Work

Large Screen

Work Timeline Biography Thoughts

Work

Throughout her life, Lovelace was strongly interested in scientific developments and fads of the day, including phrenology[45] and mesmerism.[46] After her work with Babbage, Lovelace continued to work on other projects. In 1844 she commented to a friend Woronzow Greig about her desire to create a mathematical model for how the brain gives rise to thoughts and nerves to feelings ("a calculus of the nervous system").[47] She never achieved this, however. In part, her interest in the brain came from a long-running pre-occupation, inherited from her mother, about her 'potential' madness. As part of her research into this project, she visited the electrical engineer Andrew Crosse in 1844 to learn how to carry out electrical experiments.[48] In the same year, she wrote a review of a paper by Baron Karl von Reichenbach, Researches on Magnetism, but this was not published and does not appear to have progressed past the first draft.[49] In 1851, the year before her cancer struck, she wrote to her mother mentioning "certain productions" she was working on regarding the relation of maths and music.[50]

Portrait of Ada by British painter Margaret Sarah Carpenter (1836).
Lovelace first met Charles Babbage in June 1833, through their mutual friend Mary Somerville. Later that month Babbage invited Lovelace to see the prototype for his Difference Engine.[51] She became fascinated with the machine and used her relationship with Somerville to visit Babbage as often as she could. Babbage was impressed by Lovelace's intellect and analytic skills. He called her The Enchantress of Numbers. In 1843 he wrote of her:

Animation

Extra-Small Screen

Work

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