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If we lived in a liquid world, the concept of a "machine" would make no sense. Liquid life is metaphor and apparatus that discusses the consequences of thinking, working, and living through liquids. It is an irreducible, paradoxical, parallel, planetary-scale material condition, unevenly distributed spatially, but temporally continuous. It is what remains when logical explanations can no longer account for the experiences that we recognize as part of "being alive." Liquid life references a third-millennial understanding of matter that seeks to restore the agency of the liquid soul for an ecological era,

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which has been banished by reductionist, "brute" materialist discourses and mechanical models of life. Offering an alternative worldview of the living realm through a "new materialist" and "liquid" study of matter, it conjures forth examples of creatures that do not obey mechanistic concepts like predictability, efficiency, and rationality. With the advent of molecular science, an increasingly persuasive ontology of liquid technologies can be identified. Through the lens of lifelike dynamic droplets, the agency for these systems exists at the interfaces between different fields of matter/energy that respond to highly local effects, with no need for a central organizing system. Liquid Life seeks an alternative partnership between humanity and the natural world. It provokes a re-invention of the languages of the living realm to open up alternative spaces for exploration: Rolf Hughes' "angelology" of

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language explores the transformative invocations of prose poetry, and Simone Ferracina's graphical notations help shape our concepts of metabolism, upcycling, and designing with fluids. A conceptual and practical toolset for thinking and designing, Liquid Life reunites us with the irreducible "soul substance" of living things, which will neither be simply "solved," nor go away. Rachel Armstrong is Professor of Experimental Architecture at Newcastle University (UK), and has also been a Rising Waters II Fellow for the Robert Rauschenberg Foundation (April-May 2016), TWOTY futurist in 2015, Fellow of the British Interplanetary Society, and a Senior TED Fellow in 2010. She is also the coordinator of the Living Architecture project, an EU-funded project that establishes the principles for our buildings to share some of the properties of living things, e.g. metabolism, operating at the intersection of architecture,

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building construction, bio-energy and synthetic biology. She is also the author of *Vibrant Architecture* (De Gruyter, 2015), *Star Ark: A Living, Self-Sustaining Spaceship* (Springer, 2017), and *Soft Living Architecture: An Alternative View of Bio-informed Design Practice* (Bloomsbury, 2018).

The Romanticism that emerged after the American and French revolutions of 1776 and 1789 represented a new flowering of the imagination and the spirit, and a celebration of the soul of humanity with its capacity for love. This extraordinary collection sets the acknowledged genius of poems such as Blake's 'Tyger', Coleridge's 'Kubla Khan' and Shelley's 'Ozymandias' alongside verse from less familiar figures and women poets such as Charlotte Smith and Mary Robinson. We also see familiar poets in an unaccustomed light, as

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Blake, Wordsworth and Shelley demonstrate their comic skills, while Coleridge, Keats and Clare explore the Gothic and surreal.

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thought-provoking refreshers on a single subject.

This is the first study considering the reception of Greek tragedy and the transformation of the tragic idea in Hellenistic poetry. The focus is on third-century Alexandria, where the Ptolemies fostered tragedy as a theatrical form for public entertainment and as an official genre cultivated by the Pleiad, whereas the scholars of the Museum were commissioned to edit and comment on the classical tragic texts. More importantly, the notion of the tragic was adapted to the literary trends of the era. Released from the strict rules established by Aristotle about what makes a good tragedy, the major poets of the Alexandrian avant-garde struggled to transform the tragic idea and integrate it into non-dramatic genres. *Tragic Failures* traces the incorporation of the tragic idea in the poetry of

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Callimachus and Theocritus, in Apollonius' epic Argonautica, in the iambic Alexandra, in late Hellenistic poetry and in Parthenius' Erotika Pathemata. It offers a fascinating insight into the new conception of the tragic dilemmas in the context of Alexandrian aesthetics.

The Tempest is a popular text for study by secondary students the world over. This edition includes illustrations, preliminary notes, reading lists (including websites) and classroom notes.

Twelfth Night is a popular text for study by secondary students the world over. This edition includes illustrations, preliminary notes, reading lists (including websites) and classroom notes.

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A great introduction to the works of William Shakespeare contains nine full-length plays, a glossary of one thousand key words, and helpful commentary from a leading Shakespearean scholar. Reprint.

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