

Thomas Kinkade The Disney Dreams Collection 2018 Engagement Calendar The Disney Dream Collection

Wet Dreams Collection *One Road, Many Dreams Dreams and Divination from Byzantium to Baghdad, 400-1000 CE The Being Of Dreams Books 1 - 3 The Dreams of a Child Wisdom Collection: Complete Works of Aphorisms-Reference Edition 2019 James Tiptree, Jr. Award Cumulative List The American Dream and Dreams Deferred Possum Dreams "Is this a Dream?" – Evolutionary, Neurobiological and Psychopathological Perspectives on Lucid Dreaming Children's Dreams Dreams of a Lifetime Dreams, Virtue and Divine Knowledge in Early Christian Egypt Kafka's Italian Progeny Frida Kahlo Handbook of Sleep Research Discovery: A Collection from 2018-19 Joseph E. Yoakum Researching Dreams The Jaguars that Prowl Our Dreams The Poet Laureate Years Disney Dreams Collection Thomas Kinkade Studios Disney Princess Coloring Book The Hidden Lives of Dreams An Ancient Dream Manual Collected Papers on Analytical Psychology Dreams and Dream Reports in the Writings of Josephus Neurobiological Models of Psychotherapy: How Psychotherapy Changes the Brain Friends for Life Reintroducing Olive Schreiner Coco Chanel Contemporary Museum Architecture and Design Dream of the Red Chamber Epiphanies and Dreams in Greek Polytheism Reality Simulation in Science Fiction Literature, Film and Television Frankenstein Dreams Consciousness The Year's Best Science Fiction: Thirty-Fifth Annual Collection Some Dreams Never Die The Etruscans in the Modern Imagination Dreams of Germany*

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The Being Of Dreams Books 1 - 3 Jul 31 2022 They're cursed to become heroes... or monsters. They live in a world of perilous magic, royal intrigue, and betrayal. Unravelling the web of lies they were raised to believe could destroy the kingdom they were sworn to protect. As Alex, Jess and Kyle tread the path of the broken a dark conspiracy festers at the heart of the realm. Can they push madness aside in time to fight the darkness in order to save their friends and family. Their world? If you like mind-altering sorcery, treacherous power plays, and a war to end all wars, then you'll love The Being Of Dreams! Get the complete series, Shattering Dreams, Path Of The Broken and Elder Born now!

An Ancient Dream Manual Nov 10 2020 Artemidorus' Oneirocritica ('The Interpretation of Dreams') is the only dream-book which has been preserved from Graeco-Roman antiquity. Composed around AD 200, it comprises a treatise and manual on dreams, their classification, and the various analytical tools which should be applied to their interpretation, making Artemidorus both one of the earliest documented and arguably the single most important predecessor and precursor of Freud. Artemidorus travelled widely through Greece, Asia, and Italy to collect people's dreams and record their outcomes, in the process casting a vivid light on social mores and religious beliefs in the Severan age: this volume, published as a companion to the new translation of The Interpretation of Dreams by Martin Hammond in the Oxford World's Classics series, aims to provide the non-specialist reader with a readable and engaging road-map to this vast and complex text. It offers a detailed analysis of Artemidorus' theory of dreams and the social function of ancient dream-interpretation, while also aiming to foster an understanding of the ways in which Artemidorus might be of interest to the cultural or social historian of the Graeco-Roman world. Alongside chapters on Artemidorus' life, career, and world-view, it also provides valuable insights into his conceptions of the human body, sexuality, the natural world, and the gods; his attitudes towards Rome, the contemporary Greek polis, and the social order; and his knowledge of Greek literature, myth, and history. In addition, its accessible exploration of the differences and similarities between ancient traditions of dream-analysis and modern psychoanalytic approaches will make this volume of interest to anybody with an interest in the history of dreams and dream interpretation.

The Jaguars that Prowl Our Dreams Mar 15 2021 Poetry. "Mary Mackey's poems are powerful, beautiful, and have extraordinary range. This is the poetry of a woman who has lived richly, and felt deeply. May her concern for the planet help save it."--Maxine Hong Kingston "Always Mackey's eye is drawn to the marginalized, the poor, the outcast, the trivialized, the ones who stand at the center of the human adventure. [In] THE JAGUARS THAT PROWL OUR DREAMS, Mary Mackey has created an oeuvre, wilder, more open to change with each passing year. Hers is a monumental achievement."--D. Nurkse

Researching Dreams Apr 15 2021 What can be gleaned from the study of our dreams? With research methods in mind—including the shortcomings and strengths of various strategies—the book presents a comprehensive introduction to the research obtained so far. Topics include the factors of dream recall; the continuity hypothesis of dreaming; the relationship between physiology and dream content; etiology and therapy of nightmares; and lucid dreaming. The book not only presents a comprehensive introduction to the research obtained so far but also provide the tools to carry our scientific dream studies—including the shortcomings and strengths of various approaches.

The Poet Laureate Years Feb 11 2021 The Poet Laureate Years is a special boxed set edition of the four books written during D.L. Lang's tenure as the poet laureate of Vallejo, California. It includes Resting on my Laurels (2018), The Cafe of Dreams (2018), Midnight Strike (2019), and This Festival of Dreams (2020). This collection contains occasional poetry written for events around the bay area including left wing political demonstrations, vigils, and poetry month celebrations. Its themes include travel, nature, love, loss, justice, and peace. There are 276 poems across 360 pages. If you're a poetry lover you're bound to find something that you enjoy!

Dreams of Germany Jun 25 2019 For many centuries, Germany has enjoyed a reputation as the 'land of music'. But just how was this reputation established and transformed over time, and to what extent was it produced within or outside of Germany? Through case studies that range from Bruckner to the Beatles and from symphonies to dance-club music, this volume looks at how German musicians and their audiences responded to the most significant developments of the twentieth century, including mass media, technological advances, fascism, and war on an unprecedented scale.

Wisdom Collection: Complete Works of Aphorisms-Reference Edition 2019 May 29 2022 PHILOSOPHICAL AND LITERARY CRITICISM OF THE WORK OF SORIN CERIN CRITICISM ABOUT WORKS OF APHORISMS One of the most prestigious and selective Romanian publishing house Eminescu in the Library of Philosophy published in autumn 2009 its entire sapiential works including all volumes of aphorisms published before and other volumes that have not seen the light to that date, in Romanian language. All the volumes in this edition of the collection of wisdom add up to a number of 7012 aphorisms. In this book appear for the first time works of aphorisms: Wisdom, Passion, Illusion and reality and revised editions: Revelations December 21, 2012, Immortality and Learn to die. Romanian academician .Gheorghe VI?du?escu ,University Professor,D.Phil.,philosopher, one of the biggest romanian celebrity in the philosophy of culture and humanism believes about sapiential works of Sorin Cerin in Wisdom Collection:" Sapiential literature has a history perhaps as old writing itself. Not only in the Middle Ancient, but in ancient Greece "wise men" were chosen as apoftegmatic (sententiar) constitute, easily memorable, to do, which is traditionally called the ancient Greeks, Paideia, education of the soul for one's training.And in Romanian culture is rich tradition.Mr.Sorin Cerin is part of it doing a remarkable work of all. Quotes - focuses his reflections of life and cultural experience and its overflow the shares of others. All those who will open this book of teaching, like any good book, it will reward them by participation in wisdom, good thought of reading them."This consideration about cerinian sapiential works appeared in: Literary Destiny from Canada pages 26 ?i 27, nr.8, December 2009,Oglinda literar? (Literary Mirror) nr.97, January 2010, page 5296, In 2014, the entire aphoristic work of the author until then is published, under the title of Wisdom Collection - Complete Works of Aphorisms - Reference Edition, a collection containing 11486 aphorisms previously published in 14 volumes, included in that publication. This work, published in 2014 in Romanian and English, containing 14 volumes of aphorisms published before 2014 and in other publishers, was partial translated in 2020, and in Bulgarian by Sveta na Knigite publishing house. Thus, Collection of Wisdom - Complete Works of Aphorisms - Reference Edition, published in 2014 is published in Bulgaria in 2020 by Sveta na Knigite publishing house under the title ?????????? ?? ??????????. ?????????? (Anthology of Wisdom. Aphorisms) by Sorin Cerin. Bulgarian author and editorialist Eleazar Harash, known worldwide for its extrasensory abilities, claims about Sorin Cerin on the cover of this book, that: He is the light of Romania. There is something in this Sage that illuminates both Darkness and Light. Sorin Cerin, is joy for the heart, warmth for the soul and a path for man, if understood. Sorin Cerin, is touched of God's Mercy.Whether we know him or not, he shines in himself.I knew that there must be a great Sage in Romania.The years passed and I discovered him.If the sun is hidden from others - so be it, if it is a clear sun - so be it! ", concluded the quote from Eleazar Harash. Fabrizio Caramagna, one of the most important specialists in the world in the field of aphorisms, declares that the Collection of Wisdom - Complete Works of Aphorisms - Reference Edition from 2014, written by Sorin Cerin, is: "A monumental work that writes the history of the aphorism Sorin Cerin is considered one of the most important aphorism writers in the world. Sorin Cerin is the author of the monumental work, which currently writes the history of the aphorism, entitled Wisdom Collection, which includes 11,486 aphorisms, structured in 14 volumes This is one of the most extensive works in the field of aphorisms to date." This appreciation of Fabrizio Caramagna appeared in issue 52-54, April-June, 2014 of the Literary Destinies magazine in Montreal, Canada on page 33. One of the most representative romanian literary critic, Ion Dodu Balan, University Professor, D.Lit. considered that Sorin Cerin " Modern poet and prosiest, essays and filosofic study's

author on daring and ambitious themes like immortality, ephemerid and eternity, on death, naught, life, faith, spleen. Sorin Cerin has lately approached similar fundamental themes, in the genre of aphorisms, in the volumes: Revelations December 21, 2012, and Immortality. Creations that, through the language of literary theory, are part of the sapient creation, containing aphorisms, proverbs, maxims etc. which „sont les echos de l'experience“, that makes you wonder how such a young author can have such a vast and varied life experience, transfigured with talent in hundreds of copies on genre of wisdom. As to fairly appreciate the sapient literature in this two volumes of Sorin Cerin, I find it necessary to specify, at all pedantically and tutoring, that the sapient creation aphorism is related if not perfectly synonymous, in certain cases to the proverb, maxim, thinking, words with hidden meaning, as they are ... in the Romanian Language and Literature. Standing in front of such a creation, we owe it to establish some hues, to give the genre her place in history. The so-called sapient genre knows a long tradition in the universal literature, since Homer up to Marc Aurelius, Rochefoucauld, Baltasar Gracian, Schopenhauer and many others, while in Romanian literature since the chroniclers of the XVII and XVIII century, to Anton Pann, C. Negruzzi, Eminescu, Iorga, Ibr?ileanu, L. Blaga, and G.C?inescu up to C.V. Tudor in the present times. The great critic and literary historical, Eugen Lovinescu, once expressed his opinion and underlined “the sapient aphoristic character”, as one of the characteristics that creates the originality of Romanian literature, finding its explanation in the nature of the Romanian people, as lovers of peerless proverbs. Even if he has lived a time abroad, Sorin Cerin has carried, as he tells us through his aphorisms, his home country in his heart, as the illustrious poet Octavian Goga said, „wherever we go we are home because in the end all roads meet inside us“. In Sorin Cerin's aphorisms, we discover his own experience of a fragile soul and a lucid mind, but also the Weltanschauung of his people, expressed through a concentrated and dense form. Philosophical, social, psychological and moral observations. Sorin Cerin is a “moralist” with a contemporary thinking and sensibility. Some of his aphorisms, which are concentrated just like energy in an atom, are real poems in one single verse. Many of his gnomic formulations are the expression of an ever-searching mind, of a penetrating, equilibrated way of thinking, based on the pertinent observation of the human being and of life, but also of rich bookish information. Thus, he dears to define immortality as “moment's eternity” and admits to “destiny's freedom to admit his own death facing eternity”, “God's moment of eternity which mirrors for eternity in Knowledge, thus becoming transient, thus Destiny which is the mirror imagine of immortality”. “Immortality is desolated only for those who do not love”, “immortality is the being's play of light with Destiny, so both of them understand the importance of love”. Nevertheless, the gnomic, sapient literature is difficult to achieve, but Sorin Cerin has the resources to accomplish for the highest exigency. He has proved it in his ability to correlate The Absolute with Truth, Hope, Faith, Sin, Falsehood, Illusion, Vanity, Destiny, The Absurd, Happiness, etc. A good example of logic correlation of such notions and attributes of The Being and Existence, is offered by the Spleen aphorisms from the Revelations December 21, 2012 volume. Rich and varied in expression and content, the definitions, valued judgments on one of the most characteristics state of the Romanian soul, The Spleen, a notion hard to translate, as it is different from the Portuguese “saudode”, the Spanish “soledad”, the German “zeenzug”, the French “melancolie” and even the English “spleen”. Naturally, there is room for improving regarding this aspect, but what has been achieved until now is very good. Here are some examples which can be presumed to be „pars pro toto” for both of his books: „Through spleen we will always be slapped by the waves of Destiny which desire to separate immortality from the eternity of our tear”, „The spleen, is the one that throws aside an entire eternity for your eyes to be borne one day”, „The spleen is love's freedom”, „The spleen is the fire that burns life as to prepare it for death”. (Fragments of the review published in the Literary Mirror (Oglinda Literara) no. 88, Napoca News March 26, 2009, Romanian North Star (Lucafarul Romanaesc), April 2009, and Literary Destinies (Destine Literare), Canada, April 2009)) Adrian Dinu Rachieru, University Professor, D.Lit. states: “...we may, of course, mention worth quoting, even memorable wordings. For example, Life is the “epos of the soul”, future is defined as “the father of death”. Finally, after leaving “the world of dust”, we are entering the virtual space, into the “eternity of the moment” (which was given to us) (Fragments of the review published in the Literary Mirror (Oglinda Literara) no.89 and the Romanian North Star (Lucafarul Romanaesc), May 2009. Ion Pachiea Tatomiurescu, University Professor, D.Lit. states: “a volume of aphorisms, Revelations - December 21, 2012, mainly paradoxes, saving themselves through a “rainbow” of thirty six “theme colors” – his own rainbow – as a flag dangling in the sky, in the sight of the Being (taking into account Platon's acceptance on the collocation, from Phaedrus, 248-b), or from Her glimpsing edge, for the author, at the same time poet, novelist and sophist, “the father of coaxialism”, lirosoph, as Vl. Streinu would have named him (during the period of researching Lucian Blaga's works), knows how to exercise thereupon catharsis on the horizon arch of the metaphorical knowledge from the complementarity of the old, eternal Field of Truth” or of the sixth cover of the Revelation... volume, written by Sorin Cerin, we take notice of fundamental presentation signed by the poet and literary critic Al. Florin ?ene: «Sorin Cerin's reflection are thinkings, aphorisms or apothegms, ordered by theme and alphabetically, having philosophical essence, on which the writer leans on like on a balcony placed above the world to see the immediate, through the field glass turned to himself, and with the help of wisdom to discover the vocation of distance. This book's author's meditation embraces reflections that open the way towards the philosophy's deeps, expressed through a précis and beautiful style, which is unseparated from perfection and the power of interpreting the thought that he expresses. As a wise man once said, Philosophy exists where an object is neither a thing, nor an event, but an idea. »The paradox condensing of Sorin Cerin's aphorisms in a “rainbow” of thirty six “theme colors” – as I said above – tried to give the “sacred date” of 21 December 2012: the absolute («Human's absolute is only his God»), the absurd («The absurd of the Creation is the World borne to die»), the truth («The Truth is the melted snow of Knowledge, from which the illusion of light will rise»), the recollection («The recollection is the tear of Destiny»), knowledge («Knowledge is limited to not have limits»), the word («The word is the fundament of the pace made by God with Himself, realizing it is the lack of nought: the spleen of nought»), destiny («Destiny is the trace left by God's thought in our soul's world»), vanity («Vanity revives only at the maternity of the dream of life»), Spleen («Within the spleen sits the entire essence of the world»), Supreme Divinity / God («God cannot be missing from the soul of the one who loves, as Love is God Itself»), existence («Existence feeds on death to give birth to life»), happiness («Happiness is the Fata Morgana of this world»), the being («The being and the non-being are the two ways known of God, from an infinite number of ways»), philosophy («Philosophy is the perfection of the beauty of the human spirit towards existence»), beauty («Beauty is the open gate towards the heaven's graces»), thought («The thought has given birth to the world»), giftedness («Giftedness is the flower which grows only when sprinkled with the water of perfection») / genius («The genius understands that the world's only beauty is love»), mistake («The mistake can never make a mistake»), chaos («Chaos is the meaning of the being towards the perfection of non-beings»), illusion («The illusion is the essence of being oneself again in the nought»), infinity («Infinity is the guard of the entire existence»), instinct («The instinct is when the non-being senses the being»), love («Love is the only overture of fulfilling from the symphony of absurd»), light («Light is the great revelation of God towards Himself»), death («Death cannot die»), the eye / eyes («Behind the eyes the soul lie»), politics («The trash of humanity, finds his own place: they are rich!»), evilness («Evilness is the basis size of the humanity, in the name of good or love»), religion («Religion is indoctrinated hope»), Satan («Satan is the greatest way leader for mankind»), suicide («Society is the structure of collective suicide most often unconsciously or rarely consciously»), hope («Hope is the closest partner»), time («Time receives death, making Destiny a recollection»), life («Life is the shipwreck of time on the land of death»), future of mankind and 21 December 2012 («Future is God's agreement with life») / «Starting with 12 December 2012 you will realize that death is eternal life cleaned of the dirt of this world»), and the dream («he dream is the fulfilling of the non-sense»). (Fragments from the review published in The Forbidden Zone (Zona Interzisata) from August 30, 2009 and Nordlitera September 2009) CRITICISM ABOUT PHILOSOPHICAL WORKS The Coaxialism, book review by Henrieta Anisoara Serban, PhD in philosophy, Researcher, Institute of Political Science and International Relations of the Romanian Academy, written in 2007 : “This book represents an audacious contribution to contemporary philosophy. Not a mere synthesis, the volume brings to the fore a original vision concerning the truth (and the illusion), the absolut and the life, into the philosophical conversation of humanity. “What else are we, but a mad dream of an angel, taken up with himself, lost somewhere within the hierarchy of numerology?” (p.5), asks the author, triggering a captivating odyssey, with an opening towards the philosophy of conscience, contextualism and mind philosophy, that is relevant for the critique of the representationalism and postmodernism. Coaxialism is structured in 11 chapters. They may be interpreted in triads. Therefore, the first three chapters could stand as an introduction to the thematic realm of coaxiology. The first chapter is concerned with “The purpose, the hierarchy, the birth of numerology and of the Primordial Factor ONE”, the second chapter treats “The Instinct, the Matrix, the Order and Disorder, the Dogma”, and the third chapter “The State of the fact, the Opened Knowledge and the Closed Knowledge, the Coaxialism and the Coaxiology”. Then, the next triad would be constituted by the interpretation of three aspects related to human exemplarity, via the chapters entitled “The Print and the Karmic Print, the Geniality”, “Love or the individual Conscience of the Human Being” and “Consciousness or the knowledge in Coaxiology”. And, the last triad, say, of a semantical and hermeneutical nature, approaches “Reflections on philosophy, the Alien within the Being, the Dimension of Life”, “The Semantical Coaxiology” and “The Semantical Truth, the Semantical Knowledge, the Semantical Mirror and the Reason of Creation”. The tenth chapter, named “Semantical Ontology, Neoontology, and Coaxiology, the Semantical Structuring of Our Matrix”, capitalizes on the ideas from the preceding philosophical architecture. Eventually, the last chapter offers specific mathematical models of the ideas and concepts that are exposed within the book, along with the relationships among them. In a Schopenhauerian, Nietzschean and Wittgensteinian architectonics of the philosophical ideas, the author states the principles of what he labels as the “coaxialism”: 1. The only true philosophy is the one accepting that Man does neither know the Truth, and implicitly, nor philosophy, 2. Man shall never neither know the Absolute Truth nor the Absolute Knowledge, for his entire existence is based on the Illusion of Life, 3. Any philosophical system or philosopher pretending that he or she speaks the Truth is a liar, 4. The Coaxialism is, by excellence, a philosophy that does NOT pretend that it speaks the Truth, yet accepting certain applications sustaining the reference of the Illusion of Life to the Truth, 5. The Essence of the Truth consists in its reflection in the Elements appeared before it, as there are the elements of the Opened Knowledge deriving from the Current Situation, 6. The Coaxialism accepts the operations with the opposites of the opposites of the Existence, with or without a compulsory reference to such opposites, determining the coaxiology, 7. Each Antithetical has, to the Infinity, another Antithetical, which is identical to it, 8. The farther is an Antithetical situated, that is the more opposites are intercalated (between itself and its Antithetical), the more accentuated the similarities, and the less opposites are intercalated between the two Elements, the more accentuated the dissimilarities, 9. As well as we can conceive Universes without a corresponding substrate into the Existence, we can conceive Knowledge without a corresponding substrate into the essence, that is, without a subject, 10. The Factor is going to be always the opposite of the infinity to which it would relate as a finite quantity, the same way as the Knowledge relates to the lack of knowledge, and Life, to Death. Within a Coaxial perspective, the Factor shall be an equivalent to God, the Unique Creator, and yet Aleatory in relationship with its worlds 11. Within the Worlds of each Creator, unique and Aleatory Factor are to be reflected all the other Creators, all the unique and Aleatory Factors, as numbers, starting from ONE, that is the Primordial Factor, all the way to the Infinite minus ONE Factors of Creation, all Unique and Aleatory. (p.5-7) Certainly, someone may ask how is such a unitary cunatics going to be sustained? But to rise seriously such a question would mean to miss the point that here we have mathematical metaphors, suggestive models, and not a calculus leading to the Metaphysical Truth (which would at the same time contradict the very coaxiological principles). The bounty of capital letters and underlining in the text speak

volumes of the American experience of the author, emphasising as well, with a certain irony, the endeavour to capture meaning, the thirst for absolute, for perfection, for the Truth and for the pure idea, central to all philosophies. Thus, given the following quote, I can at once offer exemplification for the above observation and clarify a column-idea of this intriguing work: "The Coaxiology is a philosophy capable of determining in depth the importance of the Factor (...) – which is also a number, I have to note, among other aspects it provided. It is produced by the Essence of an Element of the Matrix Status Quo, or by the Instinct. (...) The Factor is going to be the demiurge who, via his own capacity of consciousness should include in himself always new and newer Elements of the Closed Knowledge, also assessing, though, without knowing them into detail, Elements of the Opened Knowledge. (...) Man is such a Factor despite the fact that he is situated hierarchically much lower in comparison to the Great Creators." (p.51-2) The author explains the coaxial (and eventually, structuralist) manner to investigate the world, as a paradoxical mix of good and evil, divine and demonic, humane and rational, a mix giving birth to the Illusion of Life and being sustained, grace of a feed-back, precisely by this Illusion of Life. (P.53 sq.) "Don't you know that only in the lakes with muddy bottom the water-lily blossom?" was asking, the 20th century Romanian philosopher, Lucian Blaga, rhetorically, and already "coaxial". The philosophical poetry of Mihai Eminescu is consecrated to the illusion of life. It reflects, as an illustration, in the poem "Floare albastră?" ("Blue Flower", a Romantic motive, and yet, a coaxial motive, that appears within the German literature, at Novalis, or at Leopardi) the paradoxical marriage of the infinite with the wishes. This is a metaphor for the paradoxical marriage between the philosophical Knowledge, aiming at the absolute and the terrestrial Knowledge, through love, afflicting human's heart, as a creative factor, stimulated by affection. As well as in his literature, Sorin Cerin accomplishes to express himself capitalizing at once the universal philosophy and on the great Romanian philosophical successes. For example, as she turns the pages of the book, the reader may have glimpses of Schopenhauer's philosophy – let us recall that the human being, as a knowing subject, knows himself as a subject, endowed with a will and that he cannot become pure subject of knowledge unless his will vanishes, in order to eliminate the reference to what one can wish in relationship with the knowledge, since the representation is maimed by desire (The World as Will and Representation). The book sends to Nietzsche's philosophy – see for instance the idea that "The apparent world is the only True one; the 'real' world is sheer lie", from The Twilight of the Idols, ch. 3, aphorism 2. A more sensitive reader would find analogies with the philosophy of Emil Cioran, in The Trouble with Being Born. Coaxialism may recall Wittgenstein II in that philosophy represents the (re)organisation of what we have always known, while language is to be considered an "activity", a "game" framed into certain "forms of life", a summation of different phenomena, maybe related to one another, but in very different manners. As for the "Truth" one may associate the following suggestive line from the Philosophical Investigations, Oxford, 1953, 9, § 68: the strength of the thread does not rely in the fact that each fibre goes from end to end but in the overlapping of many fibres. At the same time, the idea of a creative factor "struggling" with the world to draw forth only partial and paradoxical Truths has from the very beginning strong echoes with the philosophy of mystery, as it appears within the work of Lucian Blaga. A similar analogy may be made with the figure of the "ironist" (proposed by Richard Rorty), at her turn, "struggling" with the world, in order to educate herself into the various vocabularies (read "parallel cultural realities"). The comparison with Blaga does not stop here, the researcher connoisseur identifying avenues of investigation towards the "Luciferic" versus "Paradisiac" Knowledge dichotomy, in analogy with the closed – opened Knowledge, with the Matrix, with the creative factor, etc. The work is also remarkable given its distinct literary qualities, the intriguing specific philosophical language developed in close relationship to the literary print, a distinguishing note for an interesting philosophical debut." (Kogaion Review, Bucharest, 2009) CRITICISM ABOUT PHILOSOPHICAL POEMS PhD Professor Ștefan Borbély, emphasizes in the Romanian magazine Contemporanul (Contemporary), no. 10, October 2020, on page 5, under the title Gnosos of Sorin Cerin, that: The multitude of phrases written in capital letters (Nobody's World; The Deep Trace of Pain; The Darkness of Loneliness; The Labyrinth of the Absurd, etc.) indicate the existence of a precise conceptual system within the religious-philosophical poetry of Sorin Cerin, which obviously draws its sap from an ethos, of Christian-Gnostic essence, with the remark that, the canonical protagonists of classical Christianity (Jesus, Mary, the Devil, etc.) do not appear in the soteriological discourse of the volume, although the spiritual finality of the approach is beyond any doubt, because the poet constantly invokes, as the final target of his aspiration, Love, the Eye of Dream, of the Perfection or the Path to Absolute, of the Future. The dichotomous regime of the keywords of the volume is also of Christian origin, because within them the Absolute and the Absurd face, as in Manichaeism, for example, the fate of the world is decided by the battle between the Being of the Light and the Prince of the Darkness. I have deliberately mentioned Manichaeism as a possible source of inspiration for the cosmology created by Sorin Cerin, because, like the ancient apocalypse (that is, of the texts-revelation), the poet opposes the dispersion induced by materiality by building his own mythology, very carefully conceptualized. This is what the great masters of early Christianity did, taking over a tradition that came from pre-Christian times, when, caught in the illusions of the versatile, metamorphic worlds (The Prince of Darkness in Manichaeism is also a metamorphic demiurge, able to give Matter the most attractive forms, not to mention the Maya to the Hindus), the scholar built an independent autarchic universe (or myth), which being of spiritual (crystalline) origin, offered him the "temple" necessary for the soteriological exercise. Carefully, then, at every detail of this "temple" (which could be a bamboo grove, a monastery in newer times or even a Book), the scholar purified himself with each pebble he placed on the wall of his edifice, finally covering himself with it as if he were doing it with a halo of light. Sorin Cerin's poetry contributes, through each new verse, through each new poem or collection, to the construction of such an autarchic spiritual system. Therefore, the poet's terminology has a precise intrinsic logic: when he says that any Cathedral of the Absurd is built with matter taken from death, when he writes about the Subconscious Stranger or the Frozen Words floating around us like thorns of ice, the meaning of these phrases must be sought within the mythographic system created by the poet, and not interpreted by extrapolation. Let us try, therefore, to decrypt the symbolic and narrative structure of this myth, in order to understand its meaning. The universe that the poet evokes in his verses is one of the endings of cosmic cycle, being, therefore, one of eschatological origin. There are, in it, "cemeteries of words," "ruined cathedrals," cluttered dawns, which "crumble," or "broken windows of Heaven," in which "it rains with sharp shards, of moments." We will not find anywhere in the perimeter of this universe, which seems inspired by the ruins suspended in ether, of the Piranesi, no space of compensation or refuge, the ruin and the dispersion being ubiquitous. Thus, the black, hopeless geography of the volume suggests bringing the faith into an extreme state, of maceration (Thomas d'Aquino's *acedia*, also interpreted as a torpor), a stage of annulment of being, from which start, further, two alternative paths: that of renunciation and death, respectively that of courage and hope, the purpose of extreme dispersion being to suggest that even in the most prejudicial situations, the life of faith has sufficient inner resources for ascension and "rebirth," because no matter how opaque the world around us would be, there are still, in its deep texture, enough "seeds of love", which to we gather them to build a salvation. Sorin Cerin's poetry appears to us, therefore, as one marked by a paradoxical spiritualist optimism, functioning with the logic of an inverted world. The poet constructs, with fervor and syntactic skill, an anti-world (the world of "cemeteries of words", of frozen meanings, the world of "sharp shards" and the Absurd), which, in the end, is meant to test his faith and to turn him to the redemptive horizon of the Absolute. In quantitative terms, the words and images of the volume belong mainly to the dispersed world, to "loss, cold and indifferent forgetfulness", to the Absurd, that is, to an eschatological climate, which the Faith has the call to transcend and correct. The poet goes, however, even further, proposing a cosmology, of the dualistic type, from the category of those used in Gnosis. Let's try to understand it, starting from the poem in the volume, entitled Where we will be forced to stay: We embarked, on the ship of the Vanity, with the name of Happiness, without we knowing, that the ports in which will dock, are those of the Pain and Absurd, followed in the end, by the one called, Death, where we will be forced to stay, forever, separated from the identity of Love, what will be stolen from us, by another Destiny, what will no longer belong to us, for to be carried in the distances, of the Heart of Fire, of the Eternity of the Moment, given somewhere sometime, by your Glances, now lost, among the Flowers of Tears, of the Memories. It is not the only place where Sorin Cerin talks about an abouluc, deceptive destiny, in which humanity was "closed", cloistered against its will. In this case, the "ship of vanity" docks in ports with exclusively negative connotations, but it is not at all certain that the passengers wanted such a "cruise", their destiny carrying them adrift, against their own will, for superior reasons, which they cannot control. In another poem in the volume there is a "God of No One", who made the world (or at least part of it) "without understanding" that it must be composed (and) of love. This "careless" demiurge has operated, from the very beginning on a negative axiological selection, stopping people from reaching the values of the Good directly or hiding the positive ones. The axial term of the whole complex is the Subconscious Stranger, "which - the poet writes - we have been forbidden to know". Consequently, mankind let itself caught in a premeditated cosmic "mistake," which hindered its path to fulfillment, that is, to Love. The Subconscious Stranger appears in several of Sorin Cerin's poems, he having the force of an obsession, with recuperative value. Living in the torn, dispersed universe of "absurd" materiality, the poet does nothing but move away from the Subconscious Stranger, salvation demanding, on the contrary, a path in the opposite direction, towards the recovery of the Subconscious and its putting in harmony with the Absolute. The precondition of "return" (an essential term for Gnosis) represents it, the internalization of Love: the sharing, from its substance, the preparation of transfiguration. Thus, having all the constitutive elements of the poet's personal poetic mythology, we can only reconstruct it. The starting point is, as in Gnosis, the existence of a "Foreign God" (called by the poet, the God of No One), who mispronounced, "carelessly" the Words of Genesis, revealing - without wanting, probably - a world unilaterally abstract, "absurd," in which the human spirit is put to the test. The will does not help them either, as we have seen that it happens with the metaphor of the drifting ship, because the world was created from the beginning wrong, with the normal meanings reversed. The major symbol of the volume expresses, therefore, a metaphysical trap: the human being is caught in an ironic "game", of eschatological type, from which, apparently, he has no way out. But the impasse turns out to be only apparent, because the builder of his own sublime edifice, that is, the poet, has specific, soteriological powers, through which the gate of salvation opens. All these powers are anti-systemic, ie anti-eschatological. Did "God of No One" put wrong words in the world which he created? The poet's purpose is to find the true ones - and to write them, in order to make them accessible and to those around him. Has the world headed, unknowingly, to wandering, dryness, and dispersion?: the poet's purpose is to find meanings, significations and sources of energy, and to show them and to others, in order to replace the fragmented world with the promise of a beautiful, whole, bright one. Did the forces of matter stand in the way of the Absurd and of opacity? The purpose of the poet - and, implicitly, of man - is to plant Love in souls and to return toward the Absolute. Anyone can operate these essentialized retroversions, because, in the end, poet and man mean, in Sorin Cerin's system of thinking, about the same thing: two qualitatively related hypostases of the religious man, of the One who Believes. PhD Professor Al Cistelean within the heading *Avant la lettre*, under the title *Between reflection and attitude*, appeared in the magazine *Familia* nr.11-12 November-December 2015, pag.16-18. Al Cistelean considers about the poetry of meditation, of Sorin Cerin, that: "From what I see, Sorin Cerin is a kind of volcano textually, in continuously, and maximum eruption, with a writing equally frantic, as and, of convictions. In poetry, relies on gusts reflexive and on the sapiential enthusiasm, cultivating, how says alone in the subtitle of the *Non-sense of the Existence*, from here the poems "of meditation". One approach among all risky - not of today, yesterday, but from always - because he tend to mix where not even is, the work of poetry, making a kind of philosophizing versified, and willy-nilly, all kinds of punishments and morality. Not anymore is case to remind ourselves of the words said by Măiorescu, to Panait Cerna, about "philosophical poetry," because the poet, them knows, and, he very well, and precisely that wants to face: the

risk of to work only in idea, and, of to subordinate the imaginative, to the conceptual. Truth be told, it's not for Sorin Cerin, no danger in this sense, for he is in fact a passionate, and never reach the serenity and tranquility Apolline of the thought, on the contrary, recites with pathos rather from within a trauma which he tries to a exorcise, and to sublimates, into radical than from inside any peace of thought or a reflexive harmonies. Even what sounds like an idea nude, transcribed often aphoristic, is actually a burst of attitude, a transcript of emotion - not with coldness, but rather with heat (was also remarked, moreover, manner more prophetic of the enunciations). But, how the method, of, the taking off, lyrical, consists in a kind of elevation of everything that comes, up to the dignity of articulating their reflexive (from where the listing, any references to immediately, whether biographical or more than that), the poems by Cerin, undertake steep in the equations big existential and definitive, and they not lose time in, domestic confessions. They attack the Principle of reality, not its accidents. Thus, everything is raised to a dignity problematic, if no and of other nature, and prepared for a processing, densified. Risks of the formula, arise fatal, and here, because is seen immediately the mechanism of to promote the reality to dignity of the lyricism. One of the mechanisms comes from expressionist heritage (without that Sorin Cerin to have something else in common with the expressionists), of the capitalized letter, through which establishes suddenly and unpredictably, or humility radicalized, or panic in front of majesty of the word. Usually the uppercase, baptizes the stratum "conceptual" (even if some concepts are metaphors), signaling the problematic alert. It is true, Sorin Cerin makes excess and wastage, of the uppercase, such that, from a while, they do not more create, any panic, no godliness, because abundance them calms effects of this kind, and spoil them into a sort of grandiloquence. The other mechanism of the elevation in dignity rely on a certain - perhaps assumed, perhaps premeditated - pretentious discourse, on a thickening lexical, and on a deep and serious declamation. It is insinuated - of lest, even establishes - and here is an obvious procedure of imaginative recipe, redundant over tolerant. How is and normal - even inevitable - in a lyrical of reflection what wants to coagulate around certain cores conceptual, the modality immediate of awareness of these nodes conceptual, consists in materializing the abstractions, making them sensual is just their way of to do epiphany lyrical. But at, Sorin Cerin, imaginative mechanics is based on a simple use of the genitive, which materialize the abstractions, (from where endless pictures like "the thorns of the Truth," "chimney sweeps of the Fulfillments," "the brushes of Deceptions" etc. etc.), under, which most often is a button of personification. On the scale of decantation in metaphors we stand, thus, only on the first steps, what produces simultaneously, an effect of candor imaginative (or discursive), but and one of uniformity. Probable but that this confidence in the primary processes is due to the stake on decanting of the thought, stake which let, in subsidiary, the imaginative action (and on the one symbolized more so) as such. But not how many or what ideas roam, through Sorin Cerin's poems are, however the most relevant, thing (the idea, generally, but and in this particular case, has a degree of indifference, to lyricism). On the contrary, in way somewhat paradoxically, decisive, not only defining, it's the attitude in which they gather, the affect in which coagulates. Beneath the appearance of a speech projected on "thought", Sorin Cerin promotes, in fact, an lyricism (about put to dry), of emotions existential (not of intimate emotions). The reflexivity of the poems is not, from this perspective, than a kind of penitential attitude, an expression of hierarchies, of violent emotions. Passionate layer is, in reality, the one that shake, and he sees himself in almost all its components, from the ones of blaming, to the ones of piety, or tenderness sublimated (or, on the contrary, becoming sentimentalist again). The poet is, in substance, an exasperated of state of the world and the human condition and starting from here, makes exercises with sarcasm (cruel, at least, as, gush), on account of "consumer society" or on that of the vanity of "Illusions of the Existence". It's a fever of a figures of style that contains a curse, which gives impetus to the lyrics, but which especially highlights discursive, the exasperation in front of this general degradation. So general, that she comprised and transcendental, for Sorin Cerin is more than irritated by the instrumentalization of the God (and, of the faith) in the world today. Irritation in front of corruption the sacred, reaches climax, in lyrics of maximum, nerve blasphemous ("Wickedness of Devil is called Evil, / while of the God, Good. ", but and others, no less provocative and "infamous " at the address the Godhead); but this does not happen, than because of the intensity and purity of his own faith (Stefan Borbely highlighted the energy of fervor from the poetry of Cerin), from a kind of devotional absolutism. For that not the lyrics, of challenge and blame, do, actually Cerin, on the contrary: lyrics of devotion desperate and passionate, through which him seeks "on Our True God / so different from the one of cathedrals of knee scratched / at the cold walls and inert of the greed of the Illusion of Life ". It is the devotional fever from on, the reverse, of imprecations and sarcasm, but precisely she is the one that contaminates all the poems. From a layer of ideals, squashed, comes out, with verve passionate, the attitudes, of Cerin, attitudes eruptive, no matter how, they would be encoded in a lyrical of reflections. " PhD Professor Elvira Sorohan - An existentialist poet of the 21st Century To fully understand the literary chronicle written by Elvira Sorohan in *Convorbiri Literare*, "Literary Conversations", which refers to an article written by Magda Cârnci regarding Trans-poetry, and published in *România literară*?, "Romania literary", where specified what namely is poetry genuine, brilliant, the great poetry, on which a envies the poets of the last century, Elvira Sorohan, specifies in the chronicle dedicated to the poetry of Cerin, from, *Convorbiri Literare*, "Literary Conversations", number 9 (237), pages 25-28, 2015 under the title An existentialist poet of the 21st century, that: Without understanding what is "trans-poetry", which probably is not more poetry, invoking a term coined by Magda Cârnci, I more read, however, poetry today and now I'm trying to say something about one certain. Dissatisfied of "insufficiency of contemporary poetry" in the same article from in *România literară*?, "Literary Romania", reasonably poetess accuses in block, how, that what "delivers" now the creators of poetry, are not than notations of "little feeling", "small despairs" and "small thinking." Paraphrasing it on Maiorescu, harsh critical of the diminutives cultivated by Alecsandri, you can not say than that poetry resulting from such notation is also low (to the cube, if enumeration stops at three). The cause identified by Magda Cârnci, would be the lack of inspiration, that tension psychical, specific the men of art, an experience spontaneous, what gives birth, uncontrollably, at creation. It is moment inspiring, in the case of poetry, charged of impulses affective, impossible to defeated rationally, an impulse on that it you have or do not it have, and, of, which is responsible the vocation. Simple, this is the problem, you have vocation, you have inspiration. I have not really an opinion formed about poetry of Magda Cârnci, and I can not know, how often inspiration visits her, but if this state is a grace, longer the case to look for recipes for to a induces? And yet, in the name of the guild, preoccupation the poetess, for the desired state, focuses interrogative: "... the capital question that arises is the following: how do we to have access more often, more controlled and not just by accident, to those states intense, at the despised, at those levels, others of ours, for which the poetry has always been a witness (sic!) privileged ". We do not know whom belongs the contempt, but we know that the inspiration is of the poet born, not made. The latter not being than a craftsman and an artist. I have in front three volumes of lyrics of the poet, less known and not devoid of inspiration, Sorin Cerin, ordered in a logical decrescendo, understandable, Non - sense of the Existence, the Great silences, Death, all appeared in 2015, at the Publishing Paco, from Bucharest. After the titular ideas, immediately is striking, and poetic vocabulary of the first poem, and you're greeted with the phrase "Illusion of Life" that spelled with capital letters. It is, in substance, an expression inherited from vocabulary consecrated of the existentialist, enough to suspect what brand will have the poems. Move forward with reading, being curious to see you how the poet remains on same chord of background, and how deep, how seriously lives in this idea, not at all new. And it is not new for that the roots of the existentialism, reformulated modern, draw their sap from the skepticism of biblical, melancholic Ecclesiastes, discouraged, in the tragic consciousness of finitude as destiny. It is the King biblical, an, existentialist avant la lettre. He discovers that " weather is to you be born, and a time is to die", otherwise "all is hunting of wind". What else can be said new in our time, even in personal formula, when the existentialism has been intensively supported philosophically, in centuries XIX, and, XX, from Kierkegaard and up to Sartre, with specific nuances. A poem in the terms, of the existentialism status, more can interested the being of the our days, slave of the visual image and the Internet, only through adaptations or additions updated, complementary the central idea, and not finally, by the power of the return over of the self. It is about what you are trying to achieve the poet Sorin Cerin, leaving us, from the beginning, the impression that he lives the miracle creative, the inspiration. Wanting to guide the reader to search for a specific kind of poetry cultivated in these volumes (with one and the same cover), author subtitled them, ne varietur "Poems of meditation", as and are at the level of ideas. But how deep and how personal, is the meditation, you can not say than at the end of reading, when you synthesize what namely aspects of ontology and from what perspective, intellectual and emotional, them develop the poet. Certainly, the existentialist poetry vocabulary universal, recognizable, is now redistributed in an another topic, what leads to combinations surprising of new, some daring, or terribly tough, such as those concerning the church. Reading only one of the three volumes is like as you them read on all, are singing on same chord with minimal renewal from, a poem to another. The poet closes in a unitary conceptual sphere, from here the specific rhetoric. Wherever you open one of the volumes, you are in the center of the universe poetic of the same ideas, the same attitude of skepticism outraged. At the level of language, the same vocabulary, well-tuned with the conceptual sphere, is recombined in new and new phrases with updates related to today's environment, and even immediately of the Being, thrown into the world to atone for the "Original Sin". It is known, because sages said, "Eva's son does not live in a world devoid of wails". The ambition to build a personal meditation, impossible to achieve at the level of poetic vocabulary, already tired, is compensated by the art of combination of the words, without being able to avoid redundant frequency of some phrases. The most frequent, sometimes deliberately placed and twice in the same poem is "Illusion of Life". Dozens of others keywords, complementary, surprises by ostentatious use, to emphasize the idea of "Non-sense of Existence". Are preferred, series of words written with uppercase: "Moment," "Immortality," "Illusion," "Absurd," "Silence," "Death," "Eternity," "Absolute Truth", "Dream", "Free Will", "Original Sin", "Love", "Loneliness", "Alienation", "God" and many others. The phrase brings here and now, living problematized of the existence is "Consumer Society". Is released from poetry a frenzy of duplication of word, what supports the idea. Often this exuberant energy of rearrangement of words, covers what you looking for in poems composed on one and the same theme, namely, living intense affective of feeling of "illusion of life" inside, not outside. Here, we more mention of manner to distinguish the expressive words spelled with a capital letter. Rain of uppercase tends to flood few basic meanings of the poems. And more there's a particularity, the punctuation. After each verse, finished or not as, understood, grammatical or not, it put a comma; the point is put preferably only after the last verse. Otherwise than biblical Ecclesiastes, our poet, more revolted, than melancholic, do hierarchies of vanities pretty little ordered that you to can follow clear ideas. The significances is agglomerating, in one and the same poem, like Hierarchy of the Vanity. But it's not the only one. Of blame can be contemporary reality which provokes on multiple planes, poet's sensibility. The word "the vanity" is engaged in a combination serious, sharp, put to accompany even the phenomenon of birth of the world, for to suggest, finally, by joins culinary very original, willfully, vulgar, disgust, "nausea", ? la Sartre, left behind by the consciousness of the absurd of existence. I sent at the poem, *Industry Meat Existential*: "Plow of the Vanity dig deep, / in the dust of the Existence, / wanting to sow the genes of the Illusion of Life, / for to be born the World, / after a prolonged gestation, / in womb without limits, of the Lie, / that rests on Truth for to exist, / ... ravens blacks of the thoughts, / by developing, / A true Industry of the Meat Existential, / beginning, / from steaks of, dreams on the barbecue of the Absurd, / up to, / sausage of highest quality of the Hopelessness. "What you find in this poem: paradox, nonsense, nihilism, disillusionment, dreams made ashes, all this and more will multiply, kaleidoscopic recombine in all creation contained in these volumes. If, the notions and synthetic concepts contained in words maintains their meaning constant, the fate of the "word" is not the same, seems to go toward exhaustion, as and the force of renewal of poetry. Have and the words their fate, apart from poetry, as the poet says. At first, paradoxically, "Autumn sentimental" is forsaken by the "harvests passionate of words" frantically collected, by the temper ignited of the poet in love only of certain

words, those from existentialist semantics. Sometimes, "Flocks, of words, / furrow the sky of Memories". In registry changed, the word is tormented as a tool of media, violent, rightly incriminated of poet: "Words lacustrine / cry in pots of Martyrs, / put at the windows of brothels of Newspapers ...". Is deplored the fate of the words employed unusual, grotesque: "At butchery of Words, / in the street corner of the Destiny / are sold bones of phrases rotten, / legs of meanings for fried ...". And with this fragment I have illustrated the originality resentful word combinations, which give free course the ideas, a poetic attitude provoked by the revolt against the nonsense of existence. Ultimately is metaphorised "the winter of the Words, / which snows over our Days ..." and is deplored their fate, the falling "in the Mud, of some Words, / obscene and full of invective", and finally, their death: "Cemeteries of words are strung in the souls, / what they will and hopes at Resurrection ...". Here the words came back to poetry. But, the word is only the tool what not is only of the poet's, only of his, is the problem of background of existence illusory, perceived as such, in the existentialism terms from the early 21st century. This is the core, the leitmotif of dozens of poems signed by Sorin Cerin, distributed studied. I suppose symbolic numerological, in each volume 77 each, neither more or less. From the seed of this idea generously sown, rises for the poet tired of so much, kneaded thinking: "Herbs of questions what float lazily over the eyelids / of the Sunset, / what barely can keep ajar, / in the horizon of some Answers, / what appear to be migrated toward the cold distances of the Forgetfulness." The note meditative of these lyrics is not entirely discouraging. The poet is neither depressed nor anxious, because he has a tonic temperament. He always goes from the beginning with undefeated statements the will, to understand, without accepting, as, thus, may to return toward the knowledge of self. In poetic images rare, is outlined a kind of summary of poetic discourse, focused in the poetry The Hierarchy of the Vanity, ended in contemporaneity terms of the absurd. It's a way to renew what was more said, that "we eat absurd on bread." The plural indicates in poet an exponent in the name of man in general, "the granite" signifying the mystery impenetrable, of which is now facing "cane thoughtfully" "climbed up on the rocks of Life / we want to understand the granite as it is, / a reed conscious of self. || Demolish the pillars of Nature of the Illusion of Life, / trying to put in their place, / A Dream far stranger of ourselves. || ruined the Weakness, / ... becoming our own wrecks, / what wander to nowhere. || ... Would be the eyes of Consumer Society made only to watch the Hierarchy of the Vanities? Love that would deserve a comment of the nuances at which send the poetic images, is in the Dream and reality, an: "icon attached to the walls of the cold and insensitive, / of a cathedral of licentiousness, as is the Consumer Society, / which us consumes the lives / for a Sens what we will not him know, never." Beyond the game of words, is noted, the noun seriously, what cancels altogether the sacredness of the cathedral. It's a transfer of meanings produced by the permanent revolt poured out upon the type of society we live in. Our life, the poet laments in the Feline Existential: "is sells expensive at the counter of the Destiny / for to flavor the Debauchery, / subscriber with card of pleasures, all right / at the Consumer Society." / ... "Empty promises / and have lost keys of the Fulfillment / and now make, Moral to the cartel of Laws / alongside the prostitutes politicians, of the moment". Violent language, as poetic arrows thrown and against terrible degradation of politics, gives free course to the ideas, a type nihilistic rebellion, raised to the rank of principle. Absolutely current target is even more evident when, in the poem, the Game of the Life with Death, is criminalized in much the same terms, "Consumer Society Famine garden, / as, great athletes, of cutting of incomes / hysterical and false, scales of the Policy, / us skimp sparingly each, Moment ...". Changing the subject, vocable "moment" in relation to "eternity", updates a note from the arsenal of specific words from the language of the great existentialist thinker who was the mystic Kierkegaard. After how attitudes clearly atheist, when it comes to God and the church, in the poems of Cerin, update hardness of language, with particularities of existentialism of Sartre, while Mathematics of the existence and many other poem, us bring back into the cultural memory the image of that "monde cassé" perceived critical by the frenchman Gabriel Marcel. Perhaps the most dense in complementary concepts the "existence", between the first poems of the first volume, is Lewdness. Are attempts to give definitions, to put things in relationship through inversion with sense, again very serious accusatory, like the one with address at "monastery". Sure, unhappiness of the being that writes such poetry, comes not only from the consciousness of the fall of man in the world under the divine curse, but and from what would be a consequence, rejection, up to the blasphemy of the need for God. The interrogation, from the poetry, Lewdness, which, seems that leaves to the reader the freedom of to give particular answers, it's a trick of the poet aware of what affirms, at masked mode: "The existence is a ghost caught between two dreams, Space and / Time. / Peace will always be indebted to the War with her own / weapons, Vanity of Democracy and Dictatorship / Which Lewdness has not its monastery and which murder / her democracy?" The poem continues with a new definition of "Existence" as a "gamble", accompanied by "Hope", never left at the mercy of "free will", which would give to man the freedom to change anything. It remains only the freedom of the being to judge her own existence, eternal fenced to can overcome the absurd. Nature demonstrative of the poet him condemns, extroversion, at excesses, that, scatters, too generous what has gathered hardly from the library of his own life and of books. Paradoxically, the same temperament is the source of power to live authentic feeling of alienation and accentuated loneliness, until to feel his soul as a "house in ruins", from which, gone, the being, fallen into "Nothingness", more has chance, of to be, doomed "Eternity". Remain many other comments of made at few words the poet's favorite, written with upper case. But, about, "Love", "God", "Church", "Absurd", "Moment and Eternity", "Silence" and "Death" maybe another time. Would deserve, because this poet is not lacked of inspiration so coveted by others, as wrote poet Magda Cârnci, but he must beware of the danger of remaining an artifice, and yet not to step too pressed the footsteps from Bacovia or Emil Botta, toward of not them disfigure through excess. Ana Blandiana: "The poetry of meditation on which a writes Sorin Cerin is not a versification of philosophical truths, but a interweaving of revelations, about these truths. And the ratio of intensity of these revelations and doubt from which are constructed the truths is precisely the philosopher's stone of this poetry. Moreover, secrecy of being able to fasten the lightning of the revelation is a problem as subtle as that of keeping solar energy from warm days into the ones cold." PhD Professor Theodor Codreanu: "Sorin Cerin is a paradoxist aphoristic thinker, of, a great mobility of the mind, who controls masterfully the antitheses, joining them oxymorically, or alternating them chiasmatic, in issues with major stakes from our spiritual and social life. Poetry from, the Free Will, is an extension of his manner of meditation, imbuing it with a suitable dose of kynism (within the meaning given to the word by Peter Sloterdijk), succeeding, simultaneously the performance, of to remain in the authentic lyricism even when blames "Ravens vulgar, necrophiliacs and necrophagous, of the Dreams". PhD Professor Ioan Holban: "About the expressiveness and richness of meanings transmitted to the Other, by silence, Lucian Blaga wrote anthological pages. The poet of today writes, in Great Silences, a poetry of religious sentiment, not of pulpit, but, in thought with God, in meditation and in the streak of lightning of thought toward the moment of Creation. Sorin Cerin's poetry is of an other Cain wandering in the wilderness, keeping still fragments from the joy of Eden, to exit from "Vise" of the world, where, at the fallen man, collapses the horizon of soul, in the rains of fire and traces of lead." PhD Professor Maria Ana Tupan: "The lyrical meditations of Sorin Cerin have something from the paradoxical mixture of despair and energy of the uprising from Emil Cioran's philosophical essays. The notification of tragic and grotesque of the existence, does not lead to psychological paralysis, but to nihilism exorcised and blasphemous. Quarrel with "adulterine God" - appellation shocking, but very expressive for the idea, of, original sin of ... God who must be conceived the evil world through adultery with Satan - receives, accents sarcastic in vignettes of a Bibles desacralized, with a Creator who works to firmament at a table of blacksmith, and a Devil in whom were melded all rebels hippy-rap-punk-porto-Rican: [...] Stars alcoholic, of a universe, greedy, paltry and cynical, drinking by God at the table of Creation, on the lachrymose heavens of Happiness, scrawled, with graffiti by Devil. If the poet has set in the poem, To a barbecue, an exercise of Urmuz, success is perfect. Not only, ingenious jumps deadly for the logic of identity from one ontological level to another, we admire here, but and tropism, of, a baroque inventiveness of an Eucharist inside out, because in a universe of the life toward death, the one that is broken is the spirit, the word, to reveal a flesh ... Deleuze, animal, described as the meticulous anatomical map of a medical student. The poet us surprise by novelty and revelation of the definition aphoristic, because after the first moment of surprise, we accept the moralizing scenery of the time, with a past, dead, a future alive, and a present, illusory, contrary to common sentiment, that the lived life is our ego certainly, that only the present really exists, and that the future is a pure hypothesis. Cerin, redefines the human being as, finding the authenticity in multiplication mental of ternal reality and as existentialist project". PhD Professor Mircea Muthu: "The desperation to find a Sens to the contemporary existence fill the poetic testimony of Sorin Cerin, in which the twilight of language, associated with "broken hourglass" of time, is, felt - with acuity tragic - of, "our words tortured." "Meditation, turned towards self itself, of "the mirrors of the question" or of "the eyes" fabulous, of the Ocean endlessly, is macerated at the same temperature febrile, of voltaic arc, enunciated - in short - of the phrase "rains of fire". PhD Professor Cornel Ungureanu: "Sorin Cerin proposes a poetic speech about how to pass "beyond", a reflection and a meditation that always needs capital letters. With capital letters, words can bear the accents pressed of the author who walks. with so much energy on the realms, beautiful crossed by those endowed with the grace of the priesthood. Sorin Cerin ritualization times of the poetic deconstruction, if is to we understand properly the unfolding of the lyrics under the flag of the title." PhD Professor Ion Vlad: "Sorin Cerin has defined his poems from the book "The Great Silences", "poems of meditation". Undoubtedly, reflexivity is the dominant of his creation, chaired by interrogations, riots, unrest and dramatic research of SILENCE, topos of the doubts, of the audacity, and, of the adventure of the spirit, in the permanent search of the truth, and his poetry follows to an axiology of an intense dramatic. Is the lyric of the lucidity, meditation and of genuine lyricism". Ph.D. Lecturer Laura Lazăr: "Intellectual formed at the school Bucharest, but sensing the need to claim it admiringly, from the critical model, of the school Cluj, where he identify his exemplary models in the teachers, Ion Vlad and Mircea Muthu, Sorin Cerin builds and the poetry intertextual, because the poet of the Great Silences, declares all over, his experts, identified here, intrinsically, with Blaga (through philosophical reflection and prosodic structure, sometimes deliberately modeled after Poems of light) and Arghezi. The very title of the volume, the Great Silences, impose the imperative, of an implicit dialogue with the poetry of Arghezi bearing the same title. At the searches feverish from the Psalms of Arghezi, of a God called to appear, answer them here the interpellations indefatigably of an apostate, believer, that is torn in the wilderness of the thought and of image broken mirrored by the world declared, between love denouncer, and affectionate revolt, between curse incantatory and disguised prayer, of eternally in love, without being able, to decline, in reality, fervor, although the word has experimented, aesthetic, the whole lexicon, blasphemously and apocalyptic. A duplicity of salvation, in fact, that - shouting the drama of alienation and of introspection missed, as and the impotence of the meeting with the other, or fear of overlapping with him, in a world whose meaning is wandered into "darkness of the camps of ideas", at the interference of a time and of a space reached ' at the end of border' - gives birth, in the litany, `a rebours, the signs of creation redeemed, in full feast cynical, "on the table of potter of love". PhD Professor Călin Teuți: "Poetry of Sorin Cerin declaim a fatal nostalgia of the Sense. Thinking poetic trying his recovery, from disparate fragments, brought back together by labor lyrical, imagining a possible map reconstituted, even fragmentary, of the world, but especially of the being. Using of metaphors, neo-visionary, is context of reference of these poems, crossed, from time to time, of parables of the real, "read" in the key symbolic, but and ironical. Cynicism is entirely absent in the lyrics of Sorin Cerin. This means that the lyrical personage, what speaks in this pages, namely, consciousness lyrical, put an ethics pressure over reality, thus forcing her to assume own forgotten truths." PhD Professor Cornel Moraru: "Prophet of existential nothingness, the poet is part of category of the moralists, summing up in a fleeting manner, precepts aphoristic, and rough projections from a ecstatic vision of the end of the world. His meditations develops a furious rhetoric on theme "nonsense of Existence", although expressing more doubts than certainties, and questions than answers. The intensity of involvement in this endeavor lyrical, touches, at a time, odds

extremes: from jubilation to sarcasm, and from indignation again at ecstasy ... " PhD Professor Ovidiu Moceanu: "Through the cemeteries of the dreams, volume signed by Sorin Cerin, poetry of the great existential questions seeks a new status, by building in texts which communicate underground, an image of man interrogative. "Cathedral of the existence" has her pitfalls, "Absolute truth" seems unattainable, "White Lilies of the truth" can kill, "if not ventilates pantry of mind," the poetic ego discovers rather a "God too bitter" ... All these are expressions of a state of great inner tension, in which the lucidity has wounded the revelation, and has limited the full living of the meaning of existence. " PhD Professor Dumitru Chioaru: "Speech prophetic, philosophical or poetic? - It's hard to determine in which fits texts of Sorin Cerin . The author, them incorporates on all three into a personal formula, seemingly antiquated, aesthetic, but, speaking with breath of, poeta vates, last words before Apocalypse. An apocalypse in which the world desecrated and dominated by false values, ends in order to can regenerate through Word ". PhD Professor ?tefan Borbely: "Spirit deeply and sincerely religious, Sorin Cerin desperate search for the diamond hidden in the darkness of the rubble, of the ashes. A whole arsenal of the modernity negative - cups of the wilderness, water of the forgetfulness, slaughterhouses, the feast continuous of suffering, monkey of rotten wood, etc., etc. - is called to denounce in his lyrics, "lethal weapons of the consumer society" and "the madhouse" of the alienation by merchantability of our everyday existence. The tone is apodictically, passionate, prophetic, does not admit shades or replicas. "The new steps of faith" are enunciated peremptorily as hope of the salvation collective, "divine light" it shimmers in, deliverer, at end, still distant of the torture, but on the moment, the poet seems to be preoccupied exclusively rhetoric eschatological, glimpsing decadence, resignation moral or ruins almost everywhere where it can to walk or look " Gheorghe Andrei Neagu: "Defining for, this writer seems to be rightfully, the doubt, as the cornerstone of his poems (Mistake pg.73). I congratulate the author, for his stylistic boldness from " From the eyes of the divine light, page 81, as well as from the other sins, nestled in his creator bosom. I think Romanian literature has in Sorin Cerin a writer 3rd millennium that must be addressed with more insistence by criticism of speciality" Marian Odangiu: "Lyrical poetry of Sorin Cerin is one, of, the essential questions: the relationship of the Being with the Divinity, in a world of increasingly more distorted by point of view of value, -and distortionary the same time!-, disappearance of some fundamental benchmarks - attracting after themselves of interrogations overwhelming, and infinite anxieties - absence all more disturbing of some Truths, which to pave the way to Salvation, deep doubts demotivating on the Meaning of Life, absurd raised at the rank of existential reason, feeds the fear and anxieties of the poet. Such, his lyrics develop a veritable rhetoric of despair, in which, like an insect hallucinated of Light, the author launching unanswered questions, seeking confirmations where these entered from far in dissolution, sailing pained, but lucid, through images and metaphors elevated and convincing poignancy, builds apocalyptic scenarios about Life, Love and Death ... " Eugen Evu: "... Books seem to be objects of worship - culture - own testament of a ceremonial ... of, the neo-knowledge, Socratic-Platonic under sign, " the General Governing of the Genesis " for instance. What is worth considered is also, the transparent imperative of the author to communicate in native language, Romanian. The loneliness attributed the Sacred, is however of the human being, in her hypostasis reductive, of the human condition How Vinea wrote the poet sees his ideas, or the mirroring in the ' room with mirrors ' of the universal library. A destiny, of course, personal, largely assumed, nota bene. In the volume, the Political, at the extreme of H. R. Patapievici poet is well cognizant of the problem Eliade, of the "fall of the human in politikon zoon"... Between rationalism and irrationalism, Sorin Cerin sailing on the Interconnection Ocean. 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Institution of the special conservator in the case of the debtor's death during the foreclosure stage. Conferin?a Interna?ional? de Drept, Studii Europene ?i Rela?ii Interna?ionale, 2020, 8.VIII: 681-688.) [316][317] GOLDSTEIN, Helen: The Earth Walkers: Horses & Humans—Our Journey Together on Planet Earth,Eohippus – the “Dawn Horse” “The dawn of beauty always comes after night.” Sorin Cerin (ISO 690 GOLDSTEIN, Helen. The Earth Walkers: Horses & Humans—Our Journey Together on Planet Earth. Balboa Press, USA, 2019 [318] RINO, Alex. Josiphos-derived P-trifluoromethylated ligands. 2014. PhD Thesis. ETH Zurich,Switzerland, Page 5. II “A man should look for what is, and not for what he thinks should be.” ~ Albert Einstein (1879 - 1955) ~ “Knowledge's surest logic is the lack of knowledge.” ~ Sorin Cerin (1963) ~ Page 6. III Danksagung Zu allererst möchte ich mich herzlich bei Prof ... (ISO 690 SCHWENK, Rino Alex. Josiphos-derived P-trifluoromethylated ligands. 2014. PhD Thesis. ETH Zurich.) The Year's Best Science Fiction: Thirty-Fifth Annual Collection Sep 28 2019 In the new millennium, what secrets lay beyond the far reaches of the universe? What mysteries belie the truths we once held to be self-evident? The world of science fiction has long been a porthole into the realities of tomorrow, blurring the line between life and art. Now, in The Year's Best Science Fiction: Thirty-Fifth Annual Collection, the very best SF authors explore ideas of a new world. This venerable collection brings together award-winning authors and masters of the field. With an extensive recommended reading guide and a summation of the year in science fiction, this annual compilation has become the definitive must-read anthology for all science fiction fans and readers interested in breaking into the genre. The Etruscans in the Modern Imagination Jul 27 2019 The Etruscans, a revenant and unusual people, had an Italian empire before the Greeks and Romans did. By the start of the Christian era their wooden temples and writings had vanished, the Romans and the early church had melted their bronze statues, and the people had assimilated. After the last Etruscan augur served the Romans as they fought back the Visigoths in 408 CE, the civilization disappeared but for ruins, tombs, art, and vases. No other lost culture disappeared as completely and then returned to the same extent as the Etruscans. Indeed, no other ancient Mediterranean people was as controversial both in its time and in posterity. Though the Greeks and Romans tarred them as superstitious and decadent, D.H. Lawrence praised their way of life as offering an alternative to modernity. In The Etruscans in the Modern Imagination Sam Solecki chronicles their unexpected return to intellectual and cultural history, beginning with eighteenth-century scholars, collectors, and archaeologists. The resurrection of this vanished kingdom occurred with remarkable vigour in philosophy, literature, music, history, mythology, and the plastic arts. From

Wedgwood to Picasso, Proust to Lawrence, Emily Dickinson to Anne Carson, Solecki reads the disembodied traces of Etruscan culture for what they tell us about cultural knowledge and mindsets in different times and places, for the way that ideas about the Etruscans can serve as a reflection or foil to a particular cultural moment, and for the creative alchemy whereby artists turn to the past for the raw materials of contemporary creation. The Etruscans are a cultural curiosity because of their disputed origin, unique language, and distinctive religion and customs, but their destination is no less worthy of our curiosity. The Etruscans in the Modern Imagination provides a fascinating meditation on cultural transmission between ancient and modern civilizations.

Neurobiological Models of Psychotherapy: How Psychotherapy Changes the Brain Aug 08 2020

Joseph E. Yoakum May 17 2021 The extraordinary life of a captivating American artist, beautifully illustrated with his dreamlike drawings Much of Joseph Elmer Yoakum's story comes from the artist himself--and is almost too fantastic to believe. At a young age, Yoakum (1891-1972) traveled the globe with numerous circuses; he later served in a segregated noncombat regiment during World War I before settling in Chicago. There, inspired by a dream, he began his artistic career at age seventy-one, producing some two thousand drawings over a decade. How did Yoakum gain representation in major museum collections in Chicago and New York? What fueled his process, which he described as a "spiritual unfoldment"? This volume delves into the friendships Yoakum forged with the Chicago Imagists that secured his place in art history, explores the religious outlook that may have helped him cope with a racially fractured city, and examines his complicated relationship to African American and Native American identities. With hundreds of beautiful color reproductions of his dreamlike drawings, it offers the most comprehensive study of the artist's work, illuminating his vivid and imaginative creativity and giving definition and dimension to his remarkable biography.

The American Dream and Dreams Deferred Mar 27 2022 This book examines how rival interpretations of the American Dream poignantly express conflicts over its very meaning, revealing the dialectical tension therein, and awakening us to the distance between the Dream and our reality, in the light of its continued deferment and its price.

Reality Simulation in Science Fiction Literature, Film and Television Jan 01 2020 In recent decades, science fiction in both print and visual media has produced an outpouring of story lines that feature forms of simulated reality. These depictions appear with such frequency that fictional portrayals of simulated worlds have become a popular sci-fi trope--one that prompts timeless questions about the nature of reality while also tapping into contemporary debates about emerging technologies. In combination with tech-driven tensions, this study shows that our collective sense of living in politically uncertain times also propels the popularity of these story lines. Because of the kinds of questions they raise and the cultural anxieties they provoke, these fictional representations provide a window into contemporary culture and demonstrate how we are reassessing our own reality.

Epiphanies and Dreams in Greek Polytheism Jan 31 2020 While modern students of Greek religion are alert to the occasion-boundedness of epiphanies and divinatory dreams in Greek polytheism, they are curiously indifferent to the generic parameters of the relevant textual representations on which they build their argument. Instead, generic questions are normally left to the literary critic, who in turn is less interested in religion. To evaluate the relation of epiphanies and divinatory dreams to Greek polytheism, the book investigates relevant representations through all major textual genres in pagan antiquity. The evidence of the investigated genres suggests that the 'epiphany-mindedness' of the Greeks, postulated by most modern critics, is largely an academic chimaera, a late-comer of Christianizing 19th-century-scholarship. It is primarily founded on a misinterpretation of Homer's notorious anthropomorphism (in the Iliad and Odyssey but also in the Homeric Hymns). This anthropomorphism, which is keenly absorbed by Greek drama and figural art, has very little to do with the religious lifeworld experience of the ancient Greeks, as it appears in other genres. By contrast, throughout all textual genres investigated here, divinatory dreams are represented as an ordinary and real part of the ancient Greeks' lifeworld experience.

Some Dreams Never Die Aug 27 2019 *Some Dreams Never Die* begins as a massive Collection of lyric poems. The subject matter of the poems go from love to life, politics, personal life experiences and spirituality. *Some Dreams Never Die* also has six plays that are very diverse dramas that express not only truth and beauty but pain and the cruel reality of the life. Along with the poetry collection and plays, *Some Dreams Never Die* has several essays on various subjects. These subjects range from personal experiences and personal interest to my beliefs on social issues and politics as well my spiritual beliefs. In these essays I express not only my opinions and beliefs but I try to make attempt to educate and inform others with what I write. *Some Dreams Never Die* is a complete book that over all express hope, truth, struggle, and most of all pain.

Reintroducing Olive Schreiner Jun 05 2020 This book explores the thought of Olive Schreiner, the internationally famous writer, feminist theorist, social critic, opponent of imperialism and nationalism, and analyst of violence and war, best known for her novels and short stories, articles and critical commentaries, and her feminist treatise, *Women and Labour*. Expounding her groundbreaking ideas and analyses to a new generation of sociologists, it presents Schreiner as one of the first proponents of an intersectional analysis, in her treatment of the great questions of the age – on labour, women and race – as mutually reinforcing and also bound together with capitalism, imperialism and war in society. Through an analysis of her use of different genres of writing in representing the complexities of social life and oppressions, the author reveals a combination of social theory with practical substantive examples and analysis at the core of Schreiner's intellectual and moral project – an approach that put her at odds with her contemporaries but shows her to be a forerunner of present-day sociological thinking. An examination of the significance for sociology of the work of a figure, the importance of whose thought is only now being recognised, *Reintroducing Olive Schreiner* will appeal to scholars of sociology and social theory with interests in the history of the discipline, intersectionality and methods of research and analysis.

Dreams and Divination from Byzantium to Baghdad, 400-1000 CE Sep 01 2022 Why did dreams matter to Jews, Byzantine Christians, and Muslims in the first millennium? Bronwen Neil shows how the three faiths took the pagan practice of divining the future from dreams and melded it with their own scriptural traditions to produce a novel and rich culture of dream interpretation.

One Road, Many Dreams Oct 02 2022 One Belt, One Road is China's bold plan to remake the global economy. It's an ambitious strategy with a \$2 trillion – and rising – budget. The objective? To challenge the existing economic and political world order. One Road, Many Dreams reveals the true extent of China's ambition, analyses the impact of the One Belt, One Road initiative and assesses its chances of success and failure. This is the Asian century and China has a plan – to remake the world economy. Under its audacious One Belt, One Road strategy, China is investing trillions of dollars in hundreds of projects all around the globe. It's buying up ports, building transport networks and constructing major infrastructure. From hydroelectric plants to oil pipelines, China supplies the labour if needed, the raw materials and the finance, creating customers and boosting its own economy in the process. More than 80 nations have already joined China's increasingly less exclusive club and by 2049, when One Belt, One Road is set to end, its number of members is likely to rival the UN. So far, China has exercised its soft power of debt diplomacy and financial might shrewdly, serving the planet's overlooked middle-income and poor countries. The rest of the world needs to wake up because the scale of One Belt, One Road is unprecedented. Its implications for the global structure of power are potentially seismic as the geopolitical ties between Europe and Asia deepen. Written by three highly regarded political economists, *One Road, Many Dreams* examines the One Belt, One Road initiative from all angles. It looks at the projects and the players, the alliances and the governance. It explores the opportunities for China and the threat to the West, particularly for Trump's isolationist US administration. At home and abroad, China is staking its credibility as a superpower on One Belt, One Road. Its resources appear limitless, but *One Road, Many Dreams* asks a tough question: has China overreached? Or can it really pull this off and remake the world economy in its own interests?

Contemporary Museum Architecture and Design Apr 03 2020 *Contemporary Museum Architecture and Design* showcases 18 diverse essays written by people who design, work in, and study museums, offering a variety of perspectives on this complex building type. Throughout, the authors emphasize new kinds of experiences that museum architecture helps create, connecting ideas about design at various levels of analysis, from thinking about how the building sits in the city to exploring the details of technology. With sections focusing on museums as architectural icons, community engagement through design, the role of gallery spaces in the experience of museums, disability experiences, and sustainable design for museums, the collected chapters cover topics both familiar and fresh to those interested in museum architecture. Featuring over 150 color illustrations, this book celebrates successful museum architecture while the critical analysis sheds light on important issues to consider in museum design. Written by an international range of museum administrators, architects, and researchers this collection is an essential resource for understanding the social impacts of museum architecture and design for professionals, students, and museum-lovers alike.

The Hidden Lives of Dreams Dec 12 2020 On average, we spend around six years of our lives dreaming. Yet, astonishingly, few of us understand the purpose of dreams and even fewer recognise what our dreaming mind can tell us about ourselves and our world. Melinda Powell, psychotherapist and co-founder of the Dream Research Institute UK, reveals how better understanding our dreams can improve our waking lives. As well as examining the importance of sleep and dreams, *The Hidden Lives of Dreams* explores the role of light, colour, landscapes, space, healing presence and lucidity in dreams, dispels common misconceptions and addresses our fears of nightmares. Powell shows how to tap into our dreams as a source of guidance and inspiration to enhance our wellbeing and to discover a healthier, more balanced approach to life. 'Exploring the depths of dreaming with an experienced guide like Melinda Powell will bring you closer to your heart, your purpose and your truest self. Highly recommended.' Robert Waggoner

Collected Papers on Analytical Psychology Oct 10 2020 *he Collected Works of C. G. Jung* is a book series containing the first collected edition, in English translation, of the major writings of Swiss psychiatrist Carl Gustav Jung. The volumes were edited and translated from the original German by Gerhard Adler and R.F.C. Hull, occasionally with assistance from others. Most were not written by Jung as books, but are collections of papers, essays, lectures, letters, etc. written by Jung from 1902 until his death in 1961, and compiled by editors from 1945 onward. The series contains revised versions of works previously published, works not previously translated, and new translations of many of Jung's writings. Several of the volumes are extensively illustrated; each contains an index and most contain a bibliography. Prior to Jung's death he supervised the revisions of the text, some of which were extensive. An enormous body of Jung's work still remains unpublished.

Frida Kahlo Aug 20 2021 In this international bestseller from the critically acclaimed Little People, BIG DREAMS series, discover the life of Frida Kahlo, the world-renowned painter. When Frida was a teenager, a terrible road accident changed her life forever. Unable to walk, she began painting from her bed. Her self-portraits, which show her pain and grief, but also her passion for life and instinct for survival, have made her one of the most famous artists of the twentieth century. This moving book features stylish and quirky illustrations and extra facts at the back, including a biographical timeline with historical photos and a detailed profile of the artist's life. Little People, BIG DREAMS is a best-selling series of books and educational games that explore the lives of outstanding people, from designers and artists to scientists and activists. All of them achieved incredible things, yet each began life as a child with a dream. This empowering series offers inspiring messages to children of all ages, in a range of formats. The

board books are told in simple sentences, perfect for reading aloud to babies and toddlers. The hardcover versions present expanded stories for beginning readers. Boxed gift sets allow you to collect a selection of the books by theme. Paper dolls, learning cards, matching games, and other fun learning tools provide even more ways to make the lives of these role models accessible to children. Inspire the next generation of outstanding people who will change the world with Little People, BIG DREAMS!

Dreams of a Lifetime Nov 22 2021 How social status shapes our dreams of the future and inhibits the lives we envision for ourselves Most of us understand that a person's place in society can close doors to opportunity, but anything is possible when we dream about what might be, or so we think. *Dreams of a Lifetime* reveals that what and how we dream—and whether we believe our dreams can actually come true—are tied to our social class, gender, race, age, and life events. Karen Cerulo and Janet Ruane argue that our social location shapes the seemingly private and unique life of our minds. We are all free to dream about possibilities, but not all dreamers are equal. Cerulo and Ruane show how our social position ingrains itself on our mind's eye, quietly influencing the nature of our dreams, whether we embrace dreaming or dream at all, and whether we believe that our dreams, from the attainable to the improbable, can become realities. They explore how inequalities stemming from social disadvantages pattern our dreams for ourselves, and how sociocultural disparities in how we dream exacerbate social inequalities and limit the life paths we believe are open to us. Drawing on a wealth of original interviews with people from diverse social backgrounds, *Dreams of a Lifetime* demonstrates how the study of our dreams can provide new avenues for understanding and combatting inequality—including inequalities that precede action or outcome.

Dreams and Dream Reports in the Writings of Josephus Sep 08 2020 This volume evaluates the understanding of dreams and the form of dream reports in Josephus' writings, and it compares Josephus texts with ancient Near Eastern, biblical, and Hellenistic dream reports to discern Josephus' sources of literary inspiration and intellectual assumptions.

Coco Chanel May 05 2020 In this international bestseller from the critically acclaimed Little People, BIG DREAMS series, discover the inspiring story of this international style icon. Following the death of her mother, Coco spent her early life in an orphanage, where she was taught how to use a needle and thread. From there, she became a cabaret singer, seamstress, hat maker, and, eventually, the world's most famous fashion designer. This moving book features stylish and quirky illustrations and extra facts at the back, including a biographical timeline with historical photos and a detailed profile of the designer's life. Little People, BIG DREAMS is a best-selling series of books and educational games that explore the lives of outstanding people, from designers and artists to scientists and activists. All of them achieved incredible things, yet each began life as a child with a dream. This empowering series offers inspiring messages to children of all ages, in a range of formats. The board books are told in simple sentences, perfect for reading aloud to babies and toddlers. The hardcover versions present expanded stories for beginning readers. Boxed gift sets allow you to collect a selection of the books by theme. Paper dolls, learning cards, matching games, and other fun learning tools provide even more ways to make the lives of these role models accessible to children. Inspire the next generation of outstanding people who will change the world with Little People, BIG DREAMS!

Frankenstein Dreams Nov 30 2019 From Mary Shelley to H.G. Wells, a collection of the best Victorian science fiction from Michael Sims, the editor of *Dracula's Guest*. Long before 1984, *Star Wars*, or *The Hunger Games*, Victorian authors imagined a future where new science and technologies reshaped the world and universe they knew. The great themes of modern science fiction showed up surprisingly early: space and time travel, dystopian societies, even dangerously independent machines, all inspiring the speculative fiction of the Victorian era. In *Frankenstein Dreams*, Michael Sims has gathered many of the very finest stories, some by classic writers such as Jules Verne, Mary Shelley, and H.G. Wells, but many that will surprise general readers. Dark visions of the human psyche emerge in Thomas Wentworth Higginson's "The Monarch of Dreams," while Mary E. Wilkins Freeman provides a glimpse of "the fifth dimension" in her provocative tale "The Hall Bedroom." With contributions by Edgar Allan Poe, Alice Fuller, Rudyard Kipling, Thomas Hardy, Arthur Conan Doyle, and many others, each introduced by Michael Sims, whose elegant introduction provides valuable literary and historical context, *Frankenstein Dreams* is a treasure trove of stories known and rediscovered.

Kafka's Italian Progeny Sep 20 2021 This book explores Kafka's sometimes surprising connections with key Italian writers, from Italo Calvino to Elena Ferrante, who shaped Italy's modern literary landscape.

Friends for Life Jul 07 2020 Thomas Kinkade, the Painter of Light, has a magic touch. His paintings are warm, inviting, and inspiring masterpieces. In *Friends for Life* by Thomas Kinkade, the talented artist combines some of his most heartwarming works with thoughts on lifelong friendship. This endearing book features Thomas Kinkade's art paired with inspirational quotes from the artist himself and others such as Ralph Waldo Emerson, George Eliot, and Martin Luther King Jr. Copyright (c) 2005 Thomas Kinkade The Thomas Kinkade Company, Morgan Hill, CA

Discovery: A Collection from 2018-19 Jun 17 2021

Disney Dreams Collection Thomas Kinkade Studios Disney Princess Coloring Book Jan 13 2021 *Disney Dreams Collection* Thomas Kinkade Studios Disney Princess Coloring Book captures the timeless magic of classic Disney stories while allowing readers to create their own interpretations. In this extraordinary Disney Princess coloring book, sixteen scenes from Thomas Kinkade's *Disney Dreams Collection* are presented in black line art. Enter the world of the esteemed Painter of Light as you create your own removable renditions of these paintings, inspired by classic Disney movies like *Snow White and the Seven Dwarfs*, *Beauty and the Beast*, and *Sleeping Beauty*.

Consciousness Oct 29 2019 Is there a theory that explains the essence of consciousness? Or is consciousness itself an illusion? Am I conscious now? Now considered the 'last great mystery of science', consciousness was once viewed with extreme scepticism and rejected by mainstream scientists. It is now a significant area of research, albeit a contentious one, as well as a rapidly expanding area of study for students of psychology, philosophy, and neuroscience. This edition of *Consciousness*, revised by author team Susan Blackmore and Emily Troscianko, explores the key theories and evidence in consciousness studies ranging from neuroscience and psychology to quantum theories and philosophy. It examines why the term 'consciousness' has no recognised definition and provides an opportunity to delve into personal intuitions about the self, mind, and consciousness. Featuring comprehensive coverage of all core topics in the field, this edition includes: Why the problem of consciousness is so hard Neuroscience and the neural correlates of consciousness Why we might be mistaken about our own minds The apparent difference between conscious and unconscious Theories of attention, free will, and self and other The evolution of consciousness in animals and machines Altered states from meditation to drugs and dreaming Complete with key concept boxes, profiles of well-known thinkers, and questions and activities suitable for both independent study and group work, *Consciousness* provides a complete introduction to this fascinating field. Additional resources are available on the accompanying companion website: www.routledge.com/cw/blackmore

"Is this a Dream?" – Evolutionary, Neurobiological and Psychopathological Perspectives on Lucid Dreaming Jan 25 2022

Dream of the Red Chamber Mar 03 2020 This edited volume contains an excellent collection of contributions and presents various informative topics under the central theme: literary and translation approaches to China's greatest classical novel *Hongloumeng*. Acclaimed as one of the Four Great Classical Novels of Chinese literature, *Hongloumeng* (known in English as *The Dream of the Red Chamber* or *The Story of the Stone*) epitomizes 18th century Chinese social and cultural life. Owing to its kaleidoscopic description of Chinese life and culture, the novel has also exerted a significant impact on world literature. Its various translations, either full-length or abridged, have been widely read by an international audience. The contributors to this volume provide a renewed perspective into *Hongloumeng* studies by bringing together scholarship in the fields of literary and translation studies. Specifically, the use of corpora in the framework of digital humanities in a number of chapters helps re-address many issues of the novel and its translations, from an innovative angle. The book is an insightful resource for both scholars of Chinese literature and for linguists with a focus on translation studies.

Handbook of Sleep Research Jul 19 2021 *Handbook of Sleep Research, Volume 30*, provides a comprehensive review of the current status of the neuroscience of sleep research. It begins with an overview of the neural, hormonal and genetic mechanisms of sleep and wake regulation before outlining the various proposed functions of sleep and the role it plays in plasticity, and in learning and memory. Finally, the book discusses disorders of sleep and waking, covering both lifestyle factors that cause disrupted sleep and psychiatric and neurological conditions that contribute to disorders. Emphasizes a comparative and multidisciplinary approach to the topic of sleep Covers the neurobiology and physiology of sleep stages, mechanisms of waking, and dreaming Discusses in detail the proposed functions of sleep, from health and rest, to memory consolidation and synaptic plasticity Examines the current state of research in mammalian and non-mammalian species, ranging from primates to invertebrates

Children's Dreams Dec 24 2021 This book aims to present a study on the actuality and empirical value of Freud's dream theory, even if through the analysis of a specific part of it - the hypotheses about children's dreams. It provides a systematic description of Freud's observations on child dreaming and presents the results obtained from four empirical studies on children's dreams that the author conducted during the span of a decade. These studies (two conducted in school settings, one in a home setting, and one based on a questionnaire completed by parents) allow an empirical judgment on Freud's main hypotheses on child dreaming: the hypotheses on formal aspect of children's dreams, the relationship between dream bizarreness and development of the superego functions, and the issue of wish-fulfilment dreams. The author concludes that it is possible to test empirically Freud's hypothesis on the early forms of dreaming and that this test is not irrelevant for an empirical judgment of certain more general statements of Freud's dream theory (e.g. the dream censorship hypothesis).

James Tiptree, Jr. Award Cumulative List Apr 27 2022

The Dreams of a Child Jun 29 2022 This fascinating and highly original book presents a longitudinal systematic study of the earliest form of human dreaming in a child, from ages 4 through 10. Claudio Colace draws upon his extensive research on children's dreams, his expertise in brain science and an intimate knowledge of a single subject, his son Marco, to demonstrate the validity of an ontogenetic approach to the understanding of dream processes. The availability of 'first-hand' information about the daytime experiences of the author's son in relation to dream contents, as well as the longitudinal approach of the study, prove to be useful for a qualitative in-depth analysis of the nature and function of infantile dreams and of the changes that occur in the dreaming process as the child grows, from the early forms to more complex ones. Affirming the significance of Freud's explorations of infantile dreaming, this book attests to the nature of dreaming as a meaningful psychic act rather than the result of random processes. Expanding beyond a purely psychotherapeutic context, the book analyzes the development of dreams systematically and in relation to Freud's theories on the human mind, making it an important read for clinicians, scholars and researchers interested in dream functions, child development and psychodynamic theory.

Dreams, Virtue and Divine Knowledge in Early Christian Egypt Oct 22 2021 Explores the significance of dreams in early Christian Egypt, using sources from Philo and Origen to Athanasius and early monks.

Possum Dreams Feb 23 2022 We All Have Dreams...Even a Possum! Meet Henry, the adorable possum with an active imagination, who loves bedtime because he loves to

dream. As he drifts off to sleep, Henry's world is filled with adventure as he races his sports car, sails the ocean, rides a unicycle, walks on stilts, sings on stage, and enjoys all the excitement that a curious and enthusiastic life can offer. Illustrated with whimsical hand-cut images and iconic hand-set letterpress text, Nashville-artist Julie Sola infuses Possum Dreams with a lovable charm and a creative style that will spark young imaginations while warming their hearts. Possum Dreams is a reminder that everyone can dream of fun and adventure...even a possum!

Wet Dreams Collection Nov 03 2022 A delicate kiss. A light stroke. Intense orgasms. Taboo scenarios. Some are truly fictional; some are straight from personal experience. Blended fiction is an unknown, but pleasant treat. Welcome to the world of Wet Dreams.

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