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Vision in the Novels of George Sand The Symbolic Vision in Biblical Tradition Race and Vision in the Nineteenth-Century United States The Lancet Visions Ophthalmology and Ophthalmoscopy A Manual of Diseases of the Nervous System An Introduction to Human Physiology A Text-book of Animal Physiology The Lancet The Cambridge Review Transactions of the Ophthalmological Society of the United Kingdom Hooper's Physician's Vade Mecum: a Manual of the Principles and Practice of Physic: with an Outline of General Pathology, Therapeutics and Hygiene The Encyclopædia Britannica The Montreal Medical Journal The Physical Educator Railway Surgical Journal The Church School Journal Macmillan's Magazine The Encyclopaedia Britanica *Manon Mathias Susan Niditch Shirley Samuels Edward Hammond Clarke Hermann Schmidt-Rimpler William Richard Gowers Augustus Désiré Waller Wesley Mills Robert Hooper (M.D.) George Edgeworth Fenwick George Grove*

the first study of george sand and vision this book considers the pull between the visual and the visionary in nineteenth century france through an examination of sand s novels with an extensive corpus ranging from sand s early texts through to her later less familiar works it repositions sand s uvre alongside that of the major realist authors and demonstrates her distinctive understanding of the novel as a combination of the concrete and the abstract by studying sand s engagement with visual models associated with realism the mirror the model of painting and the scientific gaze this book proposes a more sustained dialogue between sand s work and realism than has hitherto been acknowledged but argues that sand radically reworks these models to depict a dynamic mysterious and ever changing world whereas sand has been read as an author bypassing reality in favour of the ideal this study

shows that she is committed to physical observation but that she consistently ties this process with the conceptual and the visionary the book breaks new ground in particular by examining sand s literary engagement with the visual arts and it also offers the first sustained consideration of sand as a scientific writer by examining sand s uvre from the perspective of vision this study not only reassesses sand s writing practice but also rethinks the relations between the visual and the novel in this period more specifically it argues that sand s work challenges our means of theorizing these relations in her rejection of binaries and her syncretic understanding of vision sand breaks conventional categories and writes novels that are at once realist visionary mystical and scientific

preliminary material susan niditch introduction susan niditch stage i of the symbolic vision form susan niditch stage ii a literary narrative direction in the visions of zechariah susan niditch the baroque stage of the symbolic vision form susan niditch conclusions susan niditch bibliography susan niditch

race and vision in the nineteenth century united states is a collection of twelve essays by cultural critics that exposes how fraught relations of identity and race appear through imaging technologies in architecture scientific discourse sculpture photography painting music theater and finally the twenty first century visual commentary of kara walker throughout these essays the racial practices of the nineteenth century are juxtaposed with literary practices involving some of the most prominent writers about race and identity such as herman melville and harriet beecher stowe as well as the technologies of performance including theater and music recent work in critical theories of vision technology and the production of ideas about racial discourse has emphasized the inextricability of photography with notions of race and american identity the collected essays provide a vivid sense of how imagery about race appears in the formative period of the nineteenth century united states

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Introduction

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