



Entangled Eye

James R. Ryan



Entangled Eye:

The Environmental Imagination Lawrence Buell, 1995 With Thoreau's *Walden* as a touchstone Buell offers an account of environmental perception the place of nature in the history of Western thought and the consequences for literary scholarship of attempting to imagine a more ecocentric way of being In doing so he provides a profound rethinking of our literary and cultural reflections on nature **Southwestern Medicine**, 1926 **Science in the Nursery** Laurence

Talairach-Vielmas, 2011-01-18 This edited collection aims to examine the popularisation of science for children in Britain and France from the middle of the eighteenth century to the end of the Victorian period It compares and contrasts for the first time popular science works published at the same time in the two countries focusing both on non fictional and fictional texts Starting when children's literature emerged as a genre to the end of the nineteenth century it addresses the ways in which popular science for children engaged with wider debates and issues concerning such topics as gender or religion Each individual essays brings home how children's literature revealed contemporary tensions which professional scientists confronted The wide range of scientific topics examined from physics and astronomy to natural history and anthropology offers a large spectrum of types of popular science works for children The Starry Sky Within Anna Henschman, 2014-01-16 Tracing unexplored connections between nineteenth century astronomy and literature *The Starry Sky Within* offers a new understanding of literary point of view as essentially multiple mobile and comparative Nineteenth century astronomy revealed a cosmos of celestial systems in constant motion Stars comets planets and moons coursed through space in complex and changing relation As the skies were in motion so too was the human subject Astronomers showed that human beings never perceive the world from a stable position The mobility of our bodies in space and the very structure of stereoscopic vision mean that point of view is neither singular nor stable We always see the world as an amalgam of fractured perspectives In this innovative study Henschman shows that the reconceptualization of the skies gave poets and novelists new spaces in which to indulge their longing to escape the limitations of individual perspective She links astronomy and optics to the form of the multiplot novel with its many centers of consciousness complex systems of relation and criss crossing points of view Accounts of a world and a subject both in relative motion shaped the form of grand scale narratives such as *Tess of the D'Urbervilles* *Bleak House* and *Daniel Deronda* De Quincey Tennyson and Eliot befriended leading astronomers and visited observatories while Hardy learned about astronomy from the vast popular literature of the day These writers use cosmic distances to dislodge their readers from the earth setting human perception against views from high above and then telescoping back to earth again What results is a new perception of the mobility of point of view in both literature and science Darwin the Writer George Levine, 2011-06-30 Charles Darwin's *On the Origin of Species* arguably the most important book written in English in the nineteenth century transformed the way we looked at the world It is usually assumed that this is because the idea of evolution was so staggeringly powerful Prize winning author George Levine suggests

that much of its influence was due in fact to its artistry to the way it was written. Alive with metaphor, vivid descriptions, twists, hesitations, personal exclamations and humour, the prose is imbued with the sorts of tensions, ambivalences and feelings characteristic of great literature. Although it is certainly a work of science, the *Origin* is equally a work of literature at home in the company of celebrated Victorian novels such as *Middlemarch* and *Bleak House*, books that give us a unique yet recognisable sense of what the world is really like while not being literally true. Darwin's enormous cultural success, Levine contends, depended as much on the construction of his argument and the nature of his language as it did on the power of his ideas and his evidence. By challenging the dominant reading of his work, this impassioned and energetic book gives us a Darwin who is comic rather than tragic, ebullient rather than austere, and who takes delight in the wild and fluid entanglement of things.

After Darwin: Animals, Emotions, and the Mind Angelique Richardson, 2013-11-10 What is emotion? pondered the young Charles Darwin in his notebooks. How were the emotions to be placed in an evolutionary framework? And what light might they shed on human-animal continuities? These were among the questions Darwin explored in his research, assisted both by an acute sense of observation and an extraordinary capacity for fellow-feeling, not only with humans but with all animal life. *After Darwin: Animals, Emotions, and the Mind* explores questions of mind, emotion and the moral sense which Darwin opened up through his research on the physical expression of emotions and the human-animal relation. It also examines the extent to which Darwin's ideas were taken up by Victorian writers and popular culture, from George Eliot to the *Daily News*. Bringing together scholars from biology, literature, history, psychology, psychiatry and paediatrics, the volume provides an invaluable reassessment of Darwin's contribution to a new understanding of the moral sense and emotional life, and considers the urgent scientific and ethical implications of his ideas today.

Darwin's Screens Barbara Creed, 2009-10-23 Darwin's *Screens* addresses a major gap in film scholarship: the key influence of Charles Darwin's theories on the history of the cinema. Much has been written on the effect of other great thinkers such as Freud and Marx, but very little on the important role played by Darwinian ideas on the evolution of the newest art form of the twentieth century. Creed argues that Darwinian ideas influenced the evolution of early film genres such as horror, the detective film, science-fiction, film noir and the musical. Her study draws on Darwin's theories of sexual selection, deep time and transformation, and on emotions, death and the meaning of human and animal in order to rethink some of the canonical arguments of film and cinema studies.

Optical Impersonality Christina Walter, 2014-07-08 Christina Walter brings the next offering to the Hopkins Studies in Modernism series. Her work looks at the influence of the modern science of visual perception on a variety of modernist writers. Walter focuses in particular on the way in which writers like H. D., Virginia Woolf, Walter Pater and T. S. Eliot developed an alternative conception of the self in light of the developing neuro-scientific account of our inner workings. Critics have long seen modernist writers as being concerned with an impersonal form of writing that rejects the earlier Romantic notion that literature was a direct expression of an author's subjective personality. Walter argues that the charge of

impersonality has been overblown and that the modernists did not want to entirely evacuate the self from writing Rather she argues modernist writers embraced the kind of material and embodied notion of the self that resulted from the then emerging physiological sciences This work will appeal to scholars and advanced students of modernist literature as well as scholars interested in the influence of science on literature Provided by publisher **Photography and Exploration** James R. Ryan, 2013-07-15 When Ferdinand Magellan set out to circumnavigate the globe in 1519 he wasn't able to bring a digital camera or a smartphone with him Yet as the eagerly awaited images from the Mars rover prove modern exploration is inconceivable without photography Since its invention in 1839 photography has been integral to exploration used by explorers sponsors and publishers alike and the early twentieth century advances in technology and photography's newfound cultural currency as a truthful witness to the world made the camera an indispensable tool In *Photography and Exploration* James R. Ryan uses a variety of examples from polar journeys to space missions to show how exploration photographs have been created circulated and consumed as objects of both scientific research and art Examining a wide range of photographs and expeditions Ryan considers how nations have often employed images as a means to scientific advancement or territorial conquest He argues that because exploration has long been bound up with the construction of national and imperial identity expeditionary photographs have often been used to promote claims to power especially by the West These images also challenge the way audiences perceive the world and their place within it Featuring one hundred images *Photography and Exploration* shines new light on how photography has shaped the image of explorers expeditions and the worlds they discovered *Remarks on the Ophthalmia, Psorophthalmia, and Purulent Eyes of New Born Children* James Ware, 1814

The Lost Girls Andrew Radford, 2007-01-01 *The Lost Girls* analyses a number of British writers between 1850 and 1930 for whom the myth of Demeter's loss and eventual recovery of her cherished daughter Kore Persephone swept off in violent and catastrophic captivity by Dis God of the Dead had both huge personal and aesthetic significance This book in addition to scrutinising canonical and less well known texts by male authors such as Thomas Hardy E. M. Forster and D. H. Lawrence also focuses on unjustly neglected women writers Mary Webb and Mary Butts who utilised occult tropes to relocate themselves culturally and especially in Butts's case to recover and restore a forgotten legacy the myth of matriarchal origins These novelists are placed in relation not only to one another but also to Victorian archaeologists and especially to Jane Ellen Harrison 1850-1928 one of the first women to distinguish herself in the history of British Classical scholarship and whose anthropological approach to the study of early Greek art and religion both influenced and became transformed by the literature Rather than offering a teleological argument that moves lock step through the decades *The Lost Girls* proposes chapters that detail specific engagements with Demeter Persephone through which to register distinct literary cultural shifts in uses of the myth and new insights into the work of particular writers *Dictionary of Visual Discourse* Barry Sandywell, 2016-04-22 This substantial and ambitious dictionary explores the languages and cultures of visual studies It

provides the basis for understanding the foundations and motivations of current theoretical and academic discourse as well as the different forms of visual culture that have come to organize everyday life The book is firmly placed in the context of the visual turn in contemporary thought It has been designed as an interdisciplinary or transdisciplinary introduction to the vocabularies and grammars of visuality that inform thinking in the arts and humanities today It also offers insight into the philosophical frameworks which underpin the field of visual culture A central theme that runs throughout the entries is the task of moving away from a narrow understanding of visuality inherited from traditional philosophy toward a richer cultural and multi sensorial philosophy of concrete experience The dictionary incorporates intertextual links that encourage readers to explore connections between major themes theories and key figures in the field In addition the author s introduction provides a comprehensive and critical introduction which documents the significance of the visual turn in contemporary theory and culture It is accompanied by an extensive bibliography and further reading list As both a substantive academic contribution to this growing field and a useful reference tool this book offers a theoretical introduction to the many languages of visual discourse It will be essential reading for graduate students and scholars in visual studies the sociology of visual culture cultural and media studies philosophy art history and theory design film and communication studies

Mimicry and Display in Victorian Literary Culture Will Abberley, 2020-06-11 Revealing the web of mutual influences between nineteenth century scientific and cultural discourses of appearance *Mimicry and Display in Victorian Literary Culture* argues that Victorian science and culture biologized appearance reimagining imitation concealment and self presentation as evolutionary adaptations Exploring how studies of animal crypsis and visibility drew on artistic theory and techniques to reconceptualise nature as a realm of signs and interpretation Abberley shows that in turn this science complicated religious views of nature as a text of divine meanings inspiring literary authors to rethink human appearances and perceptions through a Darwinian lens Providing fresh insights into writers from Alfred Russel Wallace and Thomas Hardy to Oscar Wilde and Charlotte Perkins Gilman Abberley reveals how the biology of appearance generated new understandings of deception identity and creativity reacted upon narrative forms such as crime fiction and the pastoral and infused the rhetoric of cultural criticism and political activism

Hardy, Conrad and the Senses Epstein Hugh Epstein, 2019-11-12 Explores scenic realism in the major novels of Thomas Hardy and Joseph Conrad Offers the first book length study of connections between these two major authors bringing new approaches to bear on often taught works Provides an understanding of impressionist styles of writing that is drawn from contemporary empirical science Tells a progressive chronological story of both authors use of the senses in their fiction Argues for a distinctive place for Hardy and Conrad in late Victorian fiction which challenges the narrative of a modernist rupture with Victorian realism Supported by wide reading in nineteenth century science and letters and comprehensive knowledge of twentieth century criticism of the two novelists This book reads the highly descriptive impressionist writings of Hardy and Conrad together in the light of a

shared attention to sight and sound With a focus on nature and the environment Hugh Epstein analyses thirteen of these powerful works in the historical company of contemporary discussions in Victorian science He takes them beyond their Victorian and Modernist labels to show how vivid and urgent these novels are for the modern reader **The Journal of the American Medical Association** ,1902 *Kindred Nature* Barbara T. Gates,1998 Centers on what a number of British Victorian and Edwardian women said and did in the name of nature what part they played in the cultural reconstruction of nature that transpired in the years just proceeding the publication of Darwin s major work and in the wake of the Darwinian revolution Introduction **The Entangled Eye** James Krasner,1989 **The Ophthalmic Record** ,1917 **Ophthalmic Record** ,1917 Fairy Tales, Natural History and Victorian Culture Laurence Talairach-Vielmas,2015-12-04 Fairy Tales Natural History and Victorian Culture examines how literary fairy tales were informed by natural historical knowledge in the Victorian period as well as how popular science books used fairies to explain natural history at a time when nature became a much debated word

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