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that Indian garden house architecture informed Lake Villas is less fully developed. Indeed, the book seems to argue that experiencing the other side of the world had remarkably limited impact on men, women, and even mixed-race offspring. Instead, the pursuit of “success” resulted in returning to enhance Cumbria.

Saville-Smith wisely avoids explaining consumption patterns in terms of emulation, and eschews the marginalization of provincial society. London emerges in this account as a node within larger interactions—another region, in fact. The book also claims that a closer appreciation of the East Indies dimension would revise understandings of provincial society in England over the long eighteenth century, particularly the consolidation of gentry and middling sorts into a hard class, and provide a new perspective on the “urban renaissance.” Tantalizing as these suggestions are, they are not the subject of detailed analysis. Comparisons with nabobs in other settings, such as around London or Bristol, are not made. More successfully, Saville-Smith’s conclusion that provincial society was appreciated on its own terms by contemporaries, and that the mirroring of provincial society in colonial contexts should be recognized not as a disappointment but a conscious recreation of European society, is well-made. Saville-Smith thus succeeds in making provincial society a positive category of analysis, and a positive frame for certain privileged life experiences. For the genteel, it was the satisfactions of provincial social and political standing that drove individuals, with the encouragement of families and friends, to search for success in their own communities via the East Indies. In addition to gender, the sociological and racial dimensions of this phenomena deserve to be analyzed further.

Boydell has produced a handsome book, but the copyediting is inadequate. The glossary at the start could have been dispensed with—better to explain terms at first mention in the prose—and aspects of the argument needed to be elucidated. For instance, the Lowthers are presented as a dominant political force that sojourners to the East Indies apparently resisted throughout their careers, but neither Lowthers’ standing nor reasons for resistance to its sway are well explained. Minor quibbles aside, Saville-Smith has written a robustly researched and stimulating study, with a spirited argument for the importance of archives in understanding a multilayered world.

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DAVID CAROLL SIMON. *Light without Heat. The Observational Mood from Bacon to Milton*. Ithaca: Cornell University Press, 2018. Pp 312. \$45 (cloth).
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In *Light without Heat*, David Carroll Simon proposes a new interpretation of scientific inquiry in the early modern period, which he calls “the observational mood.” This mood is characterized by unselfconsciousness, carelessness, and mental laxity. Additionally, it is synonymous with “disinvoltura,” “nonchalance,” or “indifferency” (2). In this way, Simon is departing from the general view that takes the scientific method to be a firm constraint on both the practice and the mind of the natural philosophers. He argues that, compared with the so much praised scientific method, the observational mood constitutes a better antidote against false theories and against passions that prejudice the sciences. The condition for entering this mood is to move attention from the self and its feelings to the exterior world of sounds and sights. This switch to the exterior has the advantage of overcoming arising technical difficulties. However, even if Simon considers this more effective than the rigorous scientific method, the observational mood is in fact an interruption of whatever happens (during the scientific investigation), an interruption during which both attention to rigor and its abandonment

are joined. The scope of the book, as explained in the introduction, is not to find the coherent relation between the method and the observational mood. This is because, as Simon argues, the observer and the theorist have different aims: “*what I think I want* from a natural-philosophical investigation might have little to do with *what in fact happens* when I surrender to the observational mood” (21). Simon aims only to know what happens.

The book contains four chapters, with a comprehensive introduction and a postscript. The introduction gives an account of the observational mood, draws a comparison between this new interpretation and current literature on early modern scientific method, and describes the book’s methodology—the interplay of literary and philosophical texts. Each of the first three chapters bring together two authors, one seen now as a representative of “science” and one of “literature,” while the last chapter focuses on only one author, Milton. With the exception of the first chapter, which sets the framework for those that follow, the remaining three chapters are each composed around one concept: thought, vision, and trial, respectively.

In the first chapter, “‘Nonchalance’ and the Making of Knowledge,” Simon uncovers the influence of Michel de Montaigne on Francis Bacon’s science. Carelessness is present in Bacon’s works in the capacity to easily change the topics of research, the delight of pursuing knowledge, and self-presentation. Against Montaigne, Bacon emphasizes the importance of self-improvement, and Simon considers Bacon’s description of the effortlessness of self-discipline as being his main argument against the current scholarship which emphasizes the strict method. However, he focuses on the literary works more than on the scientific ones and this might facilitate a reading in which the rigor of the method is not at stake.

In the next chapter, “The Angle of Thought,” Simon focuses on the natural philosopher Robert Boyle and the writer Izaak Walton. Simon argues that Boyle’s “way of thinking,” which makes possible sudden and unexpected revelations in both scientific and religious contexts, can be called “nonchalance” and is characterized by the cognition following “the winding path of errant association” (83). In Walton’s poem *The Compleat Angler* (1653), Simon finds echoes of the Baconian program in the continuity between the pastoral tranquility and the trials of knowledge productions. Both authors, though in different contexts, share a similar understanding of nature as various, and thus they both find value in cognitive suppleness.

Andrew Marvell and Henry Power are the protagonists of the third chapter, “The Microscope Made Easy.” In respect to one of the most important instruments of the early modern natural philosophy, Simon analyses the literary life of one of the phantasies created by the microscope: effortless accessibility and visual pleasure. Reading Power’s *Experimental Philosophy* (1664) through Marvell’s “Upon Appleton House,” (1651) Simon shows that the observational mood is a way of seeing, too, as well as of thinking, as this is the consequence of the microscope’s appeal to the imagination.

In the last chapter, “The Paradise Without,” Simon analyzes the practice of gardening performed by Adam and Eve in paradise, as depicted by Milton in his *Paradise Lost*. Simon argues that the prelapsarian labor was a game and in consequence this labor led to the feeling of easy-goingness, the equivalent of the observational mood. Moreover, he claims, Milton’s aim was to bring paradise to the readers by identifying two places that seem very different: there (Paradise) and here (the postlapsarian world): “Perhaps Paradise is a name for everywhere you don’t know very well—anywhere you can only come to know through wide-ranging exploration” (209). The minimal conditions to attain the observational mood and the lost innocence are, in Simon’s reading of Milton, soft emotion and a wondering mind.

This book offers an innovative reading of some well-known early modern literature and philosophy. However, one potential criticism lies in the fact that Simon claims that he is more interested in practice, or in “what happens,” but in fact there are few instances when he analyses proper scientific practice. Nevertheless, one has to admire Simon’s original coupling of authors and his sharp argumentation. It is relevant that Simon anticipates critical objections by explaining his relation to the authors he studies: “What I have to say about the observational mood is dependent on my seventeenth-century sources (I wouldn’t know how to say it without them),

but they've had to enlist my participation in unfolding their ideas—not because they're guilty of failure or incompleteness but because they don't take my subject as their focus" (25).

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JON STOBART, ed. *Travel and the British Country House: Cultures, Critiques and Consumption in the Long Eighteenth Century*. Manchester: Manchester University Press, 2017. Pp. 272. \$115 (cloth).

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The chapters of this edited collection shed new light on the intersection between traveling and the display of aesthetics and innovations in architecture and garden construction in British country houses during the long eighteenth century. The travelers described in the volume were mostly nobles and members of the gentry who visited both overseas and domestic destinations, and who were primarily British or Irish, but included some continental sightseers touring Britain. On returning from their travels, they brought back physical objects, often antiquities, to furnish their country homes and gardens, but they also returned with new ideas about aesthetics. In addition, they commissioned works of art and architecture to imitate foreign styles, especially from antiquity, or hired artists to make copies of individual artworks, furniture, or buildings. Their country houses served not only as homes but also as displays of conspicuous consumption, as tourist destinations, and as models of sophisticated taste.

In the first chapter, Rebecca Champion details the collecting career of “antiquity-mad” Irish Anglican bishop Frederick Hervey. Champion’s article sets the stage for the rest of the volume, describing Hervey’s fervent attempts to absorb classical culture and install it in his country houses in Ireland. Hervey traveled frequently, mainly in Italy, purchasing many artifacts, including sculptures, paintings, and frescos, and returning with architectural inspirations for his houses, aiming to resurrect ancient Roman building styles in Ireland. Like a number of the other travelers described in this book, Hervey’s journeys, taken when he was older, and sometimes accompanied by family members, expanded the definition of the Grand Tour.

While Hervey aimed to recreate Italy in Ireland, many favored Asian goods and artistic influences. Emile de Buijn shows how chinoiserie was a potent aesthetic force in the decoration of country houses, even though most British travelers did not make it to East Asia, and relied upon imported goods, imitations, and manuals about techniques such as “japanning” to commission facsimiles of Chinese and Japanese furniture and art objects. Perhaps because of decreased familiarity, such productions were frequently hybridized by mixing European and Chinese aesthetic elements, thus reconfiguring Asian arts for a British taste. British subjects were more likely to have visited India, and Ellen Filor discusses Scottish landowner Mary Mackenzie’s gendered relationship with the objects she transported back and forth between India and Scotland. Her Indian artifacts, including rugs, furniture, and a stuffed leopard, were deliberately placed in her boudoir, the “Botany Bay Room,” in her family seat of Brahan Castle, and locked up when she was forced to let the castle to tenants. Filor also highlights Mackenzie’s nationalistic insistence on emblematic Scottish products while living in India, such as consuming haggis, listening to bagpipes, and commissioning Mackenzie tartan woven from Indian fabrics.

Some travelers stayed closer to home. Rosie MacArthur describes gentlemen tourists traveling through the British Isles, noting the special features of houses and gardens, including functional aspects such as water management that could be adapted at their own country estates. Jocelyn Anderson shows the agricultural reformer Arthur Young inserting asides about country houses, particularly their painting collections, into his discussions of farming improvements. Young