

# **Geocosm 17**

**J. Daniel Andersson**

**Supernatural Environments in Shakespeare's England** Kristen Poole, 2011-06-30  
Bringing together recent scholarship on religion and the spatial imagination, Kristen Poole examines how changing religious beliefs and transforming conceptions of space were mutually informative in the decades around 1600. *Supernatural Environments in Shakespeare's England* explores a series of cultural spaces that focused attention on interactions between the human and the demonic or divine: the deathbed, purgatory, demonic contracts and their spatial surround, Reformation cosmologies and a landscape newly subject to cartographic surveying. It examines the seemingly incongruous coexistence of traditional religious beliefs and new mathematical, geometrical ways of perceiving the environment. Arguing that the late sixteenth- and early seventeenth-century stage dramatized the phenomenological tension that resulted from this uneasy confluence, this groundbreaking study considers the complex nature of supernatural environments in Marlowe's *Doctor Faustus* and Shakespeare's *Othello*, *Hamlet*, *Macbeth* and *The Tempest*.

*The Origins of Geology in Italy* Gian Battista Vai, W. G. E. Caldwell, 2006  
*The Purple Island and Anatomy in Early Seventeenth-century Literature, Philosophy, and Theology* Peter Mitchell, 2007 Sets out to reconstruct and analyze the rationality of Phineas Fletcher's use of figurality in *The Purple Island* (1633) - a poetic allegory of human anatomy. This book demonstrates that the analogies and metaphors of literary works share coherence and

consistency with anatomy textbooks.

**The Time of Unrememberable Being** Klaus P. Mortensen, 1998 This study views the early work of William Wordsworth as partaking in a general Western European cultural movement in which the realm of the numinous is translocated from heaven to earth -- grand Nature -- and from there further on into Man's inner Nature. In this metaphysical implosion the concept of the Sublime gradually comes to signify the mental, godlike powers of Man.

*Artificial Earth: A Genealogy of Planetary Technicity* J. Daniel Andersson, 2023-10-24 Artificial Earth: A Genealogy of Planetary Technicity offers an intellectual history of humanity as a geological force, focusing on a prevalent contradiction in the Anthropocene discourse on global environmental change: on the one hand, it has been argued that there are hardly any pristine environments anymore, to the degree that the concept of nature has lost its meaning; while on the other, that anthropogenic environmental change has become so prevailing that it ought to be conceived of as a force of nature, in the literal sense of the expression. Artificial Earth argues that to fully grasp the stakes of this discourse, we need not only understand the contemporary scientific and technological transformations behind the Anthropocene, but also explore the history of an ontological concern tied up with it. In order to do so, Artificial Earth examines reflections on the ontological dualism between nature and artifice within the history of earth science from the late eighteenth century onwards. Paying

particular attention to its consequences for how human subjectivity has been conceptualized in the Anthropocene, it then enrolls these resources in an effort to problematize attempts since the 1980s to formalize earth science in systems theoretical terminology. In sum, the aim is to investigate the historical conditions for the possibility of conceiving human artifice as an integral part of the earth's terrestrial environment, with the conviction that such an investigation may assist in resolving the aforementioned contradiction or at least to understand it better by tracing its historical lineage. J. Daniel Andersson is a post-doctoral researcher at the Department for Thematic Studies, Linköping University. His research interests lie at the intersection between the technical cultures, political imaginaries, and historical processes that have shaped the ways in which the global environment has been understood and valued. A general fascination with how concepts and discursive vocabularies become solidified in scientific modes of organization has consistently informed his theoretical and methodological approaches. He has previously written about, for instance, the relationship between future-orientation and valuation in integrated assessment models, climate engineering as a sociotechnical imaginary, and the intellectual history of risk management in global change science. His writing has appeared in journals such as *Environment & Planning*, *Anthropocenes*, and *Cosmos & History*.

*The Routledge Handbook on the Reception of Classical Architecture* Nicholas

Temple, Andrzej Piotrowski, Juan Manuel Heredia, 2019-11-01 This is the first comprehensive study of the reception of classical architecture in different regions of the world. Exploring the impact of colonialism, trade, slavery, religious missions, political ideology and intellectual/artistic exchange, the authors demonstrate how classical principles and ideas were disseminated and received across the globe. By addressing a number of contentious or unresolved issues highlighted in some historical surveys of architecture, the chapters presented in this volume question long-held assumptions about the notion of a universally accepted 'classical tradition' and its broadly Euro-centric perspective. Featuring thirty-two chapters written by international scholars from China, Europe, Turkey, North America, Mexico, Australia and New Zealand, the book is divided into four sections: 1) Transmission and re-conceptualisation of classical architecture; 2) Classical influence through colonialism, political ideology and religious conversion; 3) Historiographical surveys of geographical regions; and 4) Visual and textual discourses. This fourfold arrangement of chapters provides a coherent structure to accommodate different perspectives of classical reception across the world, and their geographical, ethnographic, ideological, symbolic, social and cultural contexts. Essays cover a wide geography and include studies in Italy, France, England, Scotland, the Nordic countries, Greece, Austria, Portugal, Romania, Germany, Poland, India, Singapore, China, the USA, Mexico, Brazil, New Zealand and Australia. Other essays in the volume

focus on thematic issues or topics pertaining to classical architecture, such as ornament, spolia, humanism, nature, moderation, decorum, heresy and taste. An essential reference guide, The Routledge Handbook on the Reception of Classical Architecture makes a major contribution to the study of architectural history in a new global context.

**Geo-cosmic Relations** G. J. M. Tomassen, 1990 During the seminar all kinds of research concerning correlations between processes on earth and in its macro-environment were presented and discussed. Contributions came from several disciplines and a multidisciplinary approach was emphasized.

Calderon and the Baroque Tradition Kurt Levy, Jesús Ara, Gethin Hughes, 2006-01-01 Calderón and the Baroque Tradition is the outcome of a tricentennial commemoration of the seventeenth century Spanish poet and dramatist, Pedro Calderón de la Barca, and a tribute to a distinguished tradition in Calderonian studies at the University of Toronto. A major dramatist of the Spanish Golden Age and a master of the auto sacramental genre, Calderón produced some one hundred and twenty comedias and eighty autos during his rather colourful lifetime. This volume assembles an impressive collection of essays relating the baroque artistic tradition to such aspects of Calderón's theatre as the use of music, mythology, costume, and his distinctive dramatic technique. It will be of interest and value both to students of Spanish drama and Hispanic life in general and to followers of Calderón in particular.

**Environmental Legacies of the Copernican Universe** Jean-Marie

Kauth,2023-04-11 This book re-envision the cosmos with the holistic, spherical imagination of the Middle Ages, figured in circles, cycles, epicycles, equants, and offers a new perspective on the power of images and metaphors to shape the way humans see the universe and their own role in it.

**Bulletin of the John Rylands Library** John Rylands Library,1969

*Chemistry and Medical Debate* Allen G. Debus,2001

Analog for Planetary Exploration W. Brent Garry,Jacob E. Bleacher,2011

Where on Earth is it like Mars? How were the Apollo astronauts trained to be geologists on the Moon? Are volcanoes on Earth just like the ones on other planets? The exploration of our solar system begins in our own backyard. Discoveries on other planetary bodies cannot always be easily explained. Therefore, geologic sites on this planet are used to better understand the extraterrestrial worlds we explore with humans, robots, and satellites. Analog for Planetary Exploration is a compilation of historical accounts of astronaut geology training, overviews of planetary geology research on Mars, educational field trips to analog sites, plus concepts for future human missions to the Moon. This Special Paper provides a great overview of the science, training, and planning related to planetary exploration for students, educators, researchers, and geology enthusiasts. After all, as we learn about the solar system we can better understand our own planet Earth.

**The Making of the Geological Society of London** Cherry Lewis,Simon J.

Knell,2009

The Revolution in Geology from the Renaissance to the Enlightenment Gary D. Rosenberg,2009-01-01

*The Accidental Masterpiece* Michael Kimmelman,2006-07-25 A New York Times bestseller—a dazzling and inspirational survey of how art can be found and appreciated in everyday life Michael Kimmelman, the prominent New York Times writer and a regular contributor to The New York Review of Books, is known as a deep and graceful writer across the disciplines of art and music and also as a pianist who understands something about the artist's sensibility from the inside. Readers have come to expect him not only to fill in their knowledge about art but also to inspire them to think about connections between art and the larger world - which is to say, to think more like an artist. Kimmelman's many years of contemplating and writing about art have brought him to this wise, wide-ranging, and long-awaited book. It explores art as life's great passion, revealing what we can learn of life through pictures and sculptures and the people who make them. It assures us that art - points of contact with the exceptional that are linked straight to the heart - can be found almost anywhere and everywhere if only our eyes are opened enough to recognize it. Kimmelman regards art, like all serious human endeavors, as a passage through which a larger view of life may come more clearly into focus. His book is a kind of adventure or journey. It carries the message that many of us may not yet have learned how to recognize the art



in our own lives. To do so is something of an art itself. A few of the characters Kimmelman describes, like Bonnard and Chardin, are great artists. But others are explorers and obscure obsessives, paint-by-numbers enthusiasts, amateur shutterbugs, and collectors of strange odds and ends. Yet others, like Charlotte Solomon, a girl whom no one considered much of an artist but who secretly created a masterpiece about the world before her death in Auschwitz, have reserved spots for themselves in history, or not, with a single work that encapsulates a whole life. Kimmelman reminds us of the Wunderkammer, the cabinet of wonders - the rage in seventeenth-century Europe and a metaphor for the art of life. Each drawer of the cabinet promises something curious and exotic, instructive and beautiful, the cabinet being a kind of ideal, self-contained universe that makes order out of the chaos of the world. The Accidental Masterpiece is a kind of literary Wunderkammer, filled with lively surprises and philosophical musings. It will inspire readers to imagine their own personal cabinet of wonders.

**Athanasius Kircher** Paula Findlen, 2004-08-02 First published in 2004. Athanasius Kircher (1602-1680) -- German Jesuit, occultist, polymath - was one of most curious figures in the history of science. He dabbled in all the mysteries of his time: the heavenly bodies, sound amplification, museology, botany, Asian languages, the pyramids of Egypt -- almost anything incompletely understood. Kircher coined the term electromagnetism, printed Sanskrit for the first time in a Western book, and built a famous museum

collection. His wild, beautifully illustrated books are sometimes visionary, frequently wrong, and yet compelling documents in the history of ideas. They are being rediscovered in our own time. This volume contains new essays on Kircher and his world by leading historians and historians of science, including Stephen Jay Gould, Ingrid Rowland, Anthony Grafton, Daniel Stoltzenberg, Paula Findlen, and Barbara Stafford.-

*Edgar Allan Poe in Context* Kevin J. Hayes, 2013 Spend the holidays with the Master of the Macabre

*Rabelaisian Dialectic and the Platonic-Hermetic Tradition* George Mallary Masters, Timothy Carl McMasters, 1969-01-01 In this study, Professor Masters looks beyond the few critical attempts that heretofore have analyzed only isolated aspects of Platonism and Hermetism in Rabelaisian literature. He examines the closely related themes of Platonism, the Dionysian mysteries, and the Hermetic sciences in Rabelais's work and concludes that Rabelais shared with the Platonic-Hermetic tradition both its dialectic and perception of man's position in the universe. In the perspective of Platonic dialectic, Professor Masters analyzes Rabelaisian allegory, symbolism, and imagery as a play on appearance and reality. Through the allegorical myths of Gargantua and Pantagruel, Rabelais rejects the seemingly dichotomous extremes of materialism and ascetic spiritualism, while his philosophy of Pantagruelisme shows a positive acceptance of both the physical world and contemplative thought. Through the symbolism of wine, Rabelais manifests the Platonic ideal

of Love-Harmony-Order on the literal level of conviviality, in the philosophical dialogue of the symposium, and in the intuitive dialectic of Socratic contemplation. In Rabelais's view, man can achieve self-knowledge only through reasonable control and by actively establishing a balance with society, nature, and God. The magus may diabolically use the sciences of astrology, magic, alchemy, and the Cabala in an attempt to subject the world to his own will, or he may achieve unity with himself and his total environment by restoring in himself the harmonious order he finds in the cosmos. In an appendix, Professor Masters examines the continuity of the several themes of the Platonic-Hermetic tradition as they occur in the five books of the Rabelaisian corpus. He concludes, as two corollaries of the main thesis, that their constant recurrence demonstrates the thematic unity of the five books and the authenticity of Book Five.

Jesuit Books in the Dutch Republic and its Generality Lands 1567-1773 Paul Begheyn SJ, 2014-05-12 This book gives a detailed description of all books, published in the Dutch Republic and its Generality Lands between 1567 and 1773, written by Jesuits from the Low Countries and elsewhere.

Sense and the Senses in Early Modern Art and Cultural Practice SivToveKulbrandstad Walker, 2017-07-05 Employing a wide range of approaches from various disciplines, contributors to this volume explore the diverse ways in which European art and cultural practice from the fourteenth through the seventeenth centuries confronted, interpreted, represented and evoked the

realm of the sensual. *Sense and the Senses in Early Modern Art and Cultural Practice* investigates how the faculties of sight, hearing, touch, taste and smell were made to perform in a range of guises in early modern cultural practice: as agents of indulgence and pleasure, as bearers of information on material reality, as mediators between the mind and the outer world, and even as intercessors between humans and the divine. The volume examines not only aspects of the arts of painting and sculpture but also extends into other spheres: philosophy, music and poetry, gardens, food, relics and rituals. Collectively, the essays gathered here form a survey of key debates and practices attached to the theme of the senses in Renaissance and Baroque art and cultural practice.

## Unveiling the Energy of Verbal Artistry: An Emotional Sojourn through **Geocosm 17**

In a global inundated with displays and the cacophony of instantaneous transmission, the profound energy and psychological resonance of verbal art usually diminish in to obscurity, eclipsed by the continuous assault of sound and distractions. Yet, situated within the musical pages of **Geocosm 17**, a captivating function of literary brilliance that pulses with fresh emotions, lies an unique trip waiting to be embarked upon. Published by way of a

virtuoso wordsmith, that magical opus books viewers on a mental odyssey, softly exposing the latent possible and profound influence stuck within the complicated internet of language. Within the heart-wrenching expanse of the evocative evaluation, we can embark upon an introspective exploration of the book is key themes, dissect its charming writing fashion, and immerse ourselves in the indelible effect it leaves upon the depths of readers souls.

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