
Thermopoetics Energy In Victorian Literature And

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BROOKS MIDDLETON

The Starry Sky Within Springer Nature
The narratives of disease, hygiene,

developments in medicine and the growth of urban environments are fundamental to the discipline of modern history. Here, the eminent urban historian Bill Luckin re-introduces a body of work which, published together for the first time, along with new material and contextualizing notes, marks the beginning of this important strand of historiography. Luckin charts the spread of cholera, fever and the 'everyday' (but frequently deadly) infections that afflicted the inhabitants of London and its 'new manufacturing districts' between the 1830s and the end of the nineteenth century. A second part - 'Pollution and the Ills of Urban-Industrialism' - concentrates on the water and 'smoke' problems and the ways in which they came to be perceived, defined and

finally brought under a degree of control. *Death and Survival in Urban Britain* explores the layered and interacting narratives within the framework of the urban revolution that transformed British society between 1800 and 1950. *The Oxford Handbook of Victorian Literary Culture* Taylor & Francis How literature of the British imperial world contended with the social and environmental consequences of industrial mining The 1830s to the 1930s saw the rise of large-scale industrial mining in the British imperial world. Elizabeth Carolyn Miller examines how literature of this era reckoned with a new vision of civilization where humans are dependent on finite, nonrenewable stores of earthly resources, and traces how the threatening horizon of resource

exhaustion worked its way into narrative form. Britain was the first nation to transition to industry based on fossil fuels, which put its novelists and other writers in the remarkable position of mediating the emergence of extraction-based life. Miller looks at works like *Hard Times*, *The Mill on the Floss*, and *Sons and Lovers*, showing how the provincial realist novel's longstanding reliance on marriage and inheritance plots transforms against the backdrop of exhaustion to withhold the promise of reproductive futurity. She explores how adventure stories like *Treasure Island* and *Heart of Darkness* reorient fictional space toward the resource frontier. And she shows how utopian and fantasy works like "Sultana's Dream," *The Time Machine*, and *The Hobbit* offer

imaginative ways of envisioning energy beyond extractivism. This illuminating book reveals how an era marked by violent mineral resource rushes gave rise to literary forms and genres that extend extractivism as a mode of environmental understanding.

Anonymous Connections OUP Oxford
What does sound, whether preserved or lost, tell us about nineteenth-century wartime? *Hearing the Crimean War: Wartime Sound and the Unmaking of Sense* pursues this question through the many territories affected by the Crimean War, including Britain, France, Turkey, Russia, Italy, Poland, Latvia, Dagestan, Chechnya, and Crimea. Examining the experience of listeners and the politics of archiving sound, it reveals the close interplay between nineteenth-century

geographies of empire and the media through which wartime sounds became audible--or failed to do so. The volume explores the dynamics of sound both in violent encounters on the battlefield and in the experience of listeners far-removed from theaters of war, each essay interrogating the Crimean War's sonic archive in order to address a broad set of issues in musicology, ethnomusicology, literary studies, the history of the senses and sound studies. *Ways of Writing* University of Pennsylvania Press

Poetical Matter examines the two-way exchange of language and methods between nineteenth-century poetry and the physical sciences. The book argues that poets such as William Wordsworth, Mathilde Blind, and Thomas Hardy

identified poetry as an experimental investigation of nature's materiality. It also explores how science writers such as Humphry Davy, Mary Somerville, and John Tyndall used poetry to formulate their theories, to bestow cultural legitimacy on the emerging disciplines of chemistry and physics, and to communicate technical knowledge to non-specialist audiences. The book's chapters show how poets and science writers relied on a set of shared terms ("form," "experiment," "rhythm," "sound," "measure") and how the meaning of those terms was debated and reimagined in a range of different texts. "A stimulating analysis of nineteenth-century poetry and physics. In this groundbreaking study, Tate turns to sound to tease out fascinating

continuities across scientific inquiry and verse. Reflecting that ‘the processes of the universe’ were themselves ‘rhythmic,’ he shows that a wide range of poets and scientists were thinking through undulatory motion as a space where the material and the immaterial met. ‘The motion of waves,’ Tate demonstrates, was ‘the exemplary form in the physical sciences.’ Sound waves, light, energy, and poetic meter were each characterized by a ‘process of undulation,’ that could be understood as both a physical and a formal property. Drawing on work in new materialism and new formalism, Tate illuminates a nineteenth-century preoccupation with dynamic patterning that characterizes the undulatory as (in John Herschel’s words) not ‘things, but forms.’” —Anna

Henchman, Associate Professor of English at Boston University, USA “This impressive study consolidates and considerably advances the field of physics and poetry studies. Moving easily and authoritatively between canonical and scientist poets, *Nineteenth-Century Poetry and the Physical Sciences* draws scientific thought and poetic form into telling relation, disclosing how they were understood variously across the nineteenth century as both comparable and competing ways of knowing the physical world. Clearly written and beautifully structured, *Nineteenth-Century Poetry and the Physical Sciences* is both scholarly and accessible, a fascinating and indispensable contribution to its field.”

—Daniel Brown, Professor of English at the University of Southampton, UK
 “Essential reading for Victorianists. Tate’s study of nineteenth-century poetry and science reconfigures debate by insisting on the equivalence of accounts of empirical fact and speculative theory rather than their antagonism. The undulatory rhythms of the universe and of poetry, the language of science and of verse, come into new relations. Tate brilliantly re-reads Coleridge, Tennyson, Mathilde Blind and Hardy through their explorations of matter and ontological reality. He also addresses contemporary theory from Latour to Jane Bennett.” — Isobel Armstrong, Emeritus Professor of English at Birkbeck, University of London, UK
A History of the Cultural Travels of

Energy JHU Press

“... these fields of scholarship are ones that demonstrate how the scale and complexity of the issues being explored demand insights and approaches that transcend old school disciplinary boundaries. This book offers a selection of the most influential work in energy humanities that has appeared over the past decade. Selections range from anthropology and geography to philosophy, history, and cultural studies to recent energy-focused interventions in art and literature...”--Provided by publisher.

City of Beginnings Oxford University Press

This volume reassesses working-class poetry and poetics in Victorian Britain, using Scotland as a focus and with

particular attention to the role of the popular press in fostering and disseminating working-class verse cultures. It studies a very wide variety of writers who are unknown to scholarship, and assesses the political, social, and cultural work which their poetry performed. During the Victorian period, Scotland underwent unprecedented changes in terms of industrialization, the rise of the city, migration, and emigration. This study shows how poets who defined themselves as part of a specifically Scottish tradition responded to these changes. It substantially revises our understanding of Scottish literature in this period, while contributing to wider investigations of the role of popular verse in national and international cultures.

Extraction Ecologies and the Literature of the Long Exhaustion Taylor & Francis Novel Science is the first in-depth study of the shocking, groundbreaking, and sometimes beautiful writings of the gentlemen of the “heroic age” of geology and of the contribution these men made to the literary culture of their day. For these men, literature was an essential part of the practice of science itself, as important to their efforts as mapmaking, fieldwork, and observation. The reading and writing of imaginative literatures helped them to discover, imagine, debate, and give shape and meaning to millions of years of previously undiscovered earth history. Borrowing from the historical fictions of Walter Scott and the poetry of Lord Byron, they invented geology as a

science, discovered many of the creatures we now call the dinosaurs, and were the first to unravel and map the sequence and structure of stratified rock. As Adelene Buckland shows, they did this by rejecting the grand narratives of older theories of the earth or of biblical cosmogony: theirs would be a humble science, faithfully recording minute details and leaving the big picture for future generations to paint. Buckland also reveals how these scientists—just as they had drawn inspiration from their literary predecessors—gave Victorian realist novelists such as George Eliot, Charles Kingsley, and Charles Dickens a powerful language with which to create dark and disturbing ruptures in the too-seductive sweep of story.

ThermoPoetics Oxford University Press
 How have fairy tales from around the world changed over the centuries? What do they tell us about different cultures and societies? This volume explores the period when the European fairy tales conquered the world and shaped the global imagination in its own image. Examining how collectors, children's writers, poets, and artists seized the form to challenge convention and normative ideas, this book explores the fantastic imagination that belies the nineteenth century's materialist and pedestrian reputation. Looking at writers including E.T.A Hoffman, the Brothers Grim, S.T. Coleridge, Walter Scott, Oscar Wilde, Christina Rossetti, George MacDonald, and E. Nesbit, the volume shows how fairy tales touched every

aspect of nineteenth century life and thought. It provides new insights into themes including: forms of the marvelous, adaptation, gender and sexuality, humans and non-humans, monsters and the monstrous, spaces, socialization, and power. With contributions from international scholars across disciplines, this volume is an essential resource for researchers, scholars and students of literature, history, and cultural studies. A Cultural History of Fairy Tales (6-volume set) A Cultural History of Fairy Tales in Antiquity is also available as a part of a 6-volume set, A Cultural History of Fairy Tales, tracing fairy tales from antiquity to the present day, available in print, or within a fully-searchable digital library accessible through institutions by annual

subscription or on perpetual access (see www.bloomsburyculturalhistory.com). Individual volumes for academics and researchers interested in specific historical periods are also available digitally via www.bloomsburycollections.com. *Strange Science* Bloomsbury Publishing The Oxford Handbook of Charles Dickens is a comprehensive and up-to-date collection on Dickens's life and works. It includes original chapters on all of Dickens's writing and new considerations of his contexts, from the social, political, and economic to the scientific, commercial, and religious. The contributions speak in new ways about his depictions of families, environmental degradation, and improvements of the industrial age, as well as the law,

charity, and communications. His treatment of gender, his mastery of prose in all its varieties and genres, and his range of affects and dramatization all come under stimulating reconsideration. His understanding of British history, of empire and colonization, of his own nation and foreign ones, and of selfhood and otherness, like all the other topics, is explained in terms easy to comprehend and profoundly relevant to global modernity.

**Energy, Ecocriticism, and
Nineteenth-Century Fiction** Paul
Mellon Centre

Contingency is not just a feature of modern politics, finance, and culture—by thinking contingently, nineteenth-century Britons rewrote familiar narratives and upended forgone

conclusions. *Victorian Contingencies* shows how scientists, novelists, and consumers engaged in new formal and material experiments with cause and effect, past and present, that actively undermined routine certainties. Tina Young Choi traces contingency across a wide range of materials and media, from newspaper advertisements and children's stories to well-known novels, scientific discoveries, technological innovations. She shows how Charles Lyell and Charles Darwin reinvented geological and natural histories as spaces for temporal and causal experimentation, while the nascent insurance industry influenced Charles Babbage's computational designs for a machine capable of responding to a contingent future. Choi pairs novelists

George Eliot and Lewis Carroll with physicist James Clerk Maxwell, demonstrating how they introduced possibility and probability into once-assured literary and scientific narratives. And she explores the popular board games and pre-cinematic visual entertainments that encouraged Victorians to navigate a world made newly uncertain. By locating contingency within these cultural contexts, this book invites a deep and multidisciplinary reassessment of the longer histories of causality, closure, and chance.

Alfred Tennyson Oxford University Press

Nineteenth-century English nature was a place of experimentation, exoticism, and transgression, as site and emblem of the global exchanges of the British Empire.

Popular attitudes toward the transplantation of exotic species—botanical and human—to Victorian greenhouses and cities found anxious expression in a number of fanciful genre texts, including mysteries, science fiction, and horror stories. Situated in a mid-Victorian moment of frenetic plant collecting from the far reaches of the British empire, *Novel Cultivations* recognizes plants as vital and sentient subjects that serve—often more so than people—as actors and narrative engines in the nineteenth-century novel. Conceptions of native and natural were decoupled by the revelation that nature was globally sourced, a disruption displayed in the plots of gardens as in those of novels. Elizabeth Chang examines here the agency

asserted by plants with shrewd readings of a range of fictional works, from monstrous rhododendrons in Daphne du Maurier's *Rebecca* and Mexican prickly pears in Olive Schreiner's *Story of an African Farm*, to Algernon Blackwood's hair-raising "The Man Whom the Trees Loved" and other obscure ecogothic tales. This provocative contribution to ecocriticism shows plants as buttonholes between fiction and reality, registering changes of form and content in both realms.

Victorian Science and Imagery

Cambridge University Press

This book explores how Victorian fiction helped create an environmental consciousness by articulating questions about sustainable energy use.

The Poetry of Victorian Scientists

University of Pittsburgh Press

Britain in the long nineteenth century developed an increasing interest in science of all kinds. The essays in this collection uncover this symbiotic relationship between literature and science.

The Birth of Energy Duke University Press

This book offers a cultural history of the travels of energy in the English language, from its origins in Aristotle's ontology, where it referred to the activity-of-being, through its English usage as a way to speak about the inherent nature of things, to its adoption as a name for the mechanics of motion (capacity for work). A distinguished literature deals with energy as matter of science history. But this literature fails to

adequately answer a historical question about the rise of the science of energy: How did the commonplace word 'energy' end up becoming a concept in science? This account differs in important ways from the history of the word in the Oxford English Dictionary. Discovering the origins and early travels of energy is essential for understanding how the word was borrowed into physics, and therefore a cultural history of energy is a necessary companion to the science history of the term. It is important that modern scholars in a variety of fields be aware that energy did not always have a scientific content. The absence of that awareness can lead to, have led to, anachronistic interpretations of energy in historical sources from before the 1860s. *A History of the Cultural Travels*

of Energy will be useful for those interested in the history of science and technology, cultural history, and linguistics.

Body Sweats Cambridge University Press
This revelatory book traces how the Pre-Raphaelite Brotherhood and their close associates put scientific principles into practice across their painting, poetry, sculpture, and architecture. In their manifesto, *The Germ*, the Pre-Raphaelites committed themselves to creating a new kind of art modeled on science, in which precise observation could lead to discoveries about nature and humanity. In Oxford and London, Victorian scientists and Pre-Raphaelite artists worked together to design and decorate natural history museums as temples to God's creation. At the same

time, journals like *Nature* and the *Fortnightly Review* combined natural science with Pre-Raphaelite art theory and poetry to find meaning and coherence within a worldview turned upside down by Darwin's theory of evolution. Offering reinterpretations of well-known works by John Everett Millais, William Holman Hunt, Dante Gabriel Rossetti, Ford Madox Brown, and William Morris, this major reevaluation of the popular Victorian movement also considers less-familiar artists who were no less central to the Pre-Raphaelite project. These include William Michael Rossetti, Walter Deverell, James Collinson, John and Rosa Brett, John Lucas Tupper, and the O'Shea brothers, along with the architects Benjamin Woodward and Alfred Waterhouse.

Published in association with the Paul Mellon Centre for Studies in British Art
[The Pre-Raphaelites and Science](#)
 Bloomsbury Publishing
 'I am inclined to think that we want new forms . . . as well as thoughts', confessed Elizabeth Barrett to Robert Browning in 1845. The *Oxford Handbook of Victorian Poetry* provides a closely-read appreciation of the vibrancy and variety of Victorian poetic forms, and attends to poems as both shaped and shaping forces. The volume is divided into four main sections. The first section on 'Form' looks at a few central innovations and engagements—'Rhythm', 'Beat', 'Address', 'Rhyme', 'Diction', 'Syntax', and 'Story'. The second section, 'Literary Landscapes', examines the traditions and writers (from classical times to the

present day) that influence and take their bearings from Victorian poets. The third section provides 'Readings' of twenty-three poets by concentrating on particular poems or collections of poems, offering focused, nuanced engagements with the pleasures and challenges offered by particular styles of thinking and writing. The final section, 'The Place of Poetry', conceives and explores 'place' in a range of ways in order to situate Victorian poetry within broader contexts and discussions: the places in which poems were encountered; the poetic representation and embodiment of various sites and spaces; the location of the 'Victorian' alongside other territories and nationalities; and debates about the place - and displacement - of poetry in Victorian society. This Handbook is

designed to be not only an essential resource for those interested in Victorian poetry and poetics, but also a landmark publication—provocative, seminal volume that will offer a lasting contribution to future studies in the area.

The Two Cultures Springer Nature

A fascinating look at scientific inquiry during the Victorian period and the shifting boundary between mainstream and unorthodox sciences of the time

Novel Science Oxford University Press, USA

The Oxford Handbook of Victorian Literary Culture is a major contribution to the dynamic field of Victorian studies. This collection of 37 original chapters by leading international Victorian scholars offers new approaches to familiar themes including science, religion, and

gender, and gives space to newer and emerging topics including old age, fair play, and economics. Structured around three broad sections (on 'Ways of Being: Identity and Ideology', 'Ways of Understanding: Knowledge and Belief', and 'Ways of Communicating: Print and Other Cultures', the volume is sub-divided into 9 sub-sections each with its own 'lead' essay: on subjectivity, politics, gender and sexuality, place and race, religion, science, material and mass culture, aesthetics and visual culture, and theatrical culture. The collection, like today's Victorian studies, is thoroughly interdisciplinary and yet its substantial Introduction explores a concern which is evident both implicitly and explicitly in the volume's essays: that is, the nature and status of 'literary'

culture and the literary from the Victorian period to the present. The diverse and wide-ranging essays present original scholarship framed accessibly for a mixed readership of advanced undergraduates, graduate students and established scholars.

Imagining Solar Energy Routledge

The first study of poetry by Victorian scientists, a unique record of the nature and cultures of Victorian science.

Nineteenth-Century Poetry and the Physical Sciences Bloomsbury

Publishing

This volume investigates energy as a shaping force in Russian and Soviet literature, visual culture, and social practice. Chronologically arranged chapters explain how nineteenth-century ideas about energy informed realist

novels and paintings; how the poetics of energy defined pre-Revolutionary and Stalinist utopianism; and how fossil fuels, electricity, and nuclear fission generated distinct aesthetic features in Imperial Russian, Soviet, and post-Soviet literature, cinema, and landscape. The volume's concentration on Russia responds to a clear need to understand the role the country plays in social, political, and economic processes

endangering life on Earth today. The cultural dimension of Russia's efforts at energy dominance deserves increased scholarly attention not only in its own right, but also because it directly affects global energy policy. As the contributors to this volume argue, the nationally inflected cultural myths that underlie human engagements with energy have been highly consequential in the Anthropocene.