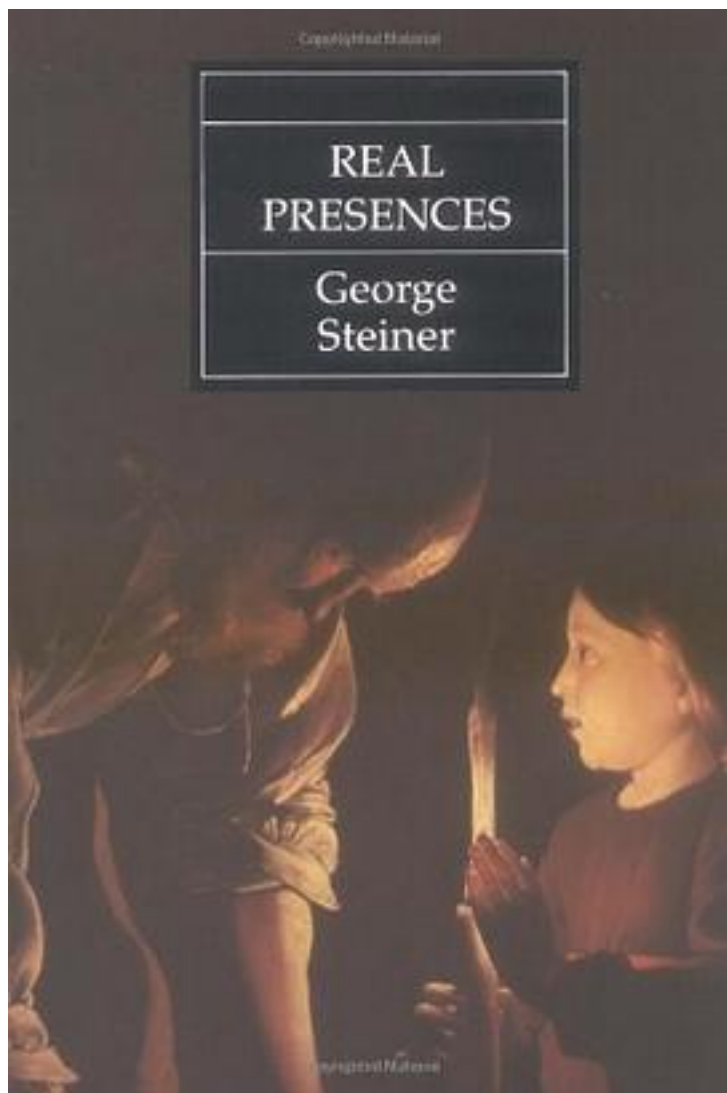


# Real Presences



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著者:George Steiner

出版者:University Of Chicago Press

出版时间:1991-4-23

装帧:Paperback

isbn:9780226772349

Can there be major dimensions of a poem, a painting, a musical composition created in the absence of God? Or, is God always a real presence in the arts? Steiner passionately argues that a transcendent reality grounds

all genuine art and human communication.

"A real tour de force. . . . All the virtues of the author's astounding intelligence and compelling rhetoric are evident from the first sentence onward."—Anthony C.Yu, *Journal of Religion*

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作者介绍:

George Steiner

influential European-born American literary critic who studied the relationship between literature and society, particularly in light of modern history. His writings on language and the Holocaust reached a wide, nonacademic audience.

Steiner was born in Paris of émigré Austrian parents and educated at the Sorbonne, the University of Chicago (B.A., 1948), Harvard University (A.M., 1950), and the University of Oxford (Ph.D., 1955). He became an American citizen in 1944 but spent much of his time in Europe. He was a member of the editorial staff of *The Economist* (1952–56) and worked at the Institute for Advanced Study at Princeton University (1956–58) before teaching at Churchill College, Cambridge, and the University of Geneva.

His first book, *Tolstoy or Dostoevsky* (1959), compares the two authors on the basis of historical, biographical, and philosophical data. *Language and Silence* (1967) is a collection of essays that examines the dehumanizing effect that World War II and the Holocaust had on literature. Steiner considered himself “at home in three and a half languages” (the half for American English as contrasted with British English). Some of his most intriguing work explores the intersection of culture and linguistics that underlies translation and multilingualism; in *Extraterritorial* (1971) he focuses on linguistics and authors who wrote in several languages, and *After Babel: Aspects of Language and Translation* (1975) is perhaps his most ambitious work. In 1996 Steiner published *No Passion Spent: Essays 1978–1995*, about language and its relation to both religion and literature.

Among his other critical works are *The Death of Tragedy* (1961), *In Bluebeard’s Castle: Some Notes Towards the Redefinition of Culture* (1971), *On Difficulty and Other Essays* (1978), *Martin Heidegger* (1979), *Antigones* (1984), and *Real Presences* (1989). His fiction includes *Anno Domini* (1964), *The Portage to San Cristóbal of A.H.* (1981), *Proofs and Three Parables* (1992), and *The Deepes of the Sea and Other Fiction* (1996).

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