



Fields of Influence: Conjunctions of Artists and Scientists 1815-1860

James Hamilton

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The distinction between 'Artist' and 'Scientist', so plain to our twenty-first-century eyes, had not fully evolved in the early and middle nineteenth century. In fact, it can be argued that there was barely a division at all, but a community of interchange and understanding, and palpable, constructive friendships between artists and 'natural philosophers', as scientists were called in the early nineteenth century. A central purpose of this book is to show something of the pattern of interchange between artists and scientists. From this starting point the contributors have tackled a fascinating range of subjects - the roots of Humphry Davy's visions and visionary writing; the strong scientific undertow in the paintings of John Martin; John Constable's knowledge of the Beaufort Scale at the time he painted his sky studies; the genesis of the portrait collections of learned societies in nineteenth-century London; and the work of Harriet Jane Moore, a shadowy figure in the worlds of art and science, but the painter of a unique series of watercolour interiors of Michael Faraday's laboratory at the Royal Institution.

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