

Chapter 1 : CABINET // H & Co.

H&M's latest apology for its racist hoodie is an actual, honest-to-god apology By Leah Fessler January 11, Surely the year of Sociopathic Baby Men, was also the year of pathetic.

Davis made use of the phrase to sound vaguely sorry after causing the collapse of his law firm, while claiming he had nothing to do with said collapse. Does this constitute "letting the voters down"? Best to go with "deeply regret. Or the Miami Heat forming a superteam? Presidents as diverse as Reagan and Clinton have used the phrase , which one-ups "deeply regret" by not only leaving it open whether they are actually the culprit but existentially questioning whether there even is one. Getty "If a mistake was made in a forest, with no one around Can we ever really know? Continue Reading Below Advertisement When Reagan acknowledges that "mistakes were made" in the Iran-Contra affair, he takes the extra step of vowing that he will "get to the bottom of this" and "take whatever action is called for," which is eerily similar to O. Grant, who said in his State of the Union address that "Mistakes have been made, as all can see and I admit," but also that "It is not necessarily evidence of blunder on the part of the Executive. You can only apologize for yourself. Maybe there are some gray areas, like apologizing symbolically for a group you are part of, but you sure as hell should not be apologizing for the person you are apologizing to. Sometimes people are a lot more deliberate about pointing the finger at other people, like the pastor who advised parents to punch their gay children. He later said, "I apologize to anyone I have unintentionally offended. I did not say anything to intentionally offend anyone in the LGBT community It is unfortunate I was not more careful and deliberate. I can understand how these words could be misunderstood without the context of years of ministering to the people of God at Berean Baptist Church. I have received nothing but notes of appreciation and support from the people within the church. What he is sorry about is that you offended morons do not have the years of experience to understand it. Getty Everyone knows you are immune from accusations of racism as long as you are touching a member of that group. Continue Reading Below Advertisement Probably one of the ballsiest variations is apologizing for a completely unrelated third party, as Congressman Joe Barton did to BP. I do not want to live in a country where anytime a citizen or a corporation does something that is legitimately wrong, [it is] subject to some sort of political pressure that, again, in my words, amounts to a shakedown. Some people just spasm them in like "you know" or "um" or "like. Then he rips the guy apart and insists he was totally right. I think he just blurted out "apologies" like a cough. Getty And this guy is definitely not sorry at all: Take this Rhodes scholar: Continue Reading Below Continue Reading Below Advertisement The Aryan Brotherhood bit had me wondering if this was a troll, but apparently this poster has made over posts on that anime forum, mostly not about hating Asians. And they really expect immunity with those words, like this is a playground and they just touched base or called "no backsies. Continue Reading Below 1 Apologizing for a Completely Different Thing Another great tactic that works when people are tired of vague apologies is to apologize in detail and take full responsibility -- for something completely different. His fault was being too nice and trusting the reporters too much. Getty I know it probably comes as a surprise, but Lane Kiffin ends up having to apologize a lot. Another common theme is when someone caught in wrongdoing apologizes for being a "distraction" to their team or company, and not for raping the person or stealing the money or whatever. I hope it makes you feel better to know that he was convicted of 19 counts of securities fraud and other charges. Getty Awww, poor baby. Meanwhile, Tigers outfielder Delmon Young got arrested for a drunken fight where he was yelling anti-Semitic slurs , and got hauled out for the requisite apologies. He apologized to his teammates, the team owners, the entire Detroit Tigers organization, his family and Tigers fans.

New Apology of the Letter h () Golgotha and Sheblimini! () v A Flying Letter to Nobody, the Well Known () Index of biblical passages

Finally, he is a philosopher who wrote penetrating criticisms of Herder, Jacobi, Kant, and Mendelssohn; who gave philosophical attention to language in a way that, at times, seems strikingly modern; but whose own philosophical positions and arguments remain elusive. He never attained any sort of significant professional success; friends had to intervene to prevent the sale of his library and to fund the education of his children. On the other hand, he had the freedom of his failure inasmuch as he was not obliged to meet the expectations of any particular audience. He exercised his freedom in several respects: Hamann, however, was not merely moving across disciplines but finding his deepest themes reiterated in a variety of material: Some of his most profound writing was composed at the intersection of philology, theology, and philosophy. Often he has been considered from only one of those perspectives, which is not only inadequate but also ironic insofar as his own emphasis was on unity. The powerful criticism which Hamann made in opposition to his age was at once stylistic, theological, and philosophical. Hamann and literary style Hamann formed his style after experiencing a religious crisis. In , while working for a firm run by the family of a friend, he went on a business trip to England, where he was not successful, either professionally or personally. After some months he began to despair of the life he was leading; this led to a religious crisis in which he recovered and radicalized the Christian faith of his childhood. After an initial effort, Hamann gave up and began his own writing career in earnest. The style was a reproach to the language used by Enlightenment writers; it was a critique of their language by means of his language. After parodying a flattering appeal to this putative public,² which concludes with a scatological classical allusion, Hamann adds a second dedication to two friends. From this book onwards, his style makes use of parody, local referents, biblical quotations, obscenity, and wide-ranging allusions. The style is not polite; Hamann writes that it is not made for taste. In the dedication to Socratic Memorabilia, faith in a public is equated to faith in Baal. When Hamann began, in the last part of his life, to write about philosophical texts directly, he applied an analogous skepticism to philosophical terms. Hamann seeks to undercut the ground by which reason and faith are contrasted, so that neither receives a special status. Parody does not make arguments or respect them; it proceeds by exaggeration, ironic juxtaposition, and misapplication. Another is the contrast between the abstract purity of philosophy and the embodied history of lived experience. In the following example, he mocks first the mysticism and then the sexual sterility of the analysis of pure reason see pp. I would open the eyes of the reader that he might perhaps see "hosts of intuitions ascend to the firmament of pure understanding and hosts of concepts descend to the depths of the most perceptible sensibility, on a ladder which no sleeper dreams " and the dance of the Mahanaim or two hosts of reason " the secret and vexing chronicle of their courtship and ravishing " and the whole theogony of all the giant and heroic forms of the Shulamite and muse, in the mythology of light and darkness " to the play in forms of an old Baubo with herself " inaudita specie solaminis, as Saint Arnobius says " and of a new immaculate virgin, who may not however be a Mother of God for which Saint Anselm took her ". He then contrasts it with the Virgin Mary, whom Protestants do not believe was immaculately conceived; why should reason be more greatly privileged? Hamann delights in associating Kant with Jewish mysticism and Catholic sexuality. In the Metacritique as in all his parodies, Hamann cultivates a deliberate impurity. If philosophy desires to become independent of history and tradition, he writes with continual references to historical tradition; if it is concerned with truths that are independent of experience, he inserts the body and all its functions; if philosophy is to be reasonable, abstract, and transparent, his style will be obscure, weighted with concrete details, strange; in his prose the fact of language, especially in its non-representational aspects, is centrally obtruded. In addition to these textual references, however, his essays also introduce many personal and local ones. The Socratic Memorabilia, for example, is prefaced by two dedications: In the Memorabilia Hamann is in effect saying: Therefore, I will translate our personal relations into the objective historical relations of Socrates in order to bring my adversaries to a full awareness of their true situation.

Metaschematism is an extension of typology, the practice of reading the Bible in such a way that people and events of the New Testament are foreshadowed or figured by those of the Old. For Hamann, typology did not come to an end with the early Christian Church and is not limited to biblical sources; the present continues to be made legible by reference to the past, and only in this way. Past, present, and future are in this sense bound together and mutually illuminated by prophecy a theme of *Aesthetica in Nuce* and the second Cloverleaf, more fully developed in the conclusion of the first version of *Disrobing and Transfiguration*. Literature that valued clarity and impersonal demonstration was not interested in the views of past authorities, and it disdained personal idiosyncrasy. He has often been found obscure. The obscurity of the writing is not generally resolved only by providing further information, a necessary but not a sufficient step; to read Hamann means to consider the many possible ways by which this information is related to his text, whether by parody, irony, analogy, typology, or other means. Theology is grammar, according to Hamann, who took the equation from Luther. The first is a theme found in all his writings, kenosis, the self-renunciation, self-emptying of God. This is the paradox in Christianity whereby power manifests itself in powerlessness, as omnipotence in the helplessness of an infant or divinity tortured and killed as a criminal. Hamann takes as the preeminent example of a kenotic style that of the New Testament. In the first of the Cloverleaf of Hellenistic Letters, he defends the Greek of the New Testament for the same reasons it was a scandal to literary men of his time: In the *New Apology of the Letter h*, Hamann argues even about orthography in these terms, which give him grounds to defend a useless, redundant, and traditional element of spelling. Moreover, for Hamann kenosis is a principle of critique quite generally. To the Solomon of Prussia is an uncompromising indictment, and an occasionally scurrilous one, of Frederick the Great and the culture which supported and was supported by him. In his earlier writings, he was concerned to emphasize the many and diverse phenomena involving language, denying primacy to its function of communicating propositions. Unlike members of the Catholic and Calvinist confessions, Luther had insisted that both the body and blood of Christ and the bread and wine of the elements were present in the Eucharist, not only one or the other. Letter and spirit must both be present, body and symbol must co-inhere, if an utterance is to be authoritative that is, a *Machtwort*, which transforms elements into a sacrament. Hamann is often seen as a proponent of holism,⁹ and this is an adequate description so long as it is seen in the appropriate context. At least since Augustine, Christianity has insisted on the value of the letter in contrast to the allegorizing of the Greeks and on the value of the spirit in contrast to the legalism of the Jews. A peculiar richness resulted from the presence of two distinct systems of truth obligation, and Hamann sought to preserve this, insisting on the unity of letter and spirit against what he took to be the impoverishing discourse of Enlightenment philosophy. Furthermore, holism is present above all in the incarnation of Christ, who unites human and divine attributes. Hamann, like Luther, invokes the doctrine of the *communicatio idiomatum*, whereby the attributes of each of the two natures are shared by the other in Christ. Hamann extends the principle, seeing in language the interrelation of human and divine generally. Hamann believes that human knowledge is piecemeal, contradictory, and not resolvable by philosophical analysis. Will not both branches wither and be dried up through a dichotomy and rupture of their common root? The fundamental divide between Hamann and Jacobi makes clear how inadequate it is to regard Hamann as a philosopher of irrationalism or an advocate of faith opposed to reason. A *Dialogue*, Jacobi defended himself against the charge of irrationalism by invoking Hume to insist on the necessary primacy of faith or belief, as the same word in German, *Glaube*, can mean either. It makes no sense to isolate certain features from reality, combine them into a larger abstraction, and then attempt to infer reality from that abstraction. Occasionally Western thinkers have launched linguistic critiques of philosophy as done by Valla, Lichtenberg, Maimon, Mauthner, and Wittgenstein,¹⁸ and it is possible to see Hamann as such a figure. Yet he rarely engages with the details and implications of a specific vocabulary and is not interested to offer improvements or think through the consequences of an alternative vocabulary. For the most part Hamann prefers to offer a metacritique instead, that is, he seeks to isolate what he considers to be the *proton pseudos*, the initial and fundamental error, of a philosopher. He does so by using exaggeration and grotesque parody to render foolish what he takes to be the initial impulse behind a philosophical problem. In the case of Kant, for example, Hamann believes that what motivates the *Critique of Pure Reason* is no more than prejudice in favor of mathematics and a predilection for

purity. Why should philosophy be concerned with certainty? It is possible, of course, to imagine fuller rebuttals of Kant and Mendelssohn and others along the lines which Hamann has sketched, by tracing more precisely and systematically the philosophical implications of what he saw as the impurities of human existence – that we speak a language we did not invent, inherit a history we did not make, and live in a body we did not create – and such rebuttals would soon be offered, and these would, in their turn, be subject to further refutations and restatements. However, Hamann always refrained from doing so. Should Hamann then be considered a philosopher at all? He scarcely develops his suggestive remarks about reason, language, sociability, and history, and nowhere does he demonstrate a talent for consecutive logical thought. However, rather than take him as a confused precursor of philosophical themes and arguments to come, it does more justice to him to respect his antagonism to philosophical abstraction and argumentation. Hamann had no such anxiety; skepticism did not present worrisome arguments that needed to be rebutted. Hamann, after all, was not tempted to find first principles on which to ground knowledge with certainty, nor did faith and reason collide in his understanding. Since he did not see himself as confronted by philosophical difficulties, he was not tempted to find a way out of them, for example by making covert appeals to unavowed philosophies, as in giving to common sense an epistemological status it cannot easily bear, or in appealing to the authority of everyday experience that is taken to be incipiently or inherently philosophical, or in making a leap of faith. It is often difficult, especially when confronted with matters of great import, to refrain from making or implying philosophical statements, and Hamann is an unexcelled guide to this therapy. His two most sustained philosophical essays the *Metacritique on the Purism of Reason*, a response to Kant, and *Golgotha and Sheblimini!* The twelve pieces fall broadly into three periods. The early period is represented by the two dedications to Socratic Memorabilia and several essays from his collection *Crusades of a Philologist* the *Aesthetica in Nuce*, his most famous and influential work, and three essays tackling more narrowly linguistic topics which nonetheless provide him with an opportunity to begin his assault on fundamental assumptions of his contemporaries about the nature of language. In them, as also in an essay opposing a spelling reform, *New Apology of the Letter h*, Hamann deepens his reflections on language, his central theme, and ties them more aggressively to politics; because of his mocking opposition to Frederick the Great, some of the essays could not be published. A final period can be dated from his intensive re-reading of Luther in and includes three works, his most profound: The last work exists in two versions; the conclusion of the first version has been translated here. Hamann continues to ponder the relational nature of language in most of his subsequent writings. The three letters that make up *Cloverleaf of Hellenistic Letters* are concerned, respectively, with the language of the New Testament, the value of Greek literature, and the language of the Hebrew Bible. The first letter revisits an old debate on the quality of the Greek of the New Testament, which in comparison with Attic Greek seems barbarous and debased. Hamann defends it for the same reasons others had condemned it; its lowliness is evidence of divine purpose. Moreover, its Greek bears traces of the languages of the Jews and the Romans, and its hybrid and impure state is superior to mere purity. The second letter considers the poets, philosophers, and historians of ancient Greece, finding that it is only through a kind of prophecy that they may be understood and enable the present to be understood, that is, only through understanding the connection of past, present, and future. The *Aesthetica in Nuce*, the last of the four works translated from the *Crusades*, continues to attack Michaelis, opposing to his rationalist criticism of the Bible a new aesthetics, elements of which would be found congenial by Romantic writers: In , Johann Georg Herder won the prize offered by the Berlin Academy for the best answer to the question of the origin of language. The topic had been discussed since antiquity, and for much of the eighteenth century it was debated with a particular intensity. Hamann, despite his friendship with Herder, thought that the debate was foolish and its terms natural vs supernatural hopelessly compromised. For him, the proponent of the supernatural version of the origin of language viz. Moreover, while some historians emphasize their continuity with previous thinkers, especially French, others largely assimilate them to the German Romantics of a subsequent generation. Finally, neither Hamann nor Herder is particularly consistent. Damm, in common with a number of eighteenth-century writers, worried over the irrational spelling of German words, in which letters especially the letter h do not always correspond to sounds. The essay has been well described by Jonathan Sheehan: Unlike these grammarians, however,

Hamann cherished a language that did not exist for the clear expression of thoughts, and a writing exceeding its function as a mirror of speech. Rather, writing was to preserve the speech of God or, even more precisely, the breath of God. In contrast to Mendelssohn, he insists on the temporal truths of history, unique and unrepeated, which become truths only by the authority of the tradition which has preserved them. Herder and Jacobi read it in manuscript; it was published posthumously in

Actor Terry Crews has published the apology letter he received from the man who Crews said groped him in

Daniel Heller-Roazen A letter, like everything else, must ultimately meet its fate and, over time, every written sign of speech falls out of use. No matter how eminent its place in the idiom to which it belongs, a letter ultimately grows quaint, then rare, falling finally into utter obsolescence. A grapheme, however, has more than one way to go. Its demise can be more or less a matter of nature, as it were, the result of a gradual and irrevocable occurrence that owes nothing to resolutions on the part of a writing community. One thinks of the archaic Hellenic letters that had already begun to vanish from Greek scripts before the classical literary tradition as we know it came to be transcribed: English suffered its own losses: For better or worse, their fates can rest on the judgment of those who would, or would not, write them. A glance at the history of writing reveals the brute fact: The sign of the sound characterized by linguists as a pure aspiration or a glottal fricative, h belongs to the alphabets of almost all the languages that make use of the Roman script. But the value it designates remains often imperceptible in speech; and in the passage between languages, it is almost always the first to go. In the memoirs he composed between and , he commented on the alteration his name had undergone following his emigration from Germany. Had the poet chosen to move not westwards, but eastwards, however, the consequence could have been at least as grave. Geynrich Geyne , as he is known to this day in Russia. The truth is that the breathy letter posed delicate problems from the beginning. Pre-Euclidean Greek inscriptions contained an h, no doubt the distant ancestor of the Roman letter. The mark of a consonantal aspirate, it is thought to derive from an earlier letter *H̄* , which represented an adaptation of the Semitic letter h. The Greek h, however, did not last long, at least as the sign of an aspirate. By the early fifth century B. During the same period, the l-graph, a fragment of its former self, shrank in size, losing its rights to a full position in the writing of letters. The philologists and grammarians of Ptolemaic Alexandria reduced it to a small mark placed above the letter it modified. Still later, scholars and copyists abbreviated the sign further, making of it a diacritic, placed before the modified vowel, which was barely more sizeable than a period, and which closely resembled our modern apostrophe. Hence the final form of the grapheme in the Hellenic script: On the surface, the Latin script, by contrast, recognized h as a full-fledged member of its alphabet. But the grapheme of the Roman language seems to have represented a sound of as little substance as the Greek aspirate: Its historical demise was thus both gradual and irrevocable. First it vanished in the classical period between vowels ne-hemo became nemo ; then it disappeared, in the middle of the word, after certain consonants dis-habeo became diribeo ; finally, by the end of the Republic, it departed from its last hold-out, the beginning of the word in common inscriptions, Horatia, hauet thus became Oratia, auet. The stakes of subtracting or adding a breath or two became quite marked. In a poem, Catullus ridiculed one Arrius, who, to produce the appearance of erudition, added aitches at the start of his words, where they did not in fact belong. Amongst themselves, however, even the learned of the age expressed some uncertainty about the reasons for which certain words possessed, or lacked, aspirations. In the same way our ancestors said lachrumae tears , sepulchrum burial-place , ahenum of bronze , vehemens violent , incohare begin , helluari gormandize , hallucinari dream , honera burdens , honustum burdened. For in all these words there seems to be no reason for that letter, or breathing, except to increase the force and vigor of the sound by adding certain sinews, so to speak. In his words, enim verbis omnibus litterae seu spiritus istius nulla ratio visa est, nisi ut firmitas et vigor vocis quasi quibusdam nervis intenderetur. The manuscript, which was completed in about AD by Columban monks on the remote island of Iona off the west coast of Scotland, contains pages or folios. Just two of the pages are without ornament, while about thirty folios, including some major decorated pages, have been lost. The erstwhile aspirate phoneme was, at least by the second century AD, a breath in need of explanation. Starting in the mid-fifteenth century, grammarians, typographers, and teachers in Italy, Spain, France, and England called the grapheme to the court-house of national orthography, often threatening to do away with it altogether. At one extreme, there were the Italians. The first to extol the rights of the vernacular in the face of Latin, they were inevitably also the most hostile to this classical mark. In Il

Polito, a treatise on orthography published in 1773, Claudio Tolomei thus considered the possible functions of the grapheme at some length, before reaching his verdict, which was unsparing: Like the Italian Humanists, they were of course aware of its singularity as a sign. In his *Champ Fleury*: Antonio de Nebrija, the first grammarian of Spanish, justified the modern use of the figure in systematic terms in his *Rules of Orthography in the Castilian Language* of Modern English, to be sure, had erected itself over the tomb of Anglo-Saxon aspiration. By the sixteenth century, the modern l had completely eclipsed the older hl- as loaf had taken the place, for example, of the Old English hla-f, the solitary n- was well established there where hn- had once dwelt nut, for instance, being the modern form of hnutu, and the single r- had acquired all rights over those positions that had belonged to the hr- in the older tongue root, in this way, having supplanted hro-f. The first orthographers of the language were in any case united in their defense of the contested grapheme. Hamann concluded that both reasons were spurious. What hodge-podges of letters! At the end of his tract, the self-styled apologist revealed that his commitment to the letter was an interested one, in a double sense: Hamann now assumed a persona ficta, claiming for himself the mask of a poor school-teacher, who wished nothing more, in his modest life, than to impart some sense of spelling to his three classes, who awaited him with growing impatience even as he wrote. The author claimed, moreover, to be bound to the disputed grapheme by his own Christian name: In fact, the pseudonym, however, concealed the more pressing pertinence of the question for the author, who was far more profoundly implicated in the entire affair than he wished to reveal. It was perhaps for this reason that the apologist-author felt qualified, in the closing paragraph of his essay, to give the last word to the contested character himself. Your life is what I am—“a breath! One might also call it the spirit of every letter. H, to paraphrase a poet who once removed it from his name, is the trace that our breathing leaves in language. On the development of Greek scripts, see L. Oxford University Press, esp. Harcourt Brace Jovanovich, pp. Manchester University Press, Rottmann, *Handbuch der altbulgarischen altkirchenslavischen Sprache: Grammatik, Texte, Glossar* 11th ed. Winter, pp. Heinrich Heine, *Werke*, ed. Insel, p. Heine also has the letter h also appear in a dream to the poet Yehuda Halevi: Christoph Siegrist Frankfurt am Main: Insel, pp. Sidney Allen, *Vox Graeca: A Guide to the Pronunciation of Classical Greek* 3rd ed. Cambridge University Press, pp. Sidney Allen, *Vox Latina: A Guide to the Pronunciation of Classical Latin* 2nd ed. Cambridge University Press, p. *Institutio oratoria*, I, iv, 9; I, v, Priscian, I, viii, Catullus, Tibullus, *Pervegilium Veneris*, trans. Penguin Books, pp. *The Attic Nights of Aulus Gellus*, trans. Harvard University Press, pp. See Petrus Helias, *Summa super Priscianum*, ed. Pontifical Institute of Mediaeval Studies, vol. Brian Richardson Exeter, Devon: University of Exeter, p. Giovan Giorgio Trissino, *Scritti linguistici*, ed. Geofroy Tory, *Champ Fleury, Art et science de la vraie proportion des lettres* facsimile reproduction of the edition, Paris: Klincksieck, Chapter 32, *De nota aspirationis H*. *Publicaciones del Instituto Caro y Cuervo*, pp. Nordisk Sprog- og Kulturforlag, pp. Bror Danielsson, part III: Longman, p.

Chapter 4 : NPR Choice page

The New Apology of the Letter h was written in response to an orthographic reform proposed in an appendix of Christian Tobias Damm's Observations on Religion (). Damm, in common with a number of eighteenth-century writers, worried over the irrational spelling of German words, in which letters (especially the letter h) do not always.

Some of his more popular works have been translated such as "Socratic Memorabilia" and "Aesthetica in Nuce," but of the 5 volumes of his published works, which amount to over pages, only about pages have been translated. Probably because Hamann was considered one of the minor lights in a period in German literary and intellectual history which is flooded with its biggest names--Lessing, Kant, Herder, Goethe, Schiller, and Mendelssohn to name a few. Hamann was also atypical for the period because he neither retreated from the academic world like many Christian pietists nor accommodated himself to every development of the "Aufklärung" Enlightenment. His writing style is also very difficult to translate and to understand. This is largely because his writings are so riddled with references and allusions to classical mythology, the Bible, historical personages, and his contemporaries. But hopefully, these might also be useful to others interested in learning more about this fascinating forgotten figure. They are also some of his most devotional writings. All the translations are provisional and not by any means scholarly. If, by some millionth chance, some German or Hamann scholar either of you would like to offer suggestions, I would be most appreciative. Here is my first offering, his first piece entitled "On the Interpretation of Holy Scripture. Tutored for several years before getting involved in business. Sent on a mission to London Lived profligately for months before becoming deeply in debt and disgusted with human nature. Kant was enlisted to re-convert him to the Aufklärung, and away from the superstition of Christianity. Worked as a scribe and translator for most of his life. Lived with and assisted both his father and brother in their times of sickness leading to death. Lived hand-to-mouth and off the generosity of his friends Kant, Herder, Jakobi. Saw in Socrates a philosophic model who exemplified self-knowledge by being profoundly aware of his ignorance i. It is costly to live for the truth. We must be prepared to live scantily and with persecution i. Let him become forthwith a reasonable, useful, agreeable man in the world or learn to bow and scrape and to lick plates; in such a way he will be safe his life long from hunger and thirst, from the gallows and wheel. Reason as an abstract concept becomes a philosophic idol ii. Paul does of the whole law and its righteousnessâ€”that I expect of it nothing but the recognition of error, and do not regard it as a way to truth and life. Danger of Abstractions â€” Philosophy as abstractions moving farther away from concrete, images, sensations i. Abstract reflection overwhelms nature and robs her of beauty and richness ii. Ambiguity of Reason i. It is the tree of the knowledge of good and evil. So both sides are right and both are wrong, those who worship it and those who blaspheme it. Language as thought a. Thought is essentially imagistic, has its origins in the senses i. Imagery comprises the entire treasure of human knowledge and happiness. Language is the translation of thought i. Reason and argumentation can never be separated from their origins in language i. This is the bone I gnaw at, and shall gnaw myself to death over. Yet these depths are still obscure to me; I still await an apocalyptic angel with a key to this abyss. Most of his works were short essays, which themselves were often fragmented b. Our knowledge itself is patchwork. Prophet who spoke primarily in stories and images knowing that few would listen.

Chapter 5 : johanngeorgehamann - dannygabelman

Cambridge Core - Philosophy Texts - Hamann: Writings on Philosophy and Language - edited by Kenneth Haynes. New Apology of the Letter h () pp

Chapter 6 : Letter Samples - Free Letter Templates - Personal and Business Letter

- Lost Letter of a Savage of the North to a Financier at Peking. - New Apology for the Letter H. - Supplement to the Memorabilia of the Blessed Socrates.

Chapter 7 : Hamann, Johann Georg Hamann Kenneth Haynes (Edited) - Shop Online for Books in Germa

A layman's apology, for the appointment of clerical chaplains by the legislature of the state of New York: in a series of letters addressed to Thomas Hertell, member of Assembly for the City of New-York,

Chapter 8 : JOHANN GEORG HAMANN

H&M apologized to customers this morning for modeling a sweatshirt with the words "Coolest Monkey in The Jungle" on a black child after a wave of criticism that the marketing decision was.

Chapter 9 : The Apology of Theophilus Lindsey, M. A

Harvey Weinstein uses fake Jay-Z quote in worst apology letter ever. The quote Weinstein attributed to the rapper's "album doesn't actually exist.