cultural investigations of word meaning, Cliff Goddard and Anna Wierzbicka examine key expressions from different domains of the lexicon - concrete, abstract, physical, sensory, emotional, and social. They focus on complex and culturally important words in a range of languages that includes English, Russian, Polish, French, Warlpiri, and Malay. Some are basic like men, women, and children or abstract nouns like trauma and violence; others describe qualities such as hot, hard, and rough, emotions like happiness and sadness, or feelings like pain. They ground their discussions in real examples from different cultures and draw on work ranging from Leibniz, Locke, and Bentham, to popular works such as autobiographies and memoirs, and the Dalai Lama on happiness. The book opens with a review of the neglected status of lexical semantics in linguistics. The authors consider a range of analytical issues including lexical polysemy, semantic change, the relationship between lexical and grammatical semantics, and the concepts of semantic molecules and templates. Their fascinating book is for everyone interested in the relations between meaning, culture, ideas, and words.

A New World of Words John Irivings
Auseinandersetzung mit einem halben Jahrhundert amerikanischer Geschichte, mit der Frage nach dem Glauben in einer chaotischen Welt: die bewegende Geschichte
der einzigartigen Freundschaft zwischen Owen Meany und John Wheelwright. Man schreibt den Sommer 1953, die beiden elfjährigen Freunde Owen und John spielen Baseball, als ein fürchterliches Unglück passiert.

The Secret Life of Words Poetry is an ancient verbal art, which has its roots in the oral epics and fragments that survive from classical times. Dictionaries of English, by contrast, are a comparatively recent phenomenon, beginning with the 'hard words' that Robert Cawdrey gathered in A Table Alphabeticall in 1604 and extending to the present edition of the Oxford English Dictionary, with its ongoing revisions. This innovative collection of essays is the first volume to explore the ways in which dictionaries have stimulated the imaginations of modern and contemporary poets from Britain, Ireland, and America, while also considering how poetry has itself been a rich source of material for lexicographers. As well as gauging the influence of major dictionaries like the OED, the essays single out encounters with more specialised works and broach uses of words that are not typically included in dictionaries. In doing so, the contributors not only cast familiar questions of ambiguity and etymology in a fresh light, but they also reveal a number of surprising and energising points of contact, from Hugh MacDiarmid's rediscovery of Scots to Tina Darragh's visual appropriations of
dictionary pages. As such, Poetry & the Dictionary will prove an indispensable volume for all readers - academic or not - who find themselves fascinated by the language's many involutions.

Popular Magic: Cunning-folk in English History A History of Modern Drama: Volume II explores a remarkable breadth of topics and analytical approaches to the dramatic works, authors, and transitional events and movements that shaped world drama from 1960 through to the dawn of the new millennium. Features detailed analyses of plays and playwrights, examining the influence of a wide range of writers, from mainstream icons such as Harold Pinter and Edward Albee, to more unorthodox works by Peter Weiss and Sarah Kane. Provides global coverage of both English and non-English dramas – including works from Africa and Asia to the Middle East. Considers the influence of art, music, literature, architecture, society, politics, culture, and philosophy on the formation of postmodern dramatic literature. Combines wide-raying topics with original theories, international perspective, and philosophical and cultural context. Completes a comprehensive two-part work examining modern world drama, and alongside A History of Modern Drama: Volume I, offers readers complete coverage of a full century in the evolution of global dramatic literature.
Eurythmy as Visible Speech Drawing on esoteric, spiritual and philosophical thought, this book considers the all-important question -- why are we here? -- and offers a counter-argument to the current nihilism prevalent in our world.

The World of Words

Verdammt Scheiße, schlaf ein! Coleridge preserved a quasi-adamic notion of language for the later nineteenth century -- a notion deployed against the Lockean arbitrary sign and the idea-word-thing paradigm. Coleridge also provided the principal critique of Locke's inheritor, Horne Tooke, who kept philology out of England until the 1830s: Coleridge's commitment to unity in multeity required a consubstantial relationship between sign signified -- a belief preserved by two Coleridgeans, F.D. Maurice (in his social trinitarianism) and Richard Trench (in his influential, though theoretically naive, view of language). Trench, grandfather of the OED, passed along to Owen Barfield an essentially Coleridgean view of language, which Barfield has preserved together with a Coleridgean idea of imagination. Trench was interested in words "contemplated singly" (as was Tooke); he belonged to a popularist tradition of writers on language to which Logan Pearsall Smith and OED editor Henry Bradley also belonged. Each influenced Barfield's early work, History in English
Words, which shares with its sources structural and verbal similarities. Smith, additionally, suggested to Barfield that the evolution of consciousness lay hidden in the history of single words. Coleridge had also intimated this evolution. The late work in History in English Words on myth and imagination prefigured Poetic Diction. Barfield defined himself against Locke, Max Müller, and I.A. Richards. That the evolution of consciousness could be traced in words meant that neither Locke's arbitrary sign nor Müller's "mythic period" was acceptable either for language origin or development. Barfield postulated the "given" meaning in response. He also postulated, from Coleridge, a paradigm of polarity which served his critique of the Ogden-Richards collaboration, The Meaning of Meaning; he thereby (again) defined himself as a true Coleridgean, though Richards was to become the respected authority. In the context of Cambridge English: Poetic Diction anticipated and supplied a critique of Richards on Coleridge. The best Coleridgean at Cambridge, Raymond Williams, disapproved of Richards's criticism of trained reading and response and instead preserved Coleridge for writing in society. His and Barfield's distance form Richards invites comparison. That they are both important preservers of Coleridge (especially in the tradition of words contemplated "singly") who yet have nothing to say to each other suggests the enormity of Coleridge's
Barfield's later works show him defining more carefully imagination as it relates both to the production of poetry and nature herself--to phenomena. Barfield's reading of Wordsworth and Coleridge as both "nature" and "mind" poets, but as poets in whom either nature or mind dominates, brings him once again to polarity. The difference on Barfield's account between Wordsworth and Coleridge suggests an important and radical hermeneutic for Romantic texts. A study of "Frost at Midnight," "Tintern Abbey," and the two great odes, "Intimations" and Dejection," bears out Barfield's reading of Coleridge as the one Romantic who attempted to achieve in himself the ultimate polarity which is imagination.

The National Union Catalog, Pre-1956 Imprints

Romantic Religion Exposing a long-hidden logical conflict that has hindered the quest for a deeper understanding in science, religion and philosophy. The unique ideas in this book shatter what are often unconscious or deeply hidden but nevertheless widely held assumptions. Whatever your world view or discipline, examine it anew through the window of these 22 hard-hitting essays with titles such as: Evolution as a Property of Mind, Christianity and the Old Gnosis, Isaac Newton & Harry Potter, What is Imagination? - combined with critical insights and
commentaries on the works of Charles Darwin, Noam Chomsky, Michael Polanyi, Arthur Koestler, Theodore Roszak, Owen Barfield, Rudolf Steiner and many others. Also, investigate the social future as viewed in the light of an ongoing evolution of human consciousness.

Catalog of Copyright Entries. Third Series

The Year's Work in Medievalism, 2011 W. H. Auden is perhaps the most important English language poet of the 20th century. He produced marvelous poems-even in his last days. However, critics and reviewers not only have not recognized the aesthetics of the poetry Auden wrote after 1965, but they have ignored or made prejudiced and disparaging remarks about it, thus diverting subsequent critical (and popular) attention from its remarkable virtues. The aim of W. H. Auden's Poetry: Mythos, Theory, and Practice is to clarify Auden's career-long interest in poetic theory and, above all, to show how his changing thoughts about poetry impelled him towards the production of the last three volumes of his verse. Because it links the poet's biographia literaria and his aesthetic vision, this book will appeal to poets as well as to students of writing-particularly those interested in the creative process and its correlation to artistic forms. Students of 20th-century American and British literature will find in these pages a...
comprehensive survey of Auden's thoughts about his art and the poetry of his predecessors as well as of his contemporaries. Teachers of Auden's works will appreciate the strong light such a survey casts on Auden's poetic practice. Engineers and architects, physicists and biologists, cultural critics, social scientists, philosophers, and especially Gestalt psychologists might well enjoy reading about the ways their fields have intersected and influenced the thinking of one of the twentieth century's most brilliant and courageous poets.

History in English Words From its beginnings in the Bible, Christian hymnology has fulfilled three functions -- praise, recital and teaching of the Myth, and collective and personal adoration as well as the foundation and worship of the church. In Hymns and the Christian Myth, Lionel Adey demonstrates that over the centuries shifts emphasizing particular elements of the Christian faith accord with the interests and concerns of the times in which the hymns were composed.

God and Human Dignity

Das Kind und der Riese

What is English? Bereit zum Kampf – ein Elitesoldat enthüllt, was wirklich zählt Mission erfüllt war ein Millionenerfolg. Aber

Owen Meany Following his lecture-course Eurythmy as Visible Singing, these fundamental lectures on speech eurythmy – offered in response to specific requests – gave Rudolf Steiner the opportunity to
complete the foundations of the new art of movement. Speaking to eurythmists and invited artists, Steiner connects to the centuries-old esoteric and exoteric Western traditions of ‘the Word’ – the creative power in the sounds of the divine-human alphabet – giving it concrete form and expression in the performing arts, education and therapy. In addition to the fifteen lectures in the course, this special edition features supporting lectures and reports by Rudolf Steiner, dozens of photographs and line drawings, as well as introductions, commentary, notes and supplementary essays compiled by editor Alan Stott, including ‘Eurythmy and the English Language’ by Annelies Davidson. Although aimed primarily at the professional concerns of eurythmists who perform, teach or work as therapists, the lectures offer a wealth of suggestions and insights to those with artistic questions and concerns. ‘Only someone who creatively unfolds a sense for art from an inner calling, an inner enthusiasm, can work as an artist in eurythmy. To manifest those possibilities of form and movement inherent in the human organisation, the soul must inwardly be completely occupied with art. This all-embracing character of eurythmy was the foundation for all that was presented.’ – Rudolf Steiner ‘For the poet, for the thinker, and for the movement artist who thinks with his/her whole body, the highest mental act is done with all their heart and
with all their mind and with all their soul.’
- Alan Stott


Kein Held für einen Tag Imagination has long been regarded as central to C. S. Lewis's life and to his creative and critical works, but this is the first study to provide a thorough analysis of his theory of
imagination, including the different ways he used the word and how those uses relate to each other. Peter Schakel begins by concentrating on the way reading or engaging with the other arts is an imaginative activity. He focuses on three books in which imagination is the central theme--Surprised by Joy, An Experiment in Criticism, and The Discarded Image--and shows the important role of imagination in Lewis's theory of education. He then examines imagination and reading in Lewis's fiction, concentrating specifically on the Chronicles of Narnia, the most imaginative of his works. He looks at how the imaginative experience of reading the Chronicles is affected by the physical texture of the books, the illustrations, revisions of the texts, the order in which the books are read, and their narrative "voice," the "storyteller" who becomes almost a character in the stories. Imagination and the Arts in C. S. Lewis also explores Lewis's ideas about imagination in the nonliterary arts. Although Lewis regarded engagement with the arts as essential to a well-rounded and satisfying life, critics of his work and even biographers have given little attention to this aspect of his life. Schakel reviews the place of music, dance, art, and architecture in Lewis's life, the ways in which he uses them as content in his poems and stories, and how he develops some of the deepest, most significant themes of his stories through them. Schakel concludes by analyzing the uses
and abuses of imagination. He looks first at "moral imagination." Although Lewis did not use this term, Schakel shows how Lewis developed the concept in That Hideous Strength and The Abolition of Man long before it became popularized in the 1980s and 1990s. While readers often concentrate on the Christian dimension of Lewis's works, equally or more important to him was their moral dimension. Imagination and the Arts in C. S. Lewis will appeal to students and teachers of both children's literature and twentieth-century British writers. It will also be of value to readers who wish to compare Lewis's creations with more recent imaginative works such as the Harry Potter series.

Current Literary Terms Barfield explores the biographies of many common words.

Latin Alive The concept of human dignity has been stripped from its traditional context in Christian thought, becoming “a moral trump frayed by heavy use,” but a compelling alternate vision has not yet emerged. God and Human Dignity offers a fresh restatement of the nature and scope of human dignity in Christian perspective. Theologians, ethicists, and biblical scholars from around the world here examine the dimensions of human worth in the light of sacred Scripture, doctrine, and ecclesial practice. In contrast to modernity's often monochromatic accounts of human dignity in terms of freedom or
rationality, these essays argue that human dignity in Christian perspective is a “many-splendored thing” reflecting humanity's participation in the divine drama of creation, redemption, and new creation. Representing disciplines across the academic spectrum, the essays in God and Human Dignity offer systematic and scriptural perspectives on human dignity that connect to a host of pressing contemporary issues. Contributors: C. Clifton Black, Russell Botman, Don Browning, J. Cameron Carter, Elaine Graham, Robert W. Jensen, James L. Mays, M. Douglas Meeks, Esther Menn, Peter Ochs, John Polkinghorne, Hans Reinders, Gerhard Sauter, Christoph Schwöbel, R. Kendall Soulen, Fraser Watts, Michael Welker, and Linda Woodhead.

existenzielle Herausforderung bevor. Ein hochintelligenter, witziger und zeitloser Roman über Bindung, die Spielarten von Erotik und unsere Suche nach der großen, erfüllenden Liebe, jener Seelenverwandtschaft, die von unserer Einsamkeit eine Brücke zum anderen schlägt.

W. H. Auden's Poetry First published in 1939, this book provides a brief but comprehensive view of language in general, and of English and American language in particular. It is suitable for beginners and those who wish to learn about the basics of linguistics.

Poetry & the Dictionary Early American literature has traditionally been defined as writings in English by future residents of the land that became the United States. Thanks to this definition, it has only a modest reputation: "early" has come to mean "less"--less American and less literary than American literature proper. In this book, William C. Spengemann redefines early American literature, calling it writings in English that reflect or have been influenced by the discovery, exploration, and settlement of the New World. Spengemann argues that linguistic criteria should have precedence over national origin in determining the national literature to which a given work rightfully belongs, and from this perspective he examines a variety of works in new and provocative ways. He analyzes Milton's
Paradise Lost as an American poem that reflects the impact of the discovery and settlement of America on seventeenth-century religious culture; traces the semantic development of the English word Columbus from its first written appearance in 1553 to its identification with the United States after 1780; and compares in detail Benjamin Franklin's autobiography, William Blake's "The Marriage of Heaven and Hell," and Jane Austen's Northanger Abbey, viewing them as comparable--and American--writings, all concerned with comprehending the displacement of the remembered Old World by an altogether new one.

C.S. Lewis in Context

The Etymological Poetry of W. H. Auden, J. H. Prynne, and Paul Muldoon

Faith, Hope and Poetry Since the publication of Kennedy's monumental Bibliography of Writings on the English Language, no bibliography has systematically surveyed the Old and Middle English scholarship accumulated over the past 60 years. Tajima's work aims to meet the need for an updated bibliography of Old and Middle English language studies; it lists books, monographs, dissertations, articles, notes, and reviews on Old and Middle English language. The items have been listed into fourteen fairly broad categories: (1) Bibliographies, (2)

Calendar of the Soul Joseph Solodow tells the story of how Latin developed into modern French, Spanish, and Italian, and also deeply affected English.

The Fascinating History of English Words C. S. Lewis in Context approaches Lewis' fiction through the linguistic controversies of his day, & develops a framework within which to evaluate his works & clarify his literary contributions. This valuable study will appeal to literary & linguistic scholars as well as to general enthusiasts of Lewis' fiction.

Imagination and the Arts in C. S. Lewis

The Cultured Man Word and Story has broken new ground by enlisting well-known scholars in the examination of Lewis's ideas about language and narrative, both as stated in theory and as exemplified in practice. Never before has such clear, significant, and
thorough work in these areas been brought together in one place. This compilation of sixteen essays demonstrates how an awareness of Lewis’s ideas about language and narrative is essential to a full understanding and appreciation of his thought and works. The contributors examine Lewis's poetry, The Dark Woods, Studies in Words, and other works that have so far received little attention, in addition to more familiar parts of the Lewis canon. By approaching Lewis primarily as an artist and theorist, not just a Christian apologist, these essays offer new insights into his creative imagination, critical acumen, and his craftsmanship as a writer. One comes away from this book with a fresh vision and with heightened expectation, eager to return to Lewis's works.

Hymns and the Christian Myth In listening to the changing language of the year, said Rudolf Steiner, we can rediscover our individual nature. These meditative verses--one for each week of the year--help awaken a feeling of unity with nature while also stimulating self-discovery. Through intensive work, Steiner's unique meditations will lead to a greater feeling of unity with the surrounding world. This budget-priced pocket version features Owen Barfield's pioneering translation--"paraphrased for an English ear"--based on more than fifty years studying this text. As Barfield asserts, no simple translation can convey the real thrust
of these verses. Because of this, he tries to "suggest" rather than simply reproducing the original as exact English translations. The Calendar of the Soul is a translation of "Anthroposophischer Seelenkalender," in Wahr spruchworte (GA 40).

Word and Story in C. S. Lewis Faith, Hope and Poetry explores the poetic imagination as a way of knowing; a way of seeing reality more clearly. Presenting a series of critical appreciations of English poetry from Anglo-Saxon times to the present day, Malcol m Guite applies the insights of poetry to contemporary issues and the contribution poetry can make to our religious knowing and the way we 'do Theology'. Readers of this book will return to their reading of poetry equipped with new insights and enthusiasm and will be challenged to integrate imaginative ways of knowing into their other academic and intellectual pursuits.


Der Gesang der Flusskrebse This book defines, analyses, and theorises a late modern 'etymological poetry' that is alive to the past lives of its words, and probes the possible significance of them both explicitly and implicitly. Close readings of poetry and criticism by Auden, Prynne, and Muldoon investigate the implications of their etymological perspectives for the way their language establishes relationships between people, and between people and the world. These twin functions of communication and representation are shown to be central to the critical reception of etymological poetry, which is a category of 'difficult' poetry. However resonant poetic etymologising may be, critics warn that it shows the poet's natural interest in language degenerating into an unhealthy obsession with the dictionary. It is unavoidably pedantic, in the post-Saussurean era, to entertain the idea that a word's history might have any relevance to
its current use. As such, etymological poetry elicits the closest of close readings, thus encouraging readers to reflect not only on its own pedantry, obscurity, and virtuosity, but also on how these qualities function in criticism. As well as presenting a new way of reading three very different late modern poet-critics, this book addresses an understudied aspect of the relationship between poetry and criticism. Its findings are situated in the context of literary debates about difficulty and diction, and in larger cultural conversations about the workings of language as a historical event.

A History of Modern Drama, Volume II What is English? To find an answer Tim Machan explores the language's present, past, and possible futures. His search is fascinating and important, for definitions of English have influenced education and law in many countries and helped shape the identities of those who live in them. Finding an account that fits the varieties of English is not simple. Tim Machan grapples with its elusive essence, through episodes in its history from rural America to colonial Australia. Finally he reveals the stable category English resting among its shifting varieties. A book for everyone interested in English and the role of language in society.

Owen Barfield and the Heritage of Coleridge Local practitioners of magic, providing small-
scale but valued service to the community, cunning-folk were far more representative of magical practice than the arcane delvings of astrologers and necromancers. Mostly unsensational in their approach, cunning-folk helped people with everyday problems. In a world of uncertainty, before insurance and modern science, cunning-folk played an important role that has previously been ignored.

W. H. Auden Words are essential to our everyday lives. An average person spends his or her day enveloped in conversations, e-mails, phone calls, text messages, directions, headlines, and more. But how often do we stop to think about the origins of the words we use? Have you ever thought about which words in English have been borrowed from Arabic, Dutch, or Portuguese? Try admiral, landscape, and marmalade, just for starters. The Secret Life of Words is a wide-ranging account not only of the history of English language and vocabulary, but also of how words witness history, reflect social change, and remind us of our past. Henry Hitchings delves into the insatiable, ever-changing English language and reveals how and why it has absorbed words from more than 350 other languages—many originating from the most unlikely of places, such as shampoo from Hindi and kiosk from Turkish. From the Norman Conquest to the present day, Hitchings narrates the story of English as a living
Read Online History In English Words Owen Barfield

archive of our human experience. He uncovers the secrets behind everyday words and explores the surprising origins of our most commonplace expressions. The Secret Life of Words is a rich, lively celebration of the language and vocabulary that we too often take for granted.

The Caretakers of the Cosmos “THIS BOOK ’S purpose is to tell you what a cultivated person is, what the value of the cultured person is to himself, his fellows, and his society, and finally, the kind of things the cultured person knows, thinks, and feels. The point of the book is that it may succeed in giving you a fair idea of where you stand in relation to the continuum of culture, and help you understand in what further direction you need to proceed.”—Ashley Montagu, Ph. D.

This provocative book, first published in 1958, is an inquiry into, and an answer to, three very important questions: 1) What is a cultured man? 2) What does “culture” mean in America? 3) What is YOUR “culture quotient”? Dr. Montagu analyzes and evaluates the first two questions above in a brilliant opening essay. He then provides 50 tests (1,500 questions with answers) which explore YOUR knowledge and attitudes and which enable you not only to determine where you stand as a truly cultured person but also to find out precisely in what directions you need to move to improve your “culture quotient.” From ballet to biology, from psychology to sex,
this is an instructive test of your own intellectual status, a challenge and a guide to self-improvement. Dr. Montagu was a professor of anthropology at Rutgers University before retiring in order to devote all his time to writing. He was well-known for his TV and radio appearances, and became a renowned author.

Old and Middle English Language Studies This is the most comprehensive and up-to-date critical work on Geoffrey Hill, covering all his work up to Scenes from Comus (2005), as well as some poems yet to appear in book form. It aims to contribute something to the understanding of his poetry among those who have followed it for many years and students and other readers encountering this major poet for the first time.

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