and raise large families, but sex and childbirth were taboo subjects. Premarital sex was common, but birth control was hard to get and abortion was illegal. In 1961, sixteen-year-old Margaret

Erle fell in love and became pregnant. Her enraged family sent her to a maternity home, and after she gave birth, she wasn't even allowed her to hold her own son. Social workers threatened her with jail until she signed away her parental rights. Her son vanished, his whereabouts and new identity known only to an adoption agency that would never share the slightest detail about his fate. Claiming to be acting in the best interests of all, the adoption business was founded on secrecy and lies. American Baby lays out how a lucrative and exploitative industry removed children from their birth mothers and placed them with hopeful families, fabricating stories about infants' origins and destinations, then closing the door firmly between the parties forever. Adoption agencies and other organizations that purported to help pregnant women struck unethical deals with doctors and researchers for pseudoscientific "assessments," and shamed millions of young women into surrendering their children. Gabrielle Glaser dramatically demonstrates the power of the expectations and institutions that Margaret faced. Margaret went on to marry and raise a large family with David's father, but she never stopped longing for and worrying about her firstborn. She didn't know he spent the first years of his life living just a few blocks away from her; as he grew, he wondered about where he came from and why he was given up. Their tale--one they share with millions of Americans--is one of loss, love, and the search for identity. Adoption's closed records are being legally challenged in states nationwide. Open adoption is the rule today, but the identities of many who were adopted or who surrendered a child in the postwar decades are locked in sealed files. American Baby illuminates a dark time in our history and shows a path to reunion that can help heal the wounds inflicted by years of shame and secrecy.

A father tells his child about the wonder of the natural world from a Christian point of view.

Making "Nature" is the first book to chronicle the foundation and development of Nature, one of the world's most influential scientific institutions. Now nearing its hundred and fiftieth year of publication, Nature is the international benchmark for scientific publication. Its contributors include Charles Darwin, Ernest Rutherford, and Stephen Hawking, and it has published many of the most important discoveries in the history of science, including articles on the structure of DNA, the discovery of the neutron, the first cloning of a mammal, and the human genome. But how did Nature become such an essential institution? In Making "Nature," Melinda Baldwin charts the rich history of this extraordinary publication from its foundation in 1869 to current debates about online publishing and open access. This pioneering study not only tells Nature's story but also sheds light on much larger questions about the history of science publishing, changes in scientific communication, and shifting notions of "scientific community." Nature, as Baldwin demonstrates, helped define what science is and what it means to be a scientist.

From the New York Times bestselling author of The Invention of Nature, comes a breathtakingly illustrated and brilliantly evocative recounting of Alexander Von Humboldt's five year expedition in South America. Alexander von Humboldt (1769-1859) was an intrepid explorer and the most famous scientist of his age. His restless life was packed with adventure and discovery, but his most revolutionary idea was a radical vision of nature as a complex and interconnected global force that does not exist for the use of humankind alone. His theories and ideas were profoundly influenced by a five-year exploration of South America. Now Andrea Wulf partners with artist Lillian Melcher to bring this daring expedition to life, complete with excerpts from Humboldt's own diaries, atlases, and publications. She gives us an intimate portrait of the man who predicted human-induced climate change, fashioned poetic narrative out of scientific observation, and influenced iconic figures such as Simón Bolívar, Thomas Jefferson, Charles Darwin, and John Muir. This gorgeous account of the expedition not only shows how Humboldt honed his groundbreaking understanding of the natural world but also illuminates the man and his passions.

* At the crossroads of science and art, this catalogue compares the main milestones of scientific discoveries with their parallels in the

collective imagination* Featuring 300 works which testify on the influence of scientific discoveries on the imagination and art of the 19th century* Accompanies an exhibition at Musée d'Orsay in Paris: December 2020 - May 2021. The exhibition has been organized with the Montréal Museum of Fine Arts, Canada, which will take place from June - 27 September 2021The 19th century saw an unprecedented development of the natural sciences. Darwinian theory questions the origins of man, his place in Nature, his links with animals and his own animality in a world now understood as an ecosystem. This upheaval in the sciences, as well as the public debates throughout the century, deeply influenced the artists. The Musée d'Orsay and the Musée des Beaux-Arts de Montréal are devoting an exhibition to the intersection of science and the arts for the first time, in partnership with the National Museum of Natural History in Paris, which will retrace the themes of this questioning and will confront the main milestones of scientific discoveries with their parallel in the art.

A study of the Burgess Shale, a sea bed 530 million years old, and attempts to tackle what the findings are and what it means

The legacy of Alexander von Humboldt (1769–1859) looms large over the natural sciences. His 1799–1804 research expedition to Central and South America with botanist Aimé Bonpland set the course for the great scientific surveys of the nineteenth century, and inspired such essayists and artists as Emerson, Goethe, Thoreau, Poe, and Church. The chronicles of the expedition were published in Paris after Humboldt’s return, and first among them was the 1807 “Essay on the Geography of Plants.” Among the most cited writings in natural history, after the works of Darwin and Wallace, this work appears here for the first time in a complete English-language translation. Covering far more than its title implies, it represents the first articulation of an integrative “science of the earth, ” encompassing most of today’s environmental sciences. Ecologist Stephen T. Jackson introduces the treatise and explains its enduring significance two centuries after its publication.

The early modern period used to be known as the Age of Discovery. More recently, it has been troped as an age of invention. But was the invention/discovery binary itself invented, or discovered? This volume investigates the possibility that it was invented, through a range of early modern knowledge practices, centered on the emergence of modern natural science. From Bacon to Galileo, from stagecraft to math, from martyrology to romance, contributors to this interdisciplinary collection examine the period's generation of discovery as an absolute and ostensibly neutral standard of knowledge-production. They further investigate the hermeneutic implications for the epistemological authority that tends, in modernity, still to be based on that standard. The Invention of Discovery, 1500–1700 is a set of attempts to think back behind discovery, considered as a decisive trope for modern knowledge.

Tal Golan charts the use of expert testimony in British and American courtrooms from the 18th century to the present day. He assesses the standing of the expert witness, which has in recent years declined amid courtroom drama and media jeering.

The Invention of NatureAlexander Von Humboldt's New WorldVintage

The award-winning author of The Brother Gardeners presents a tour of the lives of the founding fathers from their perspectives as gardeners, farmers and plantsmen, revealing how a shared passion for agriculture shaped their beliefs

and decisions. Reprint.

A revisionist panorama of the nineteenth century examines the era's material and spiritual changes in the wake of emerging British capitalism and imperialism, as told through the writings of such figures as Darwin, Marks, George Eliot, and Kipling. Reprint. 20,000 first printing.

The opposition of science and religion is a recent phenomenon; in the middle ages, and indeed until the middle of the nineteenth century, there was almost no conflict. In the Middle Ages the objective study of nature - the activity we now call science - was largely the province of religious men. This book looks at the origins of western science and the central role played by the Dominican and Franciscan friars. It explains why these two groups devoted so much intellectual effort to the study of physical and biological phenomena, and distinguishes 'Natural Philosophy' from 'science' as presently understood. Though the friars were recognisably 'scientific' in their approach their motives were religious - they wished to understand the mind of God and the beauty of God's nature. Even so, as this study makes clear, the roots of western science lie in the monasteries and refuges of the medieval friars - the direct forebears of the anti-scientific Popes of the age of Copernicus and Galileo.