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SCIENCE AND
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CENTURY

J.A.V Chapple

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List of Plates

1. Humphry Davy (1778–1829) in 1804.
Photograph © Royal Institution.
2. T.H. Huxley (1825–1895) lecturing in the early 1860s.
Photograph © Wellcome Institute Library, London.
3. Alfred Tennyson (1809–92) in c.1840 by S. Laurence.
Photograph © National Portrait Gallery.
4. Charles Robert Darwin (1809–82), after the portrait by Maguire c.1850.
Photograph © BBC Hulton Picture Library.
5. Faraday lecturing at the Royal Institution before the Prince Consort and the Prince of Wales.
Photograph © Royal Institution.
6. How the elephant got its trunk as featured in the *Just So Stories*, 1902, by Rudyard Kipling © Bodleian Library, Oxford.
7. The frontispiece to T.H. Huxley's *Evidence as to Man's place in Nature* (1863) which shows four skeletons progressing from a gibbon to a man.

Editor's Preface

J.H. Plumb has said that 'the aim of (the historian) is to understand men both as individuals and in their social relationships in time. "Social" embraces all of man's activities – economic, religious, political, artistic, legal, military, scientific – everything, indeed, that affects the life of mankind.' Literature is itself similarly comprehensive. From Terence onwards writers have embraced his dictum that all things human are their concern.

It is the aim of this series to trace the interweavings of history and literature, to show by judicious quotation and commentary how those actually working within the various fields of human activity influenced and were influenced by those who were writing the novels, poems and plays within the several periods. An attempt has been made to show the special contribution that such writers make to the understanding of their times by virtue of their peculiar imaginative 'feel' for their subjects and the intensely personal angle from which they observe the historical phenomena that provide their inspiration and come within their creative vision. In its turn the historical evidence, besides and beyond its intrinsic importance, serves to 'place' the imaginative testimony of the writers.

The authors of the several volumes in this series have sought to intermingle history and literature in the conviction that the study of each is enhanced thereby. They have been free to adopt their own approach within the broad general pattern of the series. The topics themselves have sometimes also a particular slant and emphasis. Commentary, for instance, has had to be more detailed in some cases than in others. All the contributors to the series are at one, however, in the belief (at a time when some critics would not only divorce texts from their periods but even from their authors) that literature is the creation of actual men and women, actually living in an identifiable set of historical circumstances, themselves both the creatures and the creators of their times.

ARTHUR POLLARD