

The Portable Western Reader

Gathers fiction, poetry, and nonfiction dealing with the American West

Topics include: The Progressive Era The United States and World Affairs The Roaring Twenties Great Depression The New Deal See other Focus on U.S. History titles

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Individualism: The Cultural Logic of Modernity is an edited collection of sixteen essays on the idea of the modern sovereign individual in the western cultural tradition. Reconsidering the eighteenth-century realist novel, twentieth-century modernism, and underappreciated topics on individualism and literature, this volume provocatively revises and enriches our understanding of individualism as the generative premise of modernity itself.

Considered together, Butler and Whitehead draw from a wide palette of disciplines to develop distinctive theories of becoming, of syntactical violence, and creative opportunities of limitation. The contributors of this volume offer a unique contribution to and for the humanities in the struggles of politics, economy, ecology, and the arts

Unlock the Mystery of One of the Great Spiritual Treasures of the Ages. Omar Khayyam's famous poem, The Rubaiyat, is loved by Westerners as a hymn of praise to sensual delights. In the East, his quatrains enjoy a very different reputation: they are known as a deep allegory of the soul's romance with God. Even there, however, the knowing is based on who and what Omar Khayyam was: a sage and mystic. As for what the quatrains actually mean, most of them have remained a mystery in the East as much as in the West. After eight centuries, Paramhansa Yogananda, one of the great mystics of our times, a master of yoga and the author of the now-classic Autobiography of a Yogi, explained the mystery behind Omar's famous poem. This book contains the essence of that great revelation. Unavailable in book form since its first penning more than sixty years ago, The Rubaiyat of Omar Khayyam Explained is available at last, edited by one of Yogananda's close disciples, Swami Kriyananda.

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This wide-ranging collection of essays addresses a diverse and expanded vision of Montana literature, offering new readings of both canonical and overlooked texts. Although a handful of Montana writers such as Richard Hugo, A. B. Guthrie Jr., D'Arcy McNickle, and James Welch have received considerable critical attention, sizable gaps remain in the analysis of the state's ever-growing and ever-evolving canon. The twelve essays in "All Our Stories Are Here" not only build on the exemplary, foundational work of other writers but also open further interpretative and critical conversations. Expanding on the critical paradigms of the past and bringing to bear some of the latest developments in literary and cultural studies, the contributors engage issues such as queer ambivalence in Montana writing, representations of the state in popular romances, and the importance of the University of Montana's creative writing program in fostering the

state's literary corpus. The contributors also explore the work of writers who have not yet received their critical due, take new looks at old friends, and offer some of the first explorations of recent works by well-established artists. "All Our Stories Are Here" conveys a sense of continuity in the field of Western literary criticism, while at the same time challenging conventional approaches to regional literature.

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Mythology of the Blackfoot Indians, originally published in 1908 by the American Museum of Natural History, introduces such figures as Old Man, Scar-Face, Blood-Clot, and the Seven Brothers. Included are tales with ritualistic origins emphasizing the prototypical Beaver-Medicine and the roles played by Elk-Woman and Otter-Woman, and a presentation of Star Myths, which reveal the astronomical knowledge of the Blackfoot Indians. Narratives about Raven, Grasshopper, and Whirlwind-Boy account for conditions in humanity and nature. Many of the stories in the concluding group-like "The Lost Children" and "The Ghost-Woman"-were tales told to Blackfoot children. Clark Wissler notes that these narratives were collected very early in the twentieth century from the Piegiens in Montana and from the North Piegiens, Bloods, and Northern Blackfoot in Canada. Most were translated by D. C. Duvall and revised for Mythology of the Blackfoot Indians by Wissler. Wissler (1870-1947) was curator at the American Museum of Natural History and chairman of the Department of Anthropology at Columbia University. Among his major works are North American Indians of the Plains and Man and Culture. Introducing this Bison Book edition is Alice B. Kehoe, a professor of sociology and anthropology at Marquette University and the author of North American Indians: A Comprehensive Account.

Impressive in scope and erudition, Christopher Knight's *Uncommon Readers* focuses on three critics whose voices - mixing eloquence with pugnacity - stand out as among the most notable independent critics working during the last half-century. The critics are Denis Donoghue, Frank Kermode, and George Steiner, and their independence - a striking characteristic in a time of corporate criticism - is reflective of both their backgrounds (Donoghue's Catholic upbringing in Protestant-ruled Northern Ireland; Kermode's Manx beginnings; and Steiner's Jewish upbringing in pre-Holocaust Europe) and their temperaments. Each represents a party of one, a fact that has, on the one hand, made them the object of the occasional vituperative dismissal and, on the other, contributed to their influence and remarkable longevity. Since the 1950s, Steiner, Donoghue, and Kermode have each maintained a highly public profile, regularly contributing to such influential publications as *Encounter*, *New Yorker*, *New York Review of Books*, *Times Literary Supplement*, and the *London Review of Books*. This aspect of their work receives particular attention in *Uncommon Readers*, for it illustrates a renewed interest in the role of the public critic, especially in relation to the genre of the literary-review essay, and signals

a sustained conversation with an educated public - namely the common reader. Knight makes the argument for the review essay as a serious and still viable genre, and he examines the three critics in light of this assumption. He expounds upon the critics' separate interests - Kermode's identification with discussions of canonicity, Steiner's with cultural politics, and Donoghue's with the persistent claims of the imagination - while also revealing the ways in which their work often reflects theological interests. Lastly, he attempts to adjudicate some of the conflicts that have arisen between these critics and other literary theorists (especially the post-structuralists), and to discuss the question of whether it is still possible for critics to work independently. Original and deliberative, *Uncommon Readers* presents a renewed defense of the tradition of the common reader.

"A critique of postmodernism and poststructuralism and an examination of their impact on higher education. Argues that students influenced by these trends in philosophy produce radically incoherent ideas about language, meaning, truth, and reality"--Provided by publisher.

The Portable Western Reader Penguin Classics

Few periods have given civilization such a strong impulse as the Renaissance, which started in Italy and then spread to the rest of Europe.

During our brief and perilous journey *ex irritum ad irritum*, how are we to find, what the German philosopher Martin Heidegger (*Sein und Zeit*) would call, the true approach to being? How do we answer the question posed by the Apostle Thomas when he asked "how can we know the way" (Jn. 14:5)? In other words, how should we fill that "parenthesis of infinitesimal brevity," which James Joyce (*Ulysses*) maintained, demarcates each of our lives? The Bible has often been put forth as a supposedly infallible guidebook charting the correct path to an authentic existence (e.g. 2 Tim. 3:16-17). According to its proponents, Scripture is an absolutely dependable life-manual because it is the word of God (*Summa Theologica*, First Part, Q. 1, Art. 10). However, close inspection of the Bible calls into question its divine authorship; and, thus, its reliability as an accurate roadmap for the soul. In fact, under close examination it proves to be nothing more than a mundane and cobbled together collection of archaic superstitions beginning with the outlandish speculations of Moses concerning the creation of the world and ending with the maniacal ravings of John regarding its destruction. Exposing the true nature of Holy Writ was the main purpose for writing *Unholy Writ*. The *modus operandi* for this exposé involved a thoroughgoing critical analysis of Scripture. The results from such a careful consideration of its contents clearly demonstrated that any claim that the Bible is some sort of sacrosanct ethical *vade mecum* is completely invalid. Specifically, the multiple contradictions and absurdities contained in the Bible confer an unreliability upon it that undermines its function as a guide for anything, let alone as some sort of moral map for the journey through life.

Furthermore, many of the ideas that are promoted in Holy Writ are actually spiritually harmful. In addition, unless the condoned misogyny, violence, intolerance, injustice, and cruelty can be removed, then it is difficult to view the Scriptures as anything like an unwavering celestial beacon that clearly lights the way through the moral fog that at times engulfs our lives. Moreover, the many errors that it contains, including those about the natural world, undermine the pivotal claim that the Bible is divinely inspired. In the course of using the verses themselves in discussing such topics as biblical errancy, bible-based morality, the character of the biblical god, the features of a religion based on the Bible, and the biblical stance on science, nature and truth, it was shown in the present work that any belief in Scripture as either divinely inspired or a trustworthy guide to right living is not only misguided but delusional. The iconoclastic claims made by this author concerning the Bible and matters relating to it have ample support. By way of corroboration, the considered opinions of many acclaimed thinkers from Aquinas to Zeno, from pre-Socratic philosophers to 21st century cosmologists, were presented within the pages of Unholy Writ. These intellectuals included, but were not be limited to, such atheists and agnostics as Holbach, Ingersoll, Mencken, and Meslier; such theologians as Aquinas, Augustine, Luther, Strauss, and Tertullian; such scientists as Darwin, Einstein, Freud, Galileo, Hawking, and Newton; such historians as Gibbon, Herodotus, Tacitus, and Thucydides; such poets as Chaucer, Emerson, Goethe, Heine, Milton, Poe, Shakespeare, Shelley and Whitman; such playwrights as Euripides, O'Neill, Williams, and Wilde; such novelists as Camus, Dostoyevsky, Hemingway, Hesse, Joyce, Mann, Maugham, Melville, Nabokov and Sinclair; such philosophers as Aristotle, Descartes, Feuerbach, Fichte, Hegel, Heidegger, Hobbes, Hume, Kant, Kaufmann, Kierkegaard, Locke, Lucretius, Marx, Nietzsche, Paine, Pascal, Plato, Russell, Sartre, Schopenhauer, Socrates, Spencer, Spinoza, and Wittgenstein; and such other literati as Jefferson, Montaigne, Thoreau and Twain. Their insights served to illuminate the true essence of the Bible, that it is a far more profane than sacred book, a far more hollow than holy one. With their contributions, Unholy Writ can be viewed as an Atheist/Agnostic manifesto, as a rational response to the specious metaphysics underlying the Bible in particular and all forms of revealed religion in general. As such, the present tome can be viewed as a challenge to those Christian believers, whether they be fundamentalists, evangelicals, moderates or liberals of any sect or denomination, who ground their belief system on the Bible and who wish to follow the Apostle Peter's directive that they should be ready to answer for their faith (1 Pet. 3:15). It is also directed to unbelievers who may wish to arm themselves with arguments against the rantings of the seemingly ubiquitous bible thumpers. And finally, it is meant for anyone interested in religious matters in general and the Bible in particular.

Church history is the story of the greatest community the world has known and the greatest movement in world history. Yet, just as the biblical record of the people of God is the story of a mixed people with great acts of faith and great

failures in sin and unfaithfulness, so is the history of the people who have made up the church down through the ages. Church History, Volume Two is an account of the ups and downs, the triumphs and struggles, of the Christian movement. It offers a unique contextual view of how the Christian church spread and developed from the just prior to the Reformation and through the next five-hundred-plus years into the present-day. This book looks closely at the integral link between the history of the world and that of the church, detailing the times, cultures, and events that both influenced and were influenced by the church. Filled with maps, charts, and illustrations, gives primary attention to the history of Christianity in the West (western Europe and North America), but given the global and ecumenical environment of the twenty-first century, it also covers Africa, eastern Europe, Asia, and Latin America.

A Technologist's Guide to History, Literature, Philosophy, Art, and Music. From the author who inspired inaugural poet Richard Blanco! Now available in ebook for the first time, Engineering and the Liberal Arts remains a fresh and provocative book, using the familiar world of technology to guide a new generation of engineers through the stimulating world of the liberal arts. Beginning with a penetrating and enlightening discussion of how exposure to the arts can enrich and reward nearly every aspect of an engineer's life, Samuel Florman—himself a decorated engineer with over fifty years' experience in the field—boldly explores the natural relationship between liberal arts and technology. Sweeping away traditional barriers separating the two fields, Florman establishes a rich and vital communication of ideas between scientist and artist. By linking the history of technology to world history, the truth of science to philosophy, utility of form to painting and sculpture, and the world of view of the engineer to literature, Florman builds a series of bridges connecting science to art. A complete survey of the arts in and of itself, this impressive volume constitutes an introduction to the infinite variety of pleasures afforded through study of the liberal arts, paving the way to a richer, fuller life for the engineer. Based on the most recent scholarship, this book provides students and interested lay readers with a basic introduction to key facts and current controversies concerning the Enlightenment. • Provides the Enlightenment in various formats, thereby enabling students to better understand and fully appreciate its causes and effects • Develops critical thinking skills through the interplay of primary and secondary sources • Includes argumentative essays that showcase the diversity of informed opinions on the modern Enlightenment • Supports NCHS World History content standards for Era 6, Standard 2E

We inhabit a textually super-saturated and increasingly literate world. This volume encourages readers to consider the diverse methodologies used by historians of reading globally, and indicates how future research might take up the challenge of recording and interpreting the practices of readers in an increasingly digitized society.

In Gods naam van Selina O'Grady beschrijft de geschiedenis van religieuze (in)tolerantie in heden en verleden. In Gods

naam van Selina O'Grady biedt een overzicht van religieuze tolerantie en intolerantie door de eeuwen heen. In de geschiedenis van alle drie de monotheïstische godsdiensten – het jodendom, het christendom en de islam – is 'vervolging' een terugkerend thema. Soms zijn de gelovigen de vervolgers, andere keren worden ze zelf vervolgd. Selina O'Grady vervaecht al deze geschiedenissen tot een bijzonder lezenswaardig verhaal. Het begint bij het Romeinse Rijk en via de Kruisvaarders, de Spaanse inquisitie, de Joodse getto's en de strijd tussen de soennieten en de sjiieten eindigt het in onze tijd, waarin religieuze (in)tolerantie nog altijd actueel is.

This book is a much-needed scholarly intervention and postcolonial corrective that examines why and when and how misunderstandings of Chinese writing came about and showcases the long history of Chinese theories of language. 'Ideography' as such assumes extra-linguistic, trans-historical, universal 'ideas' which are an outgrowth of Platonism and thus unique to European history. Classical Chinese discourse assumes that language (and writing) is an arbitrary artifact invented by sages for specific reasons at specific times in history. Language by this definition is an ever-changing technology amenable to historical manipulation; language is not the House of Being, but rather a historically embedded social construct that encodes quotidian human intentions and nothing more. These are incommensurate epistemes, each with its own cultural milieu and historical context. By comparing these two traditions, this study historicizes and decolonializes popular notions about Chinese characters, exposing the Eurocentrism inherent in all theories of ideography. Ideography and Chinese Language Theory will be of significant interest to historians, sinologists, theorists, and scholars in other branches of the humanities.

Using close visual analysis of drawings, artist interviews, critical analysis and exegesis, Drawing Investigations examines how artists use drawing as an investigative tool to reveal information that would otherwise remain unseen and unnoticed. How does drawing add shape to ideas? How does the artist accommodate to challenges and restraints of a particular environment? To what extent is a drawing complementary and continuous with its subject and where is it disruptive and provocative? Casey and Davies address these questions while focusing on artists working collaboratively and the use of drawing in challenging or unexpected environments. Drawing Investigations evaluates the emergence of a way of thinking among an otherwise disconnected group of artists by exploring commonalities in the application of analytical drawing to the natural world, urban environment, social forces and lived experience. Examples represent a spectrum of research in international contexts: an oceanographic Institute in California, the archives of Amsterdam's Rijksmuseum, the Antarctic Survey, geothermal research in Japan and the Kurdish diaspora in Iraq. Issues are situated in the contemporary theory and practice of drawing including relationships to historical precedents. By exploring drawing's capacity to capture and describe experience, to sharpen visual faculties and to bridge embodied and conceptual

knowledge, *Drawing Investigations* offers a fresh critical perspective on contemporary drawing practice. The test of western literature has invariably been Is it real? Is it accurate? Authentic? The result is a standard anything but literary, as Nathaniel Lewis observes in this ambitious work, a wholesale rethinking of the critical terms and contexts?and thus of the very nature?of western writing. ø Why is western writing virtually missing from the American literary canon but a frequent success in the marketplace? The skewed status of western literature, Lewis contends, can be directly attributed to the strategies of the region?s writers, and these strategies depend consistently on the claim of authenticity. A perusal of western American authorship reveals how these writers effectively present themselves as accurate and reliable recorders of real places, histories, and cultures?but not as stylists or inventors. The imaginative qualities of this literature are thus obscured in the name of authentic reproduction. Through a study of a set of western authors and their relationships to literary and cultural history, Lewis offers a reconsideration of the deceptive and often undervalued history of western American literature. ø With unequivocal admiration for the literature under scrutiny, Lewis exposes the potential for startling new readings once western writing is freed from its insistence on a questionable authenticity. His book sets out a broader system of inquiry that points writers and critics of western literature in the direction of a new and truly sustaining literary tradition.

Hybrid Drawing Techniques: Design Process and Presentation reaffirms the value of traditional hand drawing in the design process by demonstrating how to integrate it with digital techniques; enhancing and streamlining the investigative process while at the same time yielding superior presentation images. This book is a foundations guide to both approaches: sketching, hardline drawing, perspective drawing, digital applications, and Adobe Photoshop; providing step-by-step demonstrations and examples from a variety of professional and student work for using and combining traditional and digital tools. Also included are sections addressing strategies for using color, composition and light to further enhance one's drawings. An eResource offers copyright free images for download that includes: tonal patterns, watercolor fields, people, trees, and skies.

This collection of essays challenges traditional readings of western history and literature, and redraws the boundaries of the American West. Essay topics range from tourism to immigration, from environmental battles to inter-ethnic relations, and from law to film.

Focusing on the history of ideas, this book explores important questions concerning knowledge in relation to philosophy, science, ethics and Christian faith. Kirk contributes to the current debate about the intellectual basis and integrity of Western culture, exploring controversial issues concerning the notions of modernity and post-modernity. Repositioning the Christian faith as a valid dialogue partner with contemporary secular movements in philosophy and ethics, Kirk seeks

to show that in 'post-Christian' Europe the Christian faith still possesses intellectual resources worthy to be reckoned with. This book's principal argument is that contemporary Western society faces a cultural crisis. It explores what appears to be an historical enigma, namely the question of why Western intellectual endeavours in philosophy and science seem to have abandoned the search for a source of knowledge able to draw together disparate pieces of information provided by different disciplines. Kirk draws conclusions, particularly in the area of ethical decision-making, from this apparent failure and invites readers to consider Christian theism afresh as a means for the renewal of culture and society.

Includes Part 1, Number 2: Books and Pamphlets, Including Serials and Contributions to Periodicals July - December)

Rather than assuming the dual revolution as watershed, Strydom (sociology, National U. of Ireland-Cork) goes back before the French Revolution and the industrial revolution to what he calls the communicative revolution as the spawning ground for sociology. His main theme is the role played by discourse in the construction of knowledge, which he develops by analyzing closely a neglected period in the history of sociology. Distributed by ISBS. c. Book News Inc.

"An excellent book providing students with a historical understanding of mass media and communication. Theories, concepts and models are intertwined throughout the chapters challenging students to critically understand and evaluate the role of mass media in society." - Stephanie Goodwin, University of Central Lancashire "In a field whose boundaries are porous and where there is no consensus as to the core concepts, theories and thinkers, Scannell brings certainty to his effort to identify key moments in the history of the study of the media and communication... Essential reading for anyone interested in the historical development of the study of the media in the US and the UK." - Times Higher Education "His account of these major writers and movements is both comprehensive and clearly written, and will be appreciated by students and academics alike... It is the detail of the historical contexts that makes his writing a refreshing look at the history of media and communication in the twentieth century." - Media International Australia Magisterial in scope, Media and Communication traces the historical development of media and communication studies. Media Studies itself has a short history but many antecedents, and in this comprehensive and compelling book, Paddy Scannell sets out to describe and analyze its formulation in North America and Europe. Media and Communication: Offers an accessible and comprehensive analysis of the development of media and communication theory. Includes a summary outline of all the key thinkers. Looks at the study of communication across a range of disciplines - history, literature, sociology, philosophy and linguistics. Challenges readers to engage with the central importance of communication. It will be an invaluable resource for upper level undergraduate and postgraduate students of media and communication, cultural studies and sociology.

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