CHARLES DARWIN AND VICTORIAN VISUAL CULTURE

Although *The Origin of Species* contained just a single visual illustration, Charles Darwin's other books, from his monograph on barnacles in the early 1850s to his volume on earthworms in 1881, were copiously illustrated by well-known artists and engravers. Jonathan Smith explains how Darwin managed to illustrate the unillustratable – his theories of natural selection – by manipulating and modifying the visual conventions of natural history, using images to support the claims made in his texts. Moreover, Smith looks outward to analyze the relationships between Darwin's illustrations and Victorian visual culture, especially the late Victorian debates about aesthetics, and shows how Darwin's evolutionary explanation of beauty, based on his observations of color and the visual in nature, were a direct challenge to the aesthetics of John Ruskin. The many illustrations reproduced here enhance this fascinating study of a little known aspect of Darwin's lasting influence on literature, art, and culture.

JONATHAN SMITH is Professor of English at the University of Michigan-Dearborn. He has published widely on nineteenth-century literature and science, and is the author of *Fact and Feeling: Baconian Science and the Nineteenth-Century Literary Imagination* (1994).

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Note on the texts

Unless otherwise noted, references to Charles Darwin's published works are taken from *The Works of Charles Darwin*, edited by Paul H. Barrett and R. B. Freeman, 29 vols. (New York: New York University Press, 1986–89) and are cited parenthetically in the text. All references to John Ruskin's works are from *The Works of John Ruskin*, Library Edition, edited by E. T. Cook and Alexander Wedderburn, 39 vols. (London: George Allen, 1903–1912) and are noted parenthetically in the text.