

1. Record Nr.	UNINA9910787129403321
Titolo	Colour studies : a broad spectrum // edited by Wendy Anderson, University of Glasgow [and three others]
Pubbl/distr/stampa	Amsterdam ; ; Philadelphia : , : John Benjamins Publishing Company, , [2014] ©2014
ISBN	90-272-6919-X
Descrizione fisica	1 online resource (431 p.)
Disciplina	401.43
Soggetti	Color Colors, Words for Language and culture Color - Psychological aspects
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	"The contributions to this volume are based on papers and posters presented at the 'Progress in Colour Studies 2012' conference (PICS12), held at the University of Glasgow, Scotland, from 10 to 13 July 2012."
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Colour Studies; Title page; LCC data; Table of contents; Preface; Acknowledgements; Abbreviations; Section I. Prehistoric colour semantics; Prehistoric colour semantics: A contradiction in terms; 1. Introduction ; 2. Lexical form ; 3. Semantic content ; 4. Core concepts and core vocabulary ; 5. The evolutionary sequence ; 6. Cognates ; 7. The situation so far ; 8. Prototypes ; 9. Archaeology and colour prototypes ; 10. Anthropology and colour concepts ; 11. Art and colour terms ; 12. The earliest recorded Indo-European colour terms ; 13. Conclusion ; References Section II. Colour and linguistics Preface to Section II; Towards a historical and cultural atlas of colour terms in the Near East; 1. Introduction ; 2. Brightness versus hue ; 3. The data ; 4. The grue (green+blue) category in contemporary Aramaic ; 5. Conclusion ; References ; The evolution of GRUE: Evidence for a new colour term in the language of the Himba; 1. Introduction ; 2. Experiment 1: colour list task ; 2.1 Introduction ; 2.2 Method ; 2.3 Results ; 2.4 Discussion ; 3. Experiment 2: colour naming task ; 3.1 Introduction ; 3.2 Method ; 3.3

Results ; 3.4 Discussion

4. General discussion Acknowledgements ; References ; Linguistic categorization of blue in Standard Italian; 1. Background and objectives ; 2. Methodology ; 3. A description of the subjects ; 4. Results and discussion ; 4.1 The list and colour-naming tasks ; 4.2 Free-sorting and best-example tasks ; 4.3 Collocation-association task and reference to objects ; 5. Discussion ; Acknowledgements ; References ; From blood to worms: The semantic evolution of a Portuguese colour term; 1. Introduction ; 2. Portuguese roxo and vermelho ; 3. Evidence and timeline of semantic change  
4. Processes of change 4.1 The internal process ; 4.2 The external processes (Iberian dyeing trade) ; 5. Conclusion ; References ; The motivational analysis of some Finnic colour terms; 1. Introduction ; 2. Ruskea ; 3. Raudjas ; 4. Lepp ; 5. Leet ; 6. Paat ; 7. Conclusion ; References ; Her blue eyes are red: An idealized cognitive model of conceptual color metonymy in English; 1. Introduction ; 1.1 Activating metonymy for color conceptualization ; 1.2 Definition and discernment of conceptual metonymy ; 1.3 Phrasing and definition ; 1.4 Discernment of conceptual metonymy  
1.5 Conceptual metonymy and image schemas 2. Past research on conceptual metonymy ; 3. Corpus-based analysis ; 3.1 Methodology ; 3.2 Results ; 4. Discussion of conceptual color metonymy ; 5. Conclusion ; Acknowledgements ; References ; The spread of red in the Historical Thesaurus of English; 1. Introduction ; 2. The problem of pink ; 3. The rise of red ; 3.1 The effect of pink on red ; 4. red and BCC sub-category size variance ; 5. The salience of red ; 5.1 Back to BCCs ; 6. Conclusion ; References ; A metaphorical spectrum: Surveying colour terms in English; 1. The ubiquity of colour terms  
2. Mapping Metaphor with the Historical Thesaurus

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Sommario/riassunto

The Jacobean artificial light - candlelight - was as important to the playwright as lighting effects are to a modern-day designer. This chapter explores the recreation of candlelight using a safe alternative, the most modern of technology and the future of stage lighting: LEDs. In order to recreate the candlelight of Shakespeare's stage, the research is categorized into three sections: replicating the Jacobean stage accurately, achieving a colour match for the tallow candles using LEDs and creating the ambience and "flicker" a candle emits. This is then applied practically and allowed a play t

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2. Record Nr.	UNIORUON00072684
Autore	ARKOUN, Mohammed
Titolo	Ayna huwa al-fikr al-islami al-mu asir? : Min faysal al-tafriqa ila fasl al-maqal... / Muhammad Arkun
Pubbl/distr/stampa	London, : Dar al-Saqi, 1993
ISBN	18-551-6706-9
Descrizione fisica	xxviii, 198 p. ; 24 cm
Disciplina	909.097671
Soggetti	Islam - Studi
Lingua di pubblicazione	Arabo
Formato	Materiale a stampa
Livello bibliografico	Monografia